

Aloys Fleischmann

Piano Quintet

IMPRESSUM

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Piano Quintet MS score:
Fleischmann Papers, University Archives, University College Cork

To the Kutcher String Quartet

cumann c6imceoil corcaige
CORK ORCHESTRAL SOCIETY



CHAMBER MUSIC RECITAL
BY THE
KUTCHER STRING QUARTET

CLARENCE HALL, IMPERIAL HOTEL,
Friday, April 28th, at 8 p.m., sharp

SAMUEL KUTCHER (Violin)
MAX SALPETER (Violin)
RAYMOND JEREMY (Viola)
DOUGLAS CAMERON (Cello)
WITH
TILLY FLEISCHMANN (Piano)

PROGRAMME

-

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3D.

HICKEY and BYRNE, CORK

Note

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Fleischmann's programme note for the performances of his Piano Quintet in Dublin and in Cork, June / July 1990

At the first recital organised by the Cork Orchestral Society in the Clarence Hall of the Imperial Hotel, in 1938, this Quintet was given its first and only performance by the Kutcher String Quartet with Tilly Fleischmann¹ (piano). Though conservative even fifty years ago, it proved to be too 'advanced' for the audience of its day, and evoked quite a hostile reaction, in spite of its advocacy by the best English quartet of that time.

The first movement consists of a theme and set of formal variations, the slow movement is a romantic reflection on aspects of the theme, the Scherzo a more light hearted one, offset by a lyrical Trio. The finale starts with a fugato based on a brief epitome of the theme, leading ever more urgently to a climax, namely the recurrence of the theme in its original form, now that all its implications have been fairly thoroughly explored.

¹ Tilly Fleischmann (1882-1967) was the composer's mother, a graduate of the Royal Academy of Music in Munich, where she studied under the Liszt pupils Bernhard Stavenhagen and Berthold Kellermann.

ALOYS FLEISCHMANN

ON HIS PIANO QUINTET

Fleischmann's speech before the performance of the work, played by the RTÉ Vanbrugh Quartet with Una Hunt (piano) at the Royal Hospital Kilmainham, 25 June 1990

Ladies and Gentlemen,

It must be a bit unusual for a composer to speak just before the performance of a work, though I can assure you that it is far safer to appear beforehand than afterwards. I'm doing so because a few weeks ago I read an English critic's notice of an early work by Frank Bridge: 'irredeemably old-fashioned'. How a work written in 1903 could sound anything else than old-fashioned in 1990, it's hard to understand. Of course what the critic meant to say was, what is the point of digging out an early work by a minor composer, in this day and age. And that is the question you might well ask, here and now.

Well, the Quartet and Miss Hunt have been good enough to play this quintet for purposes of an experiment which I thought of perpetrating on you, the audience, as its victims, namely of showing you how much change has taken place as regards the understanding of music over the past fifty years.

When this quintet was performed in 1938, fifty-two years ago, the adverse reaction was quite audible. A senior Cork solicitor, who was one of the chief supporters of the Cork Orchestral Society, which sponsored the recital, on leaving the hall was heard to say: "Shooting is too good for him." When asked later why he was so enraged, he said the music was incomprehensible, and what made it worse was that it was laced with bits and pieces of Irish folk music, which he hated.

Now that was a very interesting remark, historically. Because Cork was originally a monastic town, then Viking, then Norman and finally British, colonized chiefly from Bristol, and the townspeople disliked and feared the surrounding natives, their language and music, which they considered barbarous, just as the natives disliked the ways and customs of the foreigners who had usurped their land. And this mutual antipathy, and its after-effects, lasted up to the early part of this century. Hence our solicitor friend's crib. When I started the Cork Symphony Orchestra in 1934, the players were quite happy to play Dvorak's Slavonic

Dances, or Brahms' Hungarian Dances, but when Fred May wrote a Suite of Irish Airs for our orchestra, quite conservative, but delightfully scored, many of the members objected, and said: "We shouldn't be playing this kind of stuff."

Of course the whole position has changed since – the political and social antipathy has gone, but so also has the influence of the folk song. In the 1930s the example of Vaughan Williams, Holst, Grainger, E.J. Moeran, was paramount. To-day composers are in search of new worlds – strange sounds as from outer space, unfamiliar and very personal techniques and idioms. So going back fifty years, what may have sounded advanced then (and even for that time it was actually quite conservative) should hardly be incomprehensible to-day. Particularly when the form is so clear – a theme and a set of variations, the last of which is a little chaotic – probably the only bit that will be acceptable to to-day's avant-gardists, general chaos being the hallmark of so many contemporary compositions. After the chaos comes a slow movement as a quiet reflection on aspects of the main theme, then a scherzando which does a fair amount of tripping around the curves of the theme, and finally a short fugato on a compressed version of the theme, which leads gradually to a full statement of the theme itself, as if to say, my beginning is my end.

Now you may think nothing of the quintet, or dislike it, or hate it, but please don't say it's incomprehensible, because if you do, my whole experiment is wrecked, which is meant to show that the passage of fifty years, with all the experience you've gained from hearing a huge variety of styles, must lead to a clearer understanding of almost any earlier style. And if the Quartet and Miss Hunt can't get what they play across, no other team ever will.

**At the performance by the RTÉ Vanbrugh Quartet with Una Hunt (piano)
in the Aula Maxima, University College Cork, 3 July 1990**

Ladies and Gentlemen,

When the Quartet and Miss Hunt played this quintet at the Royal Hospital Kilmainham in Dublin last Sunday week, knowing the Dublin audiences pretty well, knowing that a small minority, particularly the critics, would be impressed only by something the likes of which they had never heard before, no matter how zany, and that the vast majority would be prepared to listen to Tchaikovsky, even Prokofiev, but not to anything by an unknown entity, I explained that the playing of this quintet was an experiment on them, the audience, an experiment prompted by an article I read recently by an English critic commenting on a work

by Frank Bridge written around 1900, which he said was ‘irredeemably old-fashioned’. It wouldn’t occur to him that Tchaikovsky or Prokofiev were old-fashioned, because what he really meant to say was: ‘What is the point of digging out an early work by a minor composer?’ and that is precisely what in this case the Dublin audience, and a Cork audience too, would be thinking. So the experiment now is over to you, an attempt to prove to you what the passage of time does to the understanding of music.

When this quintet was first performed in the Clarence Hall of the Imperial Hotel just fifty-two years ago by the Kutcher Quartet, the best English quartet of that time, it was the first recital ever held by the Cork Orchestral Society. A member of the Committee said to me beforehand that if I wanted to finish the Society for good, putting on my quintet was the best way to do it. She was eventually right – the Society did not hold another recital for the next seven years. But that was not entirely the fault of the quintet, because the second world war broke out shortly afterwards.

Anyway, she was right in so far as the performance of the quintet met with a clearly hostile reception. Of course, people were very polite – they clapped, or pretended to clap. But a senior Cork solicitor, who was an enthusiastic supporter of the Society, on leaving the hall was heard to say in a loud voice: “Shooting is too good for him.” And when he asked later why he was so furious, he said the music was quite incomprehensible and, what was worse, he noticed an element in it of Irish traditional music, which he detested.

That remark was very significant, because most professional people and the so-called upper stratum of Cork society in those days looked down on Irish music and the Irish language, for historical reasons. Perhaps I might briefly explain why, for the benefit of our visitors. Cork was originally a monastic settlement, and what we now call Old Irish was the language. In 848 Vikings from Denmark occupied Cork, followed by a later invasion of Vikings from Norway, so you had two Norse dialects spoken in Cork as well as Irish. Towards the end of the 12th century the Normans took over, so you had Norman French as well, as in the 14th century Cork was colonised by a large influx from Bristol. (May I add that Bristol has redeemed itself in our time, by giving us from its university the conductor of to-night-‘s recital, who more than anyone else has changed the face of music in Cork¹.)

But to go back again to the early days of the town. Its English-speaking citizens disliked and feared the surrounding Irish-speaking natives, and thought their language and music barbarous, while the natives, in turn, disliked the customs and the London-orientated music of

¹ Fleischmann is referring to Dr Geoffrey Spratt, now Director of the Cork Municipal School of Music.

the foreigners who had usurped their lands. And this mutual antipathy and its after-effects lasted right up to the early part of this century. And this is why our solicitor friend was so offended by what he thought lay behind the quintet.

When I started the Cork Symphony Orchestra in 1934, there was no problem about playing Brahms' Hungarian Dances or Dvorak's Slavonic Dances, but when Frederick May wrote a quite delightful Suite of Irish Airs for our orchestra, some of the members objected, saying: "We shouldn't be asked to play this kind of stuff."

Of course the whole situation has changed since then. The political and social antipathy to Irish music has gone, but so too has the influence of folk song in the world of art music, just as plain chant has gone in church music. In my time, the regional styles of Vaughan Williams, Holst, Grainger, Moeran were still prevalent, while to-day's music sounds as if it came from outer space. The average listener is fifty to a hundred years behind the times, so very little of contemporary music makes any sense.

But going back now fifty years to the time when the quintet was written, considering it was conservative even then, it should now make some sense. Its form is very clear-cut – a theme and six formal variations, with a sort of free recitative between variations 3 and 4, and with variations 5 and 6 becoming more and more hectic, if not chaotic. Then a slow movement which is a quiet, in fact romantic reflection on aspects of the theme, a scherzo which dodges around bits and pieces of the theme, leading gradually to a full statement of the theme itself.

Students of Professor Sandon² here will know a rondeau by the 14th century French composer Guillaume de Machaut, "Mon fin est mon commencement", "My end is my beginning" – a palindrome or crab canon which at its mid point moves backwards note for note until it arrives at its starting point. Well, the quintet does the same thing, except it isn't that miracle of construction, a canon cancrizan.

And this is the experiment. Many of you have listened to music for anything from twenty to fifty years, so that you have heard a great variety of styles and techniques. If you call the quintet "irredeemably old-fashioned", that is to say, old hat, I shall be delighted, because that will prove that what was incomprehensible in 1938 is now perfectly comprehensible.

Finally, may I say that to have heard the performance which I heard last week, and for the performance we are now going to hear, it was worth waiting fifty-two years.

² Nick Sandon was Fleischmann's second successor to the chair of music at University College Cork.

Piano Quintet

Editor - Allin Gray

Aloys Fleischmann
(1910 - 1992)

Allegretto (♩. = 60)

Violin I
Violin II
Viola
Cello
Piano

pizz.
mp
p

pizz.
mp
p

pizz.
mp
p

pizz.
mp
p

mp
p

1

mf
mf
mf
[*p*] *mf*
mp
mf
mf

22

2

poco riten.

arco

f

mp

arco

f

mp

arco

f

mf

mp

arco

f

mf

mp

p

f

poco riten.

34

3

a tempo

mp

pp

pp

(Solo)

mp

mf

a tempo

p

pp

44

4

poco string. a tempo

mp *f* *pp* *p*

pizz. arco

mp *f* *pp* *p*

pizz. arco

mp *f* *pp* *mf* *p*

f *pp* [*mf*]³ *p*

poco string a tempo

mf *f* *mf*

⁵

54

5

Strepitoso allarg.

mf *cresc.* *fz* *pizz.*

p *mf* *cresc.* *fz* *pizz.*

mf *cresc.* *fz*

mf *cresc.* *fz*

Strepitoso allarg.

mf *cresc.* *f*

⁵

75

7

arco 3
p

mf 3

arco
mf 3 3 3 p

p legato R.H. R.H. L.H.

8^{va}]

80

[cresc.] mf 3

p 3 [mf] marc. 3 3

mf 3 p [mf] marc. 3 3 5

[—]

L.H. cresc.

8

Musical score for measures 85-90. The score is written for four staves: Violin I, Violin II, Viola, and Piano. Measures 85-89 feature a rhythmic pattern of eighth notes with triplets, marked *poco f*. Measure 90 includes a trill in the Violin I part, marked *mf*, and a *poco f* dynamic in the Piano part. The Viola part has a *pizz.* marking and a *mf* dynamic. The Piano part has a *pizz.* marking and a *mf* dynamic. The Violin II part has a *pizz.* marking and a *mf* dynamic. The Violin I part has a *pizz.* marking and a *mf* dynamic. The Viola part has a *pizz.* marking and a *mf* dynamic. The Piano part has a *pizz.* marking and a *mf* dynamic.

9

Musical score for measures 91-94. The score is written for four staves: Violin I, Violin II, Viola, and Piano. Measures 91-94 feature a rhythmic pattern of eighth notes with triplets, marked *pp*. Measure 91 includes a *pizz.* marking and a *pp* dynamic in the Violin I part. Measure 92 includes a *pizz.* marking and a *pp* dynamic in the Violin II part. Measure 93 includes a *pizz.* marking and a *pp* dynamic in the Viola part. Measure 94 includes a *pizz.* marking and a *pp* dynamic in the Piano part. The Piano part has a *dim.* marking and a *p* dynamic. The Violin I part has a *pp* dynamic. The Violin II part has a *pp* dynamic. The Viola part has a *pp* dynamic. The Piano part has a *pp* dynamic.

96 arco 3 *p* *sub. mp* **10** Scherzando (♩ = ♩.)

Scherzando (♩ = ♩.) *p*

101 *mf* *mf* [*mf*]

8va *cresc.*

104

f *pp*

pizz *Solo arco* *non legato* *f* *pp*

pizz *f* *arco* *pp*

[arco] *f* *pp*

f *p*

107

dim.

dim.

dim.

[*dim.*]

cresc.

12

poco a poco stringendo

Musical score for measures 111-115. The score is in 3/8 time and consists of five staves. The first four staves are for the strings (Violin I, Violin II, Viola, and Cello/Double Bass). The fifth staff is for the piano. The key signature has two sharps (F# and C#). The tempo/mood is 'poco a poco stringendo'. Dynamics include *mf*, *cresc.*, *pizz.*, and *poco f*. The piano part features a melody starting with a forte (*f*) dynamic and includes a triplet in the final measure.

13

Quasi recitativo - maestoso

Musical score for measures 114-118. The score is in 3/4 time and consists of five staves. The first four staves are for the strings (Violin I, Violin II, Viola, and Cello/Double Bass). The fifth staff is for the piano. The key signature has two sharps (F# and C#). The tempo/mood is 'Quasi recitativo - maestoso'. Dynamics include *f*, *p ma sonore*, and *ff*. The piano part features a melody starting with a forte (*f*) dynamic and includes a triplet in the final measure. A *8va* marking is present above the piano staff in the first measure.

119

sempre molto espressivo

f

f

mf

125

largamente *poco a poco stringendo*

mf

mf

f *mf*

largamente *poco a poco stringendo*

130 **Tempo primo** non stacc. *pp*

arco non stacc. *pp*

non stacc. *pp*

mf [p] *pp* non stacc.

Tempo primo *p* L.H. L.H.

134

f

137

(Solo) non legato
f
[*p*]
sfz
sempre f

141

pizz. arco non legato
f
mp
cresc.

145

mp

mp

mp

deciso

148

mp

mp

sempre f

fz

mf

f

8^{va}

17

151 (8)⁷ poco animando

fz *f* *fz* *f*

sempre non legato *ff*

sempre non legato *ff*

poco animando

fz *f*

155

non legato *ff*

non legato *ff*

non legato *ff*

ff

159

fz
fz *pizz.*
fz *sempre ff*
fz *sempre ff*
fz
fz

4

4

162

sempre ff
arco *pizz.*
5
5
fz
sempre ff
4

4

164

martellato

arco

martellato

5

5

5

5

5

cresc.

fff

167

martellato

8va

16

16

169

19

fff *con tutta forza* *rit.*

con tutta forza

con tutta forza

con tutta forza

8^{va}

rit.

173

molto dim. *p* *Allegretto* *poco rit.*

molto dim. *pp* *p*

molto dim. *pp* *p*

molto dim. *pp* *p*

Allegretto *poco rit.*

20

177 **Allegro moderato** (♩ = 138)

p *poco fz* *3 poco fz* *3* *3*

pizz. *arco* *p* *poco fz* *poco fz*

pizz. *arco* *3* *p* [*poco fz*] *poco fz*

pizz. *arco* *pp* *p*

Allegro moderato (♩ = 138)

pp *pp* *8va* *8va*

21

182

p *dim.*

p *dim.*

p *3* *3*

p *mp* *3* *3* *3* *3*

186

pizz
p

pizz
p

arco
p

mf

fz

190

mf

arco
p

p

mf

p

mf

cresc.

Musical score for measures 194-197. The score is written for a string quartet, consisting of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Measure 194 begins with a treble clef and a key signature of two flats. The first staff (Violin I) features a melodic line with a triplet of eighth notes and a dynamic marking of *p*. The second staff (Violin II) has a similar melodic line with a dynamic marking of *p*. The third staff (Viola) has a melodic line with a dynamic marking of *mf*. The fourth staff (Cello/Double Bass) starts with a *pizz.* (pizzicato) marking and a dynamic of *f*, then switches to *arco* (arco) with a dynamic of *p*. The piano part (bottom two staves) features a complex texture with various dynamics including *f*, *mf*, and *p*, and includes a *legato* marking. The piece concludes with a final chord in the piano part.

Musical score for measures 198-201. The score continues from the previous system. Measure 198 starts with a treble clef and a key signature of two flats. The first staff (Violin I) has a melodic line with a triplet of eighth notes and a dynamic marking of *mf*. The second staff (Violin II) has a melodic line with a dynamic marking of *mf*. The third staff (Viola) has a melodic line with a dynamic marking of *mf*. The fourth staff (Cello/Double Bass) has a melodic line with a dynamic marking of *mf*. The piano part (bottom two staves) features a complex texture with various dynamics including *mp* and *f*, and includes a *3** marking. The piece concludes with a final chord in the piano part.

202

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

pizz. *arco*

3 3 3 3

206

mf *cresc.* *mf* *cresc.* *p* *mf* *cresc.* *p* *mf* [*cresc.*]

ritoluto *3*

3

210

f *ff* *ff* *ff*

f *ff* *ff* *ff*

f *ff* *ff* *ff*

f *ff* *ff* *ff*

(8)

sempre f *cresc.* *allarg.*

24

214 *a tempo*

ff *a tempo*

3 3 3 3

217 *cresc.*

cresc.

cresc.

cresc.

cresc.

cresc. *fz*

25

220 *fz* *sempre ff* *fz* 3 3 *fz*

fz *sempre ff* *fz* 3 3 *fz* *mf*

fz *sempre ff* *fz* 3 3 *fz* *mf*

fz *mf*

sempre ff *mf*

223

mf *f* *sonore* *f* *mf*

26 poco meno allegro

227

poco meno allegro *appassionata* *f* *pesante*

237

mf

3 5

mf

241

28

pp

pp

pp

f *fz* *pp*

cresc. *fz*

3 3 3 6

246

poco fz *p* *fz* *mp*

poco fz *p* *fz* *p* *fz* *mp*

poco fz *p* *fz* *p* *fz*

poco fz *p* *fz* [*p* *fz*]

p *mp* *mf*

29

249

fz *mf* *fz* *f* *stacc.*

fz *mf* *fz* *f* *stacc.*

mp *fz* *mf* *f*

mp *fz* *mf* [*f*]

fz *mf* *f*

252

piu f *piu f* *sub. p* *fz* *sub. p* *fz* *pizz.* *[f]*

256

arco *sempre f* *pizz.* *f* *arco* *[p]* *8va* *stacc.* *p* *sempre f* *cresc.*

31

260 (8)

molto cresc. *ff*

[*molto cresc.*] *stacc.* *ff* 3

arco *cresc.* *fz* *fz* *ff* 3

arco *f* *cresc.* *fz* *fz*

più f *cresc.* *ff*

263 (8)

sempre ff

sempre ff

stacc. *sempre ff*

ff 3 6

266 (8)

cresc. 6

cresc. 6

cresc. 6

fz *fz*

sempre ff

269 (8)

molto vibrato

molto vibrato

molto vibrato

f *ff*

272

33 Subito tenuto molto accel.

ff

ff

[*ff*]

[*ff*]

cresc.

fff

molto accel.

6/4

275

34 Meno mosso ma appassionata

fp

mf

f

p

mf

fz

p

f

p

sfz

f

pesante

8^{va}

6

8^{va}

6/4

278

f *mf* *f*

6 5 3 5

6 5

8va

6 5

281

35

cresc. *ff*

f *cresc.* *ff*

cresc. *ff*

8va *più f* 8va *ff*

3 3 3 3 3 3 3 2

36

Andante tranquillo (♩ = 56)

Violin I *con sord* *fz* *pp*

Violin II *con sord* *fz* *p* < *con calore*

Viola *con sord* *fz* *pp* *molto espress.* *3* *3* *3* *pp*

Cello *fz*

Andante tranquillo (♩ = 56)

Piano *pp*

37

7

38

14 pochiss. rit. a tempo

pp mp p

pochiss. rit. a tempo

mp fz

19 sostenuto

p mp cresc. mf p

sostenuto

p

39

a tempo poco a poco string.

24

p *mp*

p

a tempo *poco a poco string.*

40

a tempo

28

mp *cresc.* *mf* *sempre cresc.* *f* *mp*

mp *cresc.* *mf* *sempre cresc.* *f*

mp *cresc.* *mf* *sempre cresc.* *f*

mp *cresc.* *mf* *sempre cresc.* *f*

mp *cresc.* *mf*

a tempo

42

39 *ten.* *poco allarg.*

sub. *p* *pp* *ppp*

p *pp* *ppp*

sub. *p* *pp* *ppp*

p [*pp*] [*ppp*] [*ppp*]

poco cresc. sub. *p* *pp* *ppp*

poco allarg.

43

45 **Impetuoso** senza sord

niente

niente

niente

niente

f

f

Impetuoso

f

p *f*

ff

3 3

3 3

44

Piu mosso (♩ = 76)

Musical score for measures 44-49. The score is in 4/4 time and consists of four staves. The first two staves are for the right hand, and the last two are for the left hand. The tempo is marked 'Piu mosso' with a quarter note equal to 76 beats per minute. The dynamics range from *fz* (fortissimo) to *f* (forte) and *mf* (mezzo-forte). The music features various rhythmic patterns, including triplets and a 7-measure rest. The key signature has one flat.

Piu mosso (♩ = 76)

Piano accompaniment for measures 44-49. The score is in 4/4 time and consists of two staves. The tempo is marked 'Piu mosso' with a quarter note equal to 76 beats per minute. The dynamics range from *fz* (fortissimo) to *f* (forte). The music features various rhythmic patterns, including triplets and a 7-measure rest. The key signature has one flat.

45

Ancora piu mosso (♩ = 112)

Musical score for measures 52-57. The score is in 4/4 time and consists of four staves. The tempo is marked 'Ancora piu mosso' with a quarter note equal to 112 beats per minute. The dynamics range from *f* (forte) to *mf* (mezzo-forte). The music features various rhythmic patterns, including triplets and a 3-measure rest. The key signature has one flat.

Ancora piu mosso (♩ = 112)

Piano accompaniment for measures 52-57. The score is in 4/4 time and consists of two staves. The tempo is marked 'Ancora piu mosso' with a quarter note equal to 112 beats per minute. The dynamics range from *fz* (fortissimo) to *mf* (mezzo-forte). The music features various rhythmic patterns, including triplets and a 3-measure rest. The key signature has one flat.

56

f

mf [*f*]

f *mf* *f*

f [*mf*]

f *mf* *f*

f *mf* *f*

46

60

f

f

f

f

fz *mf* *f*

64

3 3 *sempre f*

mf 3 3 *sempre f* 3

3 3 *sempre f* 3

3 *fz*

47

67

String. *Molto meno mosso*

3 *p* *fz*

3 *pizz.* *fz*

sempre f 3 3 3 5 *pizz.* *arco* *fz* *p dolente*

3 3 *pizz.* *fz*

Molto meno mosso

3 *sempre f* 3 *fz* *mf* 3 *p*

poco string.

a tempo

Musical score for measures 70-71. The score is in 4/4 time and features four staves: two for strings (violin and viola) and two for piano (right and left hand). The tempo is marked 'a tempo'. The string parts are marked 'poco string.' and 'arco' with a dynamic of *p*. The piano part features a complex rhythmic pattern with triplets and a crescendo leading to a sixteenth-note run. Dynamics include *p*, *cresc.*, and *mf*.

Musical score for measures 72-73. The score continues with the same four staves. The tempo remains 'a tempo'. The string parts continue with triplets and a dynamic of *mf*. The piano part features a complex rhythmic pattern with triplets and a dynamic of *mf*. Dynamics include *mf*, *mp*, and *mf*.

49

Musical score for measures 75-84. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature has two sharps (F# and C#), and the time signature is 3/4. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics include *f* (forte) and *[fz]* (forzando). Fingerings are indicated by numbers 1-5. A fermata is present over the final measure of the system.

50

Come prima, ma poco più mosso

Musical score for measures 78-87. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature has two sharps (F# and C#), and the time signature is 3/4. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics include *ff* (fortissimo). Fingerings are indicated by numbers 1-5. A fermata is present over the final measure of the system. The tempo marking "Come prima, ma poco più mosso" is repeated above the vocal staves.

81 (9)

mf

mf

mf

mf

string.

86

p *molto cresc.* *fz*

p *molto cresc.* *fz*

p *molto cresc.* *fz*

p *molto cresc.* *fz*

string.

p *ten.* *fz*

p *fz*

51

88 a tempo

Musical score for measures 88-90. The score is in 3/4 time and includes three staves: Violin I, Violin II, and Piano. The Violin I and II parts are marked *pizz.* and *f*. The Piano part is marked *a tempo*, *ff*, and *fz*. The Piano part includes a long melodic line with a *ten.* marking and a *sempre ff* marking. There are also triplets and *8va* markings in the Piano part.

52

Musical score for measures 91-93. The score is in 3/4 time and includes three staves: Violin I, Violin II, and Piano. The Violin I and II parts are marked *arco* and *f*. The Piano part is marked *arco*, *ff*, *f*, and *mp*. The Piano part includes triplets and *8va* markings.

95

mp *poco a poco cresc.* *f* *ten. 3* *ten.*

mp *poco a poco cresc.* *f* *ten. 3* *ten.*

[*3*] *poco a poco cresc.* *f* *ten. 3* *ten.*

[*3*] *poco a poco cresc.* *f*

p *poco a poco crescendo* *f* *ten.*

Molto tranquillo

99

ff *p* *teneramente* *mp*

ff *p* *pp* *p* *teneramente*

ff *p* *pp*

ff *p* *pp*

Molto tranquillo

f *fz* *p*

54

103

Violin I: *mp*, *p*, *mp*

Violin II: *pizz.*, *poco fz*, *arco mp*, *p*

Viola: *pizz.*, *poco fz*, *arco mp*, *p*

Piano: *pizz.*, *poco fz*, *arco mp*, *mp*

55

107

Violin I: *p*, *poco fz*, *arco mp*, *p*

Violin II: *pizz.*, *p*, *pizz.*, *p*

Viola: *pizz.*, *p*, *pizz.*, *p*

Piano: *pizz.*, *arco mp*, *p*, *mp*

110

p

arco *p*

arco *p*

p

5

3

5

3

56

113

pizz. *mf*

arpeggiata

mf

pizz. *mf*

pizz. *mf*

p

pp

mp

p

pp

sempre *pp*

118 57

arco
p
arco
pp
mp

121

[arco] **Sostenuto** [poco rit.]
ppp *pp* *pppp*
ppp *pp* *pppp*
ppp *pp* *pppp*
pp *ppp* *pp* *pppp*
[poco rit.]
8va
[]

58

Allegro scherzando (♩ = 112)

Musical score for measures 58-60, featuring Violin I, Violin II, Viola, Cello, and Piano. The score is in 3/2 time with a key signature of two sharps (D major). The tempo is marked 'Allegro scherzando' with a quarter note equal to 112 beats per minute. The dynamics range from *pp* to *fz*. The Piano part includes a sixteenth-note triplet in measure 59.

59

Musical score for measures 61-63, featuring Violin I, Violin II, Viola, Cello, and Piano. The score is in 3/2 time with a key signature of two sharps (D major). The dynamics range from *pp* to *mp*. The Piano part includes eighth-note triplets in measures 62 and 63.

7

Violin I: *mf*

Violin II: *arco*, *mf*

Viola: *arco*, *mf*

Cello/Double Bass: *mf*

Viola: *8va*

Piano: *mp*, *mf*

60

11

Violin I: *fz*, [*mf*], *fz*, *f*

Violin II: *fz*, *mf*, *fz*, *f*

Viola: *fz*, *mf*, *fz*, *f*

Cello/Double Bass: *fz*, *mf*, *fz*, *f*

Violin II: *pizz.*, *arco*

Viola: *pizz.*

Cello/Double Bass: *pizz.*

Piano: [*f*]

61

Musical score for measures 16-19. The score is in 2/4 time and consists of four staves. The first three staves are for a string quartet (Violin I, Violin II, and Viola/Cello). The fourth staff is for the piano. The key signature has two sharps (F# and C#). The tempo marking is *pochiss rit.* (very little ritardando). The dynamics are *più f* (stronger) and *f* (forte). Performance instructions include *arco* (bowed), *pizz.* (pizzicato), and *[arco]* (arco). The piano part features a *f* dynamic and a slur over the first two measures.

62

Poco meno mosso (♩ = 184)

Musical score for measures 20-23. The score is in 2/4 time and consists of four staves. The first three staves are for a string quartet (Violin I, Violin II, and Viola/Cello). The fourth staff is for the piano. The key signature has two sharps (F# and C#). The tempo marking is *Poco meno mosso* (♩ = 184). The dynamics are *ff* (fortissimo), *mf* (mezzo-forte), and *p* (piano). Performance instructions include *8va* (octave up) and *<* (crescendo). The piano part features a *ff* dynamic and a slur over the first two measures with a *5* fingering.

24

Violin I: *p*

Violin II: *mf* *f*

Viola: *p* *mf*

Cello/Double Bass: *[mf]*

Piano: *5*

27

63

molto string.

Violin I: *mf* *f*

Violin II: *mf* *fz* *f*

Viola: *mf* *fz*

Cello/Double Bass: *fz*

Piano: *5* *sempre ff*

(♩ = ♩) *molto string.*

Piu mosso

30

Piu mosso

mf *f*

3

34

molto rit. **Allegretto** (♩. = 56)

p

pizz. *pp*

pizz. *pp*

molto rit. **Allegretto** (♩. = 56)

ff *molto dim.* *p* *pp*

3

38 65

Violin: *p*

Viola: arco, pizz.

Cello: *pp*

Bass: pizz.

45 stringendo ----- Poco andante

Violin: *p*, *sub. p*

Viola: arco, *pp*

Cello: arco, *pp*

Bass: arco, *pp*, ten., *p*, *sub. p*

Time signatures: 2/4, 3/4

66

52

pizz.

> pp *pp* *p*

mf

pp *pp* *p*

pp *mf* *p*

A tempo (allegretto)

pp

A tempo (allegretto)

67

59

mf

f *mf*

mf *f*

pizz. *mf*

arco *marcato*

f

f

66

arco *tr*
mf

p *mf*

mf

arco *mf*

mf *p* *cresc.*

5

68

allargando

72

pizz. *f*

pizz. *f*

pizz. *f*

mf

allargando

mf *f* ten. ten.

69

78 a tempo, ma meno mosso

pp mp < arco

pp poco fz

poco fz

mp

a tempo, ma meno mosso

fz fz 9 p

70

83 allarg. Adagio Lunga Poco allegro

pp [Lunga] pizz. mp mp

arco p [Lunga] pizz. mp mp

arco p [Lunga] pizz. mp mp

[Lunga] mp mp

allarg. Adagio [Lunga] Poco allegro

71

91 **Come prima**

pp *pizz.* *p*

arco *pp* *pizz.* *p*

pp *arco* *p*

pizz. *[pp]* *p*

Come prima

pp *p*

72

95

arco *mp* *mf*

mp *arco* *mf*

pizz. *mp* *arco* *mf*

mp *arco* *mf*

mp *mf*

99

cresc. f

cresc. f

cresc. f

cresc. f

cresc. f

cresc. f

8^{va}

8^{va}

8^{va}

73

105

Poco meno mosso

mf

p

ff

Poco meno mosso

109

Violin I: *mf* *f*

Violin II: *f* *mf*

Piano: *mf* *f*

113

Violin I: *mf* *f* *mf*

Violin II: *f*

Piano: *mf* *f* *mf* *f*

116 *animando*

f 3 *f*

mf 3 *f*

animando

ff 5 5 5

8^{va}

120

sempre f

sempre f

pizz. *f*

f

5 5 5

124

75 *Piu mosso*

ff

fz

f

f

Piu mosso

129

76 *[non legato]*

sempre ff

sfz mf

ff

f

ff

5

(8)

135

3 8 8 7

3

sempre ff 3

5 5

77

139

mf 5 5

sempre ff

8 9 10

sempre ff

pizz.

2 8

sempre ff

142

Violin: *pizz.* *f*, *arco* *ff*

Viola: 9, 10, 10

Cello: *pizz.* *f*, *arco* *ff*

Piano: 10, 8^{va}

78

146

Violin: *ten.* *mf*, *ten.* *mf*

Viola: *ten.* *mf*

Cello: *sfz*, *mf*

Piano: *sfz*, *mf*

Violin/Fingering: 11, 16

151 *riten.* *a tempo* *ancora meno mosso*

p *pp* *p* *poco cresc.* *p*

p *pp* *mp* *poco cresc.*

p *pp* *p* *poco cresc.*

p *pp* *p* *poco cresc.* *pizz.* *mf*

riten. *a tempo* *ancora meno mosso*

pp

79

158 *allarg.* *Lento* *rit.*

pp

p *pp*

pp

arco *pp* *ppp*

allarg. *Lento* *rit.*

pp

80

Allegro molto (♩. = 160)

Violin I

Violin II

Viola

Cello

poco martellato

p

Allegro molto (♩. = 160)

Piano

fz stacc.

f

p

8^{va}

81

7

poco martellato

mp

fz

mp

8^{va}

13

mp

8^{va}

19

82

p

arco martellato

mf

fz

mp

8^{va}

24

p *poco cresc.* *poco cresc.* *cresc.* *poco cresc.*

83

30

mf *mf* *sfz* *mf* *sempre mf* *sempre mf* *fz*

36

sempre mf *f*

cresc.

cresc. *mf*

mf *cresc.*

42

f

mf *f*

f

pizz. *f* *arco*

47

ff

[ff]

f

ff

[ff]

f

51

f

f

ff

cresc.

4

4

4

86

Musical score for measures 56-60. The score is written for four staves: Violin I, Violin II, Viola, and Piano. The key signature has two flats (B-flat and E-flat). Measure 56 starts with a dynamic of *mp* and the instruction *leggiero*. The Violin I and II parts feature melodic lines with slurs and accents. The Viola and Piano parts provide harmonic support. The Piano part includes a *dim.* marking in measure 57 and a *mp* marking in measure 59. The Piano part also features a 4-measure rhythmic pattern in measures 59 and 60.

87

Musical score for measures 61-65. The score is written for four staves: Violin I, Violin II, Viola, and Piano. The key signature has two sharps (F-sharp and C-sharp). Measure 61 starts with a dynamic of *cresc.* and the instruction *giocoso mf*. The Violin I and II parts feature melodic lines with slurs and accents. The Viola and Piano parts provide harmonic support. The Piano part includes a *cresc.* marking in measure 61 and a *mf* marking in measure 63. The Piano part also features a *fz* marking in measure 64.

67

f *fz* *pizz.*

arco *f* *pizz.* *fz*

f *giocososo* *8va*

88

72

fz *f*

arco saltando (alla testa) *fz* *mf* *pizz.* *f*

arco saltando (alla testa) *mf* *pizz.* *f*

8va

77

f

f

pizz.

f

arco martellato

pp

pp

10

dim. 10

82

arco martellato

mp

cresc.

arco martellato

p

cresc.

mf

arco

pp

mf

mf

poco cresc.

sempre cresc.

88

mf *f* *cresc.*

e cresc. *f*

cresc. *f*

f

f

93

ff *fz* *fz* *fz* *fz*

ff *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

ff *fz*

fz *fz* *fz* *ff*

3

91 *molto rit.* 92 *Moderato, ma con moto* (♩ = 66)

98 *fz* *f* *fz* *p* *fz* *pp* *fz* *mf*

molto rit. *Moderato, ma con moto* (♩ = 66)

fz *f* *fz* *p* *fz* *pp* *fz* *mf*

fz *f* *fz* *p* *fz* *pp* *fz* *mf*

fz *f* *fz* *p* *fz* *pp* *fz* *mf*

molto rit. *Moderato, ma con moto* (♩ = 66)

mf

103

p *molto cresc.* *dim.* *mf*

p *molto cresc.* *dim.* *mf*

f *mf*

106

mf *p*

p *molto cresc.* *dim.*

mf *p*

p *molto cresc.* *dim.*

mf *cresc.*

3 3 5

110

mf *mp*

mp

mp

f *dim.* *mp*

3 3 3 3 3 3 3 3

114

mf *f* *mf* *f* *fz*

118

f *f* *poco dim.* *f* *piu f* *piu f* *fz*

123

più f

f

2

96

126

sonore

fz

sonore

mp

2

129 **teneramente**

pp *p* *pp* *mp*

teneramente

p *pp*

133 **Poco affentando**

mp *mp* *cresc.*

Poco affentando

97

136

fz

pizz.

arco

mf

mf

mf

139 **stringendo poco a poco**

mp

arco

mp

mp

stringendo poco a poco

mp

mp

141

mp *mf* *cresc.*
poco cresc.
mp *cresc.* *mf*
mp *mf* 4
mp *cresc.* *mf*

98

144 (♩. = ♩.)

fz *f* *non legato* *molto dim.*
fz

149 **Allegro molto, come prima**

pp martellato *cresc.*

pp *cresc.*

pp *cresc.*

pp

Allegro molto, come prima

8va-1

pp

155

p *cresc.* *mf*

p *mp*

p *mp*

f

pp *cresc.* *mp*

161

Musical score for measures 161-166. The score is in 2/4 time and consists of five staves. The first staff (treble clef) contains a melodic line with slurs and accents. The second staff (treble clef) contains a bass line with slurs and accents, marked *mp*. The third staff (bass clef) contains a bass line with slurs and accents, marked *mf* and *f*. The fourth staff (bass clef) contains a bass line with slurs and accents, marked *f* and *mf*. The fifth staff (grand staff) contains a piano accompaniment with chords and arpeggios, marked *mf* and *f*, with a *cresc.* marking in the right hand.

167

Musical score for measures 167-172. The score is in 2/4 time and consists of five staves. The first staff (treble clef) contains a melodic line with slurs and accents, marked *cresc.* and *f*. The second staff (treble clef) contains a bass line with slurs and accents, marked *cresc.* and *f*. The third staff (bass clef) contains a bass line with slurs and accents, marked *non legato* and *mf*. The fourth staff (bass clef) contains a bass line with slurs and accents, marked *mf*. The fifth staff (grand staff) contains a piano accompaniment with chords and arpeggios, marked *fz* and *giocososo mf*, with a *4* marking in the right hand.

101 **Giacoso**

Musical score for measures 172-176. The score is in 6/8 time and consists of four staves. The first two staves are for the right hand, and the last two are for the left hand. The tempo is marked **Giacoso**. Dynamics include *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). Measure 172 features a five-fingered scale in the right hand starting on B-flat. Measure 173 has a five-fingered scale in the left hand starting on B-flat. Measure 174 has a five-fingered scale in the right hand starting on B-flat. Measure 175 has a five-fingered scale in the left hand starting on B-flat. Measure 176 has a five-fingered scale in the right hand starting on B-flat. The score ends with a *p* dynamic in the right hand.

Musical score for measures 177-181. The score is in 6/8 time and consists of four staves. The first two staves are for the right hand, and the last two are for the left hand. The tempo is marked **Giacoso**. Dynamics include *pp* (pianissimo), *p* (piano), and *mp* (mezzo-piano). Measure 177 has a *pp* dynamic in the right hand. Measure 178 has a *pp* dynamic in the right hand and a *p* dynamic in the left hand. Measure 179 has a *p* dynamic in the right hand and a *p* dynamic in the left hand. Measure 180 has a *pp* dynamic in the right hand and a *p* dynamic in the left hand. Measure 181 has a *pp* dynamic in the right hand and a *p* dynamic in the left hand. The score ends with a *p* dynamic in the right hand.

182

stacc. *mp* 5

poco cresc.

poco cresc.

cresc. *mf* stacc.

(8) *cresc.* *mf* 4

4

102

187 (L'istesso tempo) feroce

ff

ff

ff

sul ponticello *fp* *fp*

(L'istesso tempo) feroce

fz *fz*

193

Grazioso

pp

ppp

pp

pp

Grazioso

pp

197

p

pp

molto cresc.

p

pp

molto cresc.

p

pp

molto cresc.

p

pp

molto cresc.

pp

molto cresc.

212

non legato
f

(tr) non legato
cresc. *f*

non legato
cresc. *f*

sempre non legato
f

(tr) non legato
cresc. *f*

poco dim.

217

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

f *poco a poco cresc.*

107

223

ff

ff

ff

ff

108

228

ancora cresc.

sempre ff

ancora cresc.

sempre ff

ancora cresc.

sempre ff

[*ancora cresc.*]

sempre ff

8va

ff

8va

233

f *cresc.*

cresc.

f *cresc.*

(8)

cresc.

109

237

Strepitoso

ff 5

f *cresc.* *ff*

ff

[*f*] *cresc.* *ff* 5

Strepitoso

ff

4

248

111

f

f

f

f

(8)

ff

256

112

sempre f

sempre f

sempre f

sempre f

(8)

f

5

5

261

cresc.

cresc.

cresc.

sempre f [*cresc.*]

8va

cresc.

113

266

più f *ff* *pizz.*

più f *ff* *pizz.*

più f *ff* *pizz.*

[*più f*] [*ff*] *pizz.*

(8)

più f *ff*

114 115

274

arco *mp* *p* poco rit. . . . a tempo

arco *mp* *p*

arco *mp* *p*

arco *mp* *p*

(8) *f* *sub. mp* *p* poco rit. . . . a tempo

116

282

dim. *pp*

dim. *pp*

dim. *pp*

[*dim.*] *pp* *mp*

dim. *pp*

[*b*]

292 poco a poco rilassando

ppp

poco a poco rilassando ten.

ppp

301 molto rit a tempo rit. niente

pppp niente

molto rit a tempo rit. dim. pppp

pppp dim. pppp

pp 8va