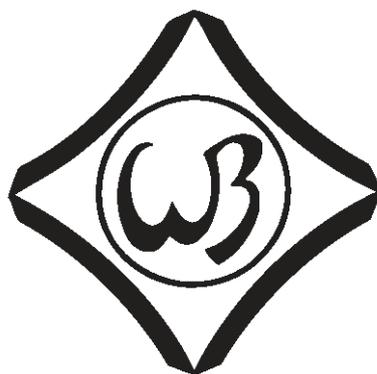


*William Bolcom*

# Piano Quintet

*Score and Parts*



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William

# BOLCOM

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## Piano Quintet

*Piano*

*for Isaac Stern, Members of the Emerson Quartet, and Jonathan Biss*

I. Sonata Movement.....	1
II. Larghetto .....	19
III. Lamentation.....	31
IV. Rondo Furioso .....	35

Duration ca 18'



# Piano Quintet

## WILLIAM BOLCOLM

Philip Setzer, first violin  
Isaac Stern, second violin  
Lany Dutton, viola  
Dave Finckel, cello  
Jonathan Biss, piano

I've known Isaac Stern tangentially for many years; one day he called me to discuss the Fortas commission, a chamber piece involving him, other players, and the young pianist Jonathan Biss. I had never heard Biss play, but was sent a CD of a 92nd St. Y concert in New York; here was a pianist displaying maturity of execution and interpretation beyond his 19 years, and it seemed a good opportunity to attempt a piano quintet (which I had never done) for the occasion. Each chamber music formation has its own particular historical atmosphere, that of the string quartet being of course the best known. A composer can choose to ignore these legacies or invoke them; I've done both on different occasions, but here I wanted to recall the great Schumann and Brahms tradition-of course with important differences. The *Sonata Movement* has some of the legacy and atmosphere of my spiritual models. *Larghetto* alternates a lyrical first section with scherzo-like music, ending in a will-o-the-wisp pianistic disappearance. The short introduction to the last movement, *Lamentation*, leads to a *Rondo Furioso*, headlong and inexorable; the Rondo centers on a musical motive borrowed from my 1969 opera for actors, *Greatshot*; its mood is of a terribly speeded-up samba gone berserk

- William Bolcolm

for Isaac Stern, Members of the Emerson Quartet,  
and Jonathan Biss

# PIANO QUINTET

WILLIAM BOLCOM

## I. Sonata Movement

(2000)

Very slow (♩ = c. 36)

Musical score for measures 1-6. The score is for Violin 1, Violin 2, Viola, Cello, and Piano. The time signature is 2/4. The key signature has one flat (B-flat). The tempo is marked 'Very slow (♩ = c. 36)'. Dynamics include *mp*, *mf*, *fz*, *mp*, and *p*. There are also markings for *dim.* and *p* at the end of the section.

Musical score for measures 7-13. The score is for Violin 1, Violin 2, Viola, Cello, and Piano. The time signature is 2/4. The key signature has one flat (B-flat). The tempo is marked 'agitato' (measure 7), 'allargando' (measure 8), and 'Impetuous (♩=108), passionate (flexible tempo)' (measure 9). Dynamics include *mf*, *f*, *ff*, *mp*, and *p*. There are also markings for *mp < f p*, *f*, *mf*, and *p*.

Musical score for measures 14-20. The score is for Violin 1, Violin 2, Viola, Cello, and Piano. The time signature is 2/4. The key signature has one flat (B-flat). Dynamics include *f* and *ff*.

N.B.: Accidentals obtain throughout a beamed group. Unbeamed notes within a measure continue the same accidental until interrupted by another note or rest. In music with key signatures, traditional rules apply.

Violin I

PIANO QUINTET

WILLIAM BOLCOM  
(2000)

I. Sonata Movement

Very Slow (♩ = c. 36)

mp mf fz mp p

agitato allargando Impetuous (flexible tempo)

7 mf f ff mf p

14 f ff f

24 ffzf mf ffzf

29 mf fz fp mp fzp ffzf

35 rit.-----Tempo I p fp fp mf p <> pp p

44 Tempo II pp f fz ff ff f ff

51 spiky! mp

56 rit. a tempo, a little slower non vib. mf <> p fz p mfp

Violin II

PIANO QUINTET

WILLIAM BOLCOM

(2000)

I. Sonata Movement

Very Slow (♩ = c. 36)

agitato

allargando

Impetuous (♩=108), *passionate*  
(flexible tempo)

rit.-----Tempo I

Tempo II

*spiky!*

rit. a tempo, a little slower  
non vib.

Viola

PIANO QUINTET

WILLIAM BOLCOM  
(2000)

I. Sonata Movement

Very Slow (♩ = c. 36)

agitato

mp   mf   fz   mp   p   mp <>

allargando   Impetuous (♩=108), *passionate*  
(flexible tempo)

8   f   ff   mf   p   f

17   ff   f   ffz   f

26   mf   f   mf

31   fz   fp   mp   fzp   ffz f   p   fp   fp   mf

39 rit.-----Tempo I   Tempo II  
p <>   pp   mp <>   mf   pp < f

46   fz < ff   ff   <>

54   mf <>   mp   p < fz > p   rit.   a tempo,  
a little slower (Pno.)   6  
accel.-----Tempo II

67   mfp   mfp < mp   ffz   f

78   f   ffz   fp   mf   pp

