



AMERICAN COMPOSERS EDITION

ROBERT CARL

SEARCH

for piano quintet

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Piano Quintet, “Search” (2012)

Robert Carl

*Written for the Locrian Ensemble, dedicated to their director David Macdonald,
in appreciation of his support over the years for my work and in memoriam
John Kreckler, co-founder of the ensemble*

Instrumentation:

2 Violins

Viola

Violoncello

Piano

Duration: *c. 20'*

Special techniques:

String players consistently use a technique of double-stopping where an open string is held while a second fingered string is continuously glissanded to an indicated target pitch. Glissandi begin on the attack of notes in parentheses. The most logical string for the slide should be used as a default in every case, unless instructions direct otherwise.

In mm. 278-295, an additional slide emerges, this one vocal. The players progressively move from humming, to mouth half-open, to fully open. The sound should be crafted to blend as closely as possible with the instrument (so no “bel canto” sound!).

The effect should be that the audience does not realize what is happening until well into the passage. (Also, octave displacements are allowed due to gender-dependent range.)

The pianist plays a few notes muted with fingers (+). S/he also places two wedges in section #6, into the indicated low C and E strings to create a prepared sound, and removes them quickly and quietly at section's end. At the very end of the piece, an indicated chord is held and caught with the sostenuto pedal, and then the pianist brushes the strings lightly with fingertips al niente.

Descriptive Note:

My quintet comes out of the experience of meditation, which is a constant search for a balance between the incessant chatter that the mind generates (the “monkey mind” of the opening piano solo), and something more open, spacious, and calm (embodied in the glissandoing chorales for strings). Along the way, there is struggle. And indeed, the monkey mind has much to give us, in terms of inspiration, energy, and creativity. The form of the piece also suggests this struggle by its diversity of formations, including two duos (violin and cello), solos (piano and viola), piano trio, and piano quartet. The quintet is used as a fully integrated ensemble in the large middle “Contemplative Space” and at the end of the piece. By that point, I hope some reconciliation is achieved between the two, and that the sense of mental and spiritual growth suggested has use beyond any narrowly sectarian outlook or practice.

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Piano Quintet, "Search" (2012)

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1. Introduction: Beautiful Monkey Mind

(♩ = 76)

Violin 1

Violin 2

Viola

Cello

Piano

(nervous, driving, forceful)

sf f

sf f sf

sf f sf

sf f sf

5

sf f sf

8 *8va*

sf f sf sf f

Detailed description of the musical score: The score is for a Piano Quintet. It begins with a tempo marking of quarter note = 76. The first four staves are for Violin 1, Violin 2, Viola, and Cello, all in 4/4 time. The piano part (Piano and Pno.) is marked '(nervous, driving, forceful)'. The piano part consists of two systems. The first system starts at measure 1 and ends at measure 4. The second system starts at measure 5 and ends at measure 8. The piano part features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include sf (sforzando) and f (forte). The score includes measure numbers 5 and 8. Measure 8 is marked '8va'.

2. Chorale 1

(♩ = 60) (sul D)
(senza vibr.) ----- (con vibr.)

Vln. 1
Vln. 2
Vla.
Vlc.

Pno.

Vln. 1
Vln. 2
Vla.
Vlc.

Pno.

24

Vln. 1 *mp* *mf* *mp* (s.p.) (ord.)

Vln. 2 *mp* *p* *mp*

Vla. (c.v.) *p*

Vlc. (sul D) (s.v.) (c.v.) *pp* *cresc.*

24

Pno. *p* *pp* *p* *mp* *p*

30

Vln. 1 *mf* *f* *mf* (s.p.)

Vln. 2 (s.p.) (ord.) *mf* *mp* *mf*

Vla. *mp* *p* *mp*

Vlc. *p*

30

Pno. *mp* *mf* *mp* *mf* *p*

35 (ord.)

Vln. 1 *sf* *mf* *f* *ff*

Vln. 2 (s.p.) *f* *ff*

Vla. (s.p.) (ord.) *mf* *mp* *f*

Vlc. *mp* *p* *f*

Pno. *sf* *mf* *f* *mf* *sf* *mf* *sf*

3. Trio

38

Vln. 1 *f* *mf* *f* *mf*

Vlc. *f* *mf* *f* *mf*

Pno. *mp*

(U. C.) *

(♩ = 76)

Vln. 1

Vlc.

Pno.

sf *mf* *sf*

sf *mf* *sf*

sf *mf* *sf*

(no pedal!)

(skittering, always off the string)

Vln. 1

Vlc.

Pno.

mf *f*

sf *mf* *f*

Vln. 1

Vlc.

Pno.

mf *sf*

f

sf *mp*

6
46

Vln. 1

Vlc.

Pno.

sf *f*

49

Vln. 1

Vlc.

Pno.

ff *f* *sf* *mf*

51

4. Chorale 2

(♩ = 80)

(♩ = 84)

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

f *mf* *f* *mf* *sf* *p* *p* *f*

72

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

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

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

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

(all left hand arpeggios anticipate beat; right hand on beat)

(like a faint telegraphic message)

Leg.

(U.C.)

78

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

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

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

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

p *mp* *mf*

pp *p* *ppp*

ppp *pp* *p* *ppp*

pp *p* *ppp* (l.v.)

mp *p*

86

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

94

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

103

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

p *mp* *mf* *mp*

p *mp* *mf* *mp*

p *mp* *mf* *mp*

p *mp* *mf* *mp*

mp *p*

8va

5. Duo 1

110

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

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

p *pp*

p *pp*

p *mp* *pp*

mf *mp* *mp* *sf*

f *f*

Vln. 1

116

mf *f* *mf* *f > mf* *f > mf*

Pno.

116

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

Vln. 1

119

f *mf* *sf* *sf* *mf* *fff*

(♩ = 120)

Pno.

119

f *mf* *f* *mf* *sf* *mf* *fff* *mf*

8vb

(Pedal on each attack up to m.130)

Vln. 1

125

mf *fff* *f* *ff*

Pno.

125

fff *f* *mf* *f* *mf*

8vb-1

Vln. 1

132

f *mf* *ff* *f > mf* *f*

Poco Rit. *A Tempo*

8va

Pno.

132

fff *mp* *mf* *fff* *mf*

8va

Poco Rit.
(8^{va})

A Tempo

6. Contemplative Space

(♩ = 76)

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

137

ff (l.v.)

pp (Always note different dynamics between two hands, layers of left hand)

pp (no pedal; dark and crisp!)

pp (sempre)

*) Viola holds fermata long enough for (Note in parentheses pianist to insert wedges on strings of two inotes indocated below: (Bb) (B) is always trilled TO)

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

146

pp

pp (sul pont)

pp *p* *mp* *p* *pp*

mp

150

Vln. 1

Vln. 2

Vla.

Vlc.

mp *mf* *mp* *p*

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

150

Pno.

mp *p*

pp *p* *mp*

p *mp*

(B \flat) (B) (C) (C#)

156

Vln. 1

Vln. 2

Vla.

Vlc.

p

mp

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

pp *p* *pp*

(always skittery, off the string)

(s.p.) (ord.)

156

Pno.

p *pp*

mf *mp*

pp *mp* *p*

(C) (B) (E) (Cb)

161

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

165

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

165

The musical score is divided into two systems. The first system covers measures 161-164, and the second system covers measures 165-168. The instruments are Violin 1, Violin 2, Viola, Violoncello, and Piano. The score includes various musical notations such as dynamics (mp, mf, p, pp), articulation (accents, staccato), and performance instructions like '(ord.)' and '(col legno battuto)'. The Piano part features a complex rhythmic pattern with triplets and chords, including specific chord voicings (G, Ab, Gb) in the right hand. The Viola part has a prominent role with sixteenth-note patterns and triplets. The Violin parts are mostly silent in the first system but become active in the second system with sixteenth-note passages.

169

Vln. 1 *mf mp* < *mf* > *mp* *mp* ("breathy"; bow noise) *mf* > *mp*

Vln. 2

Vla. *pp* *mp* *p* *mp* *p* *mp* *p*

Vlc. *pp*

Pno. 169 *mp* *pp* *p* *pp*

173 (ord.)

Vln. 1 *mf mp* *mf mp* *mf mp*

Vln. 2

Vla. *mf* *mp* *mf* *mp* *mf* *mp*

Vlc.

Pno. 173

176 ("breathy")

Vln. 1 *p* *mp* *p* ("breathy") *p*

Vln. 2 *mp*

Vla. *mp* *p* (s.p.) (ord.)

Vlc. *sf mp* *p* *sf mp*

Pno.

180

Vln. 1 *mp* *p* *mp* *p* (ord.) *mp* *mf*

Vln. 2 *pp* *p* *mp* *mp*

Vla. *p* *p* *mf* *p*

Vlc. *p* *mf* *fmp* (s.p.)

Pno. *mp* *p*

183

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

mp

mp

p

pp

p

mp

pp

mp

p

fmp

sf mp

sf mp

(E)

(F)

pp

pp

186

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

mp

p

sf mp

sf mp

(F)

(F#)

(Gb)

(F#)

(F)

p

mp

p

pp

188

(ord.)

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

pp *p* *mp* *p*

mf *sf* *mp*

p *pp*

(A)

190

(("breathy"))

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

pp *p* *mp* *p* *mp* *p*

mf *mp* *p*

(E) (F) (F) (Gb) (F#) (G) (A) (Bb) (A)

194

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

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

p *mp* *pp*

mp *sub p* *p*

p *mp*

(B) (A) (Bb) (B) (B) (Bb) (A)

198

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

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

ppp

mf *sfmp (no cresc)* *sfmp* *sfmp* *sfmp*

p *sub mp* *mf*

("breathy") (ord.) ("breathy") (ord.)

(Bb) (B) (B) (C)

201

Vln. 1

Vln. 2

Vla.

Vlc.

pp *mp*

201

Pno.

< mf > mp

(Db) (D) (D) (C#) (C#) (F) (E) (Gb) (F) (E)

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

204

Vln. 1

Vln. 2

Vla.

Vlc.

("breathy") (ord.)

p *mp* *p* *mp* *mf* *mp* *sf* *mp* *mf* *mp* *mf* *p*

204

Pno.

(A) (Bb) (A)

mp *ppp* *p*

Rit. -----

7. Solo

207

Vla. *sf* *ff* *mf*

Vlc. *ff*

Pno. *ff* *sf*

Rec. (l.v.)

8. Duo 2

209

Vla. *sf* *mp* *p* *pp*

Vlc. *ppp* *pp* *p* *pp*

Pno. *sf* *mp* *pp* (sempre Ped.)

(senza vibr., very still)
(start when you hear the piano sound about to die)

(Take out wedges, quietly!)

(♩ = 60)

215

Vln. I

Vlc. *p* *mp* *p* *mp* *mf* *mp* *mf* *mp*

Pno. *p*

(con vibr.)

ppp cresc.

(♩ = 66)

(♩ = 72)

222

Vln. 1

pp

Vln. 2

(senza sord.)

pp cresc.

Vla.

p cresc.

Vlc.

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

Pno.

mp *mf* *f* *mp*

9. Chorale 3

226

Vln. 1

mp

Vln. 2

mp

Vla.

mp

Vlc.

mf *sf* *mp* *sf* *mp* *f* *sub p* *mp* *pp*

Pno.

mf *sf*

233 $(\text{♩} = 66)$

Vln. 1 p $mp > p$ p mp $mf > mp$ mp mf

Vln. 2 p $mp > p$ p mp $mf > mp$ mp mf

Vla. p $mp > p$ p mp $mf > mp$ mp mf

Vlc. p $mp > p$ p mp $mf > mp$ mp mf

10. Quartet

244 $(\text{♩} = 66)$ $(\text{♩} = 96)$

Vln. 1 f $sf > mf < f < ff$ sf mf f

Vln. 2 f $sf > mf < f < ff$ sf mf f

Vla. f $sf > mf < f < ff$ sf mf

Vlc. f $sf > mf < f < ff$ $< sf$ mf $sf >$

Pno. sf sf mf

244

251

Vln. 2

Vla.

Vlc.

Pno.

sf *ff* *sf* *mf* *f* *sf* *ff* *mf*

sf *ff* *sf* *mf* *f* *sf* *ff* *sf*

mf *sf* *ff* *sf* *mf* *sf* *mf* *sf* *ff* *sf*

sf *ff* *mf* *ff*

256

Vln. 2

Vla.

Vlc.

Pno.

sf *mf* *sf* *ff*

mf *sf* *mf* *sf* *ff*

mf *mf* *sf* *ff*

mf *sf*

I, II; sounding pitches: 8^{va} - -

258

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

mf *sf* *ff* *pp* *f* *sff*

11. Chorale 4

Rit. ----- (♩ = 60)

260

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

f *sff* *pp* *(sotto voce)* *p* *n.* *(ord.)* *ppp*

Musical score for measures 266-275. The score includes parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 4/4. The dynamics range from *ppp* to *mf*. The string parts feature vocal slides, indicated by the *(hum)* and *(simile)* markings. The piano part includes right-hand (R) and left-hand (L) staves, with a *(simile)* marking and dynamic markings from *pp* to *mf*.

Musical score for measures 276-285. The score includes parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 4/4. The string parts feature vocal slides, indicated by the *(hum)*, *(mouth 1/2 open)*, and *(fully open)* markings. The dynamics range from *mp* to *f*. The piano part includes right-hand (R) and left-hand (L) staves, with dynamic markings from *p* to *f* and a *f (arpeggiate in three blocks)* marking.

*) Starting here, all string players begin vocal slides. Make sound as seamlessly integrated with timbre of your instrument as possible. Make it so that the audience will wonder where the sound is coming from. Registral transposition allowed based on individual range and gender.

12. Quintet

298

Vln. 1 *p* *n.* (sord.) *p*

Vln. 2 *p* *n.* (sord.) *p*

Vla. *p* *n.* (sord.) *p*

Vlc. *p* *n.* (sord.)

Pno. *pp*
8^{vb}-

304

Vln. 1 *pp* *ppp* *pp*

Vln. 2 *pp* *ppp* *pp*

Vla. *pp*

Vlc. *p* *pp*

Pno. *p* *pp*

(U.C.)(Sempre Ped.I) *p* 8^{vb}- *pp* 8^{vb}-

310

Vln. 1 (flautando) *pp* *ppp*

Vln. 2 (flautando) *pp* *ppp*

Vla. (flautando) *pp* *ppp*

Vlc. (flautando) *pp* *ppp*

Pno. *pp* *ppp*

(sempre U.C., Ped. I) *pp*

317

Vln. 1 (col legno arco) *p* *pp* *ppp* *pp*

Vln. 2 (col legno arco) *p* *pp* *ppp* *pp*

Vla. (col legno arco) *p* *pp* *ppp* *pp*

Vlc. (col legno arco) *p* *pp* *ppp* *pp*

Pno. (finger mute) *ppp* *mp* *p* *p*

8vb

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

327

pp

(finger pizz.)

(Depress these keys silently)

(brush lightly with fingertips)

(continue for 15", dying away)

n.

Ped II
ped.