

# Quintetto

Violino - Viola - Violoncello - Contrabbasso e Pianoforte

I Parte

Sergio Salvaneschi

Febbraio 2007

Misterioso ♩ = 50

Violin

Viola

Cello

Bass

Piano

Senza Pedale (3 Battute)

*mp*

*mp*

Vln.

Vla.

Vlc.

Cb.

*Rallentando*

Pno.

*mf*

*f*

*A Tempo*

4

Vln.

Vla.

Vlc.

Cb.

4

Pno.

*mp*

*mp*

$\text{♩} = 74$

6

Vln.

Vla.

Vlc.

Cb.

6

Pno.

*mf*

*mp*

*mf*

*mp*

♩ = 74 Quasi staccato (Andante)

8

Vln. *p* *mf* *mf*

Vla. *p* *mf* *mf*

Vlc.

Cb.

Pno.

12

Vln. *f* *mp* *f* *mf* *f*

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

Vlc.

Cb.

Pno.

♩ = 60 Lo stesso andamento

♩ = 44

Vln.

Vla.

Vlc. pizz.

Cb. *p* *mp*

Pno. *mp* *mf*

♩ = 60 A tempo

♩ = 44

Vln.

Vla.

Vlc. arco *p* *mp*

Cb. pizz.

Pno. *p dolce* *mf*

21  $\text{♩} = 60$

Vln. *p* (poco vibrato)

Vla. *p*

Vlc. *mf*

Cb. *mf*

Pno. *f*

23

Vln. *mp* *mf*

Vla. *mp* *mf*

Vlc. *mf*

Cb. *mf*

Pno. *f*

Vln. *mf*

Vla. *mf*

Vlc. *mp*

Cb. *mp*

Musical score for measures 25-26, strings section. Violin I (Vln.) and Violin II (Vla.) parts feature sixteenth-note patterns with accents. Viola (Vlc.) and Cello (Cb.) parts provide harmonic support with sustained notes and chords. Dynamics are marked *mf* for Vln. and *mp* for Vlc. and Cb.

Pno. *f*

P.T.

Musical score for measures 25-26, piano section. The right hand (RH) plays a melodic line with slurs and accents, while the left hand (LH) plays a sustained chordal accompaniment. Dynamics are marked *f*. A section labeled "P.T." (Piano Transition) is indicated in the right hand.

Vln. *f*

Vla. *f*

Vlc. *f*

Cb. *f*

Musical score for measures 27-30, strings section. All string parts (Vln., Vla., Vlc., Cb.) play a rhythmic pattern of eighth notes with accents. Dynamics are marked *f*. The score includes a 4/4 to 2/4 time signature change at the end of the section.

Pno. *f*

Musical score for measures 27-30, piano section. The right hand (RH) plays a series of chords with slurs and accents, while the left hand (LH) plays a rhythmic accompaniment. Dynamics are marked *f*. The score includes a 4/4 to 2/4 time signature change at the end of the section.

30  $\text{♩} = 50$

Vln. *p* *mp* *p* *mp* *mf*

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

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

Cb. *mf* *f* *mf* *mp*

Pno. *mf* *mf*

34  $\text{♩} = 60$  Tremolo su due corde

Vln. *p* Tremolo su due corde

Vla. *p* Tremolo su due corde

Vlc. *mp* *mf*

Cb. *mp* *mf*

Pno. *f* *f* *mf*

37 *Rallentando* ♩ = 60 **A tempo**

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

Vla. *mf* *f* *mf* *f*

Vlc. *mp* *p* tremolo *f*

Cb. *mp* *p* leggermente staccato tremolo

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

41 *mf* *mf* *mp* *mf*

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

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

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

Cb. *mf* *mp* *mf* *mp*

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



44  $\text{♩} = 50$

Vln. *f* *mf* *mp* *f*

Vla. *f* *mf* *f*

Vlc. *f*

Cb. *f*

Pno. *f*

47  $\text{♩} = 60$  A tempo

Vln. *mf* *f*

Vla. *mf* *f*

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

Cb. *mf* *p* *p* *mp*

Pno. *mp*

49

Vln. *mf* *f*

Vla. *mf* *f*

Vlc. *f* *mf* *mp*

Cb. *f*

Pno. *mf* *f*

51

Vln. *mf* *p* *Rallentando*

Vla. *p*

Vlc. *p* *mf*

Cb. *p* *mf*

Pno. *p*

*Sul tasto*

♩ = 60 A tempo

53

Vln. *p* *mp* *p*

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

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

Cb. *mp* *p* *mp* *p*

Pno. *mp* *mf* *f*

56

Vln. *mp* *mf* *mp*

Vla. *mf* *mp* *mf*

Vlc. *mp* *mf*

Cb. *mp* *mf*

Pno. *f* *mf* *f*

59

Vln. *f* *mf* *f*

Vla. *f* *mf* *f*

Vlc. *mf* *f*

Cb. *mf*

Pno.

Detailed description: This system covers measures 59 to 61. The Violin I part starts with a forte (*f*) dynamic, playing eighth notes in measure 59, then rests in measure 60, and returns with a mezzo-forte (*mf*) dynamic in measure 61. The Violin II part follows a similar pattern, starting with *f*, resting in measure 60, and returning with *mf* in measure 61. The Viola part plays eighth notes in measure 59, then rests in measure 60, and returns with *mf* in measure 61. The Violoncello and Contrabasso parts have rests in measure 59, then play a half note in measure 60, and return with *mf* in measure 61. The Piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, with dynamic markings of *mf* and *f*.

62

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

Vla. *f* *mf* *f* *mf*

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

Cb. *mf* *mf* *mf* *f* *mf* *f*

Pno. *mf*

Detailed description: This system covers measures 62 to 64. The Violin I part has a dynamic contour of *mf*, *f*, *mf*, *f*, and *mf* across the three measures. The Violin II part has a dynamic contour of *f*, *mf*, *f*, and *mf*. The Viola part has a dynamic contour of *mf*, *f*, and *mf*. The Violoncello and Contrabasso parts have a dynamic contour of *mf*, *f*, and *mf*. The Piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, with a dynamic marking of *mf*.

65

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

Vla. *f* *mf* *f*

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

Cb. *mf* *f* *mf*

65

Pno. *f* *ff* *ff*

♩ = 74

67

Vln. *f*

Vla. *f* *mf* *f*

Vlc. *f*

Cb. *f*

67

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

69  $\text{♩} = 120$

Vln. *mp* *mf*

Vla. *mp* *mf*

Vlc. *mf* *mp*

Cb. *mf* *mf*

Pno. *mf* *mp*

71

Vln. *p* *mp*

Vla. *mp* *p*

Vlc. *mp* *mp*

Cb. *mp* *p*

Pno. *mf* *mp*

*leggerissimo senza pedale / dolce*

73  $\text{♩} = 60$

Vln. *mp* *p*

Vla. *p* *mp*

Vlc. *p* *mp*

Cb. *mp* *p*

Pno. *f* *f*

75  $\text{♩} = 168$

Vln. *mf*

Vla. *mf* Al Tallone

Vlc. *ff* Al Tallone arco

Cb. *ff* arco

Pno. *f*

77  $\text{♩} = 74$   $\text{♩} = 60$

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

Vla. *mp*

Vlc. *f* *mf* *f*

Cb. *f* *mf* *f*

Pno. *f* *mp* *f*

80 *f* *f* *mf* *f* *mf* *f* *mf*

Vln. *f*

Vla. *f*

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

Cb. *mf* *f* *mf* *f* *mf*

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



83  $\text{♩} = 60$  A tempo

Vln. *mf* *f*

Vla. *mf* *f*

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

Cb. *mf* tremolo *mf* *f*

Pno. *f* *mf* *f*

*mf* P.T. *f*

Violino

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I Parte

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Misterioso  $\text{♩} = 50$

*Rallentando*

*A Tempo*

$\text{♩} = 74$

8  $\text{♩} = 74$  Quasi staccato (Andante)

10

12

15

17  $\text{♩} = 60$  Lo stesso andamento  $\text{♩} = 44$   $\text{♩} = 60$  A tempo  $\text{♩} = 44$

21  $\text{♩} = 60$

24

26

28

30  $\text{♩} = 50$

I Parte  
Tremolo su due corde

23  $\text{♩} = 6$   
*mp*  $\text{mf}$

36 *p* *Rallentando*

38  $\text{♩} = 60$  *A tempo*  
*mf* *f* *mf* *f*

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

45  $\text{♩} = 50$   $\text{♩} = 60$  *A tempo*  
*mf* *mp* *f* *mf*

48 *f* *mf* *Sul tasto*  
6 6 6 6

50 *f* *mf*  
6 6 6 6

52 *Rallentando*  $\text{♩} = 60$  *A tempo*  
*p* *p* *mp* *p* *mp*

57 *mf* *mp* *f*

60 *mf* *f* *mf* *f* *mf*

64 *f* *mf* *f* *mf* *mf* *f*

67  $\text{♩} = 74$   
*f*

# I Parte

69  $\text{♩} = 120$  3

*mp* *mf*

72

*p* *mp* *mp* *p*

74  $\text{♩} = 60$   $\text{♩} = 168$

*mf*

77  $\text{♩} = 74$   $\text{♩} = 60$

*mp* *mf* *mp* *mp*

80

*f*

83  $\text{♩} = 60$  A tempo

*mf* *f*

# Viola

# Quintetto

Violino - Viola - Violoncello - Contrabbasso e Pianoforte

I Parte

Sergio Salvaneschi

Febbraio 2007

Misterioso ♩ = 50

*Rallentando*

*A Tempo*

♩ = 74

3/4 4/4 4/4

8 ♩ = 74 Quasi staccato (Andante)

*p* *mf*

*mf*

*f* *mp*

15 ♩ = 60 Lo stesso andamento

*mf* *f*

18 ♩ = 44 ♩ = 60 A tempo ♩ = 44

3/4 4/4 2/4 4/4

21 ♩ = 60

*p* *mp*

*mf* *mf*

*mf*

*mf*

30 ♩ = 50

*p* *mp*

I Parte

2  
33  $\text{♩} = 60$  Tremolo su due corde

*mp* *mf* *p*

37 *Ritardando*  $\text{♩} = 60$  *A tempo*

*mf* *f* *mf* *f*

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

45  $\text{♩} = 50$   $\text{♩} = 60$  *A tempo*

*mf* *f* *mf* *f*

49 *mf* *f*

51 *Ritardando*  $\text{♩} = 60$  *A tempo*

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

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

60

63 *mf* *f* *mf* *f*

66  $\text{♩} = 74$

*mf* *f* *f* *f* *mf* *f*

69  $\text{♩} = 120$

*mp* *mf*

I Parte

72

♩ = 60

3

Musical staff 72: Bass clef, 2/4 time signature. The staff contains two measures of music. The first measure has a half note G2 with a dynamic marking of *mp*. The second measure has a half note G2 with a dynamic marking of *p*. A hairpin crescendo connects the two notes. The third measure is a whole rest with a dynamic marking of *p*. The fourth measure is a whole rest with a dynamic marking of *mp*. A hairpin decrescendo connects the two rests. The key signature has one flat (Bb).

75

♩ = 168

Musical staff 75: Bass clef, 3/4 time signature. The staff contains two measures of music. The first measure has a half note G2 with a dynamic marking of *mf*. The second measure has a half note G2 with a dynamic marking of *mf*. A long slur covers both notes. The third measure is a whole rest. The fourth measure is a whole rest. The key signature has one flat (Bb).

77

♩ = 74

♩ = 60

Musical staff 77: Bass clef, 4/4 time signature. The staff contains two measures of music. The first measure has a half note G2 with a dynamic marking of *mp*. The second measure has a half note G2 with a dynamic marking of *mp*. A long slur covers both notes. The third measure is a whole rest. The fourth measure is a whole rest. The key signature has one flat (Bb).

80

Musical staff 80: Bass clef, 4/4 time signature. The staff contains two measures of music. The first measure has a half note G2 with a dynamic marking of *f*. The second measure has a half note G2 with a dynamic marking of *f*. A long slur covers both notes. The third measure is a whole rest. The fourth measure is a whole rest. The key signature has one flat (Bb).

83

♩ = 60 A tempo

Musical staff 83: Bass clef, 4/4 time signature. The staff contains two measures of music. The first measure has a half note G2 with a dynamic marking of *mf*. The second measure has a half note G2 with a dynamic marking of *mf*. A long slur covers both notes. The third measure is a whole rest. The fourth measure is a whole rest. The key signature has one flat (Bb).

# Violoncello

# Quintetto

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I Parte

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Febbraio 2007

Misterioso ♩ = 50

*Rallentando*

*A Tempo*

♩ = 74

8  $\text{♩} = 74$  Quasi staccato (Andante)  $\text{♩} = 60$  Lo stesso andamento  $\text{♩} = 44$   
pizz.

19  $\text{♩} = 60$  A tempo arco  $p$   $\text{♩} = 44$

21  $\text{♩} = 44$  *mp*

23 *mf*

27 *mf* *mp*

29  $\text{♩} = 50$

32 *mf* *f*

34  $\text{♩} = 60$  *mf* *mp*

37  $\text{♩} = 60$  A tempo *mp* *mf*

39 *mp* tremolo



I Parte

41 *mf*  $\text{♩} = 50$

44 *mf* *6* *6* *6* *6* *2* *4*

47  $\text{♩} = 60$  *A tempo* *p* *mp* *mp* *p* *f* *mf* *mp*

51 *Rallentando*  $\text{♩} = 60$  *A tempo* *mf*

53 *p* *mp* *p* *mp* *mp*

57 *mf* *mf* *f* *mf* *f*

64 *mf* *f* *f* *mf* *f* *mf*  $\text{♩} = 74$

67 *f*  $\text{♩} = 120$   $\text{♩} = 60$

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

75  $\text{♩} = 168$  *Al Tallone* *arco*  $\text{♩} = 74$  *f*

78 *mf* *f* *mf* *f* *mf* *f*

82  $\text{♩} = 60$  *A tempo* *mf* *tremolo* *mf* *f*

Contrabbasso

Quintetto

Violino - Viola - Violoncello - Contrabbasso e Pianoforte

I Parte

Sergio Salvaneschi

Febbraio 2007

Misterioso ♩ = 50

Rallentando

4 *A Tempo* ♩ = 74 *Quasi staccato (Andante)* ♩ = 74

17 ♩ = 60 *Lo stesso andamento* ♩ = 44

19 ♩ = 60 *A tempo* ♩ = 44 *pizz.*

21 ♩ = 60 *mf*

23 *mf* *mp*

27 *V*

29 ♩ = 50 *mf* *f*

32 *mf* *mp*

35 ♩ = 60 *Rallentando*

38 ♩ = 60 *A tempo* *p* *leggermente staccato* *tremolo* *mp*

I Parte

21

43 *mf*

45 *mp* = 50 *mf*  $\text{♩} = 60$  A tempo

50 *p* *mf* *Ritardando* *p* *mp* *f*

53  $\text{♩} = 60$  A tempo *mp* *p* *mp* *p* *mp* *mf*

58 *mf* *mf* *mf* *f* *mf* *f* *mf*

66  $\text{♩} = 74$  *f* *mf* *f*

69  $\text{♩} = 120$  *mf* *mf* *p* *mp* *p*

74  $\text{♩} = 60$   $\text{♩} = 168$  Al Tallone *ff* *p* *mp* *p*

76 *arco*  $\text{♩} = 74$   $\text{♩} = 60$  *f* *mf* *f*

80 *mf* *f* *mf* *f* *mf*

83  $\text{♩} = 60$  A tempo *mf* *tremolo* *mf* *f*