

PIANO QUARTET

No. I

DANIEL FARDON

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For Violin, Viola, Cello, and Piano

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2019

*This piece was written for the Cheltenham Festival Composer Academy 2019
and the Kaleidoscope Chamber Collective*

PERFORMANCE NOTES:

This piece combines traditional and 'non-dyadic' time signatures. This is due to the frequent changes between simple and tuplet beat divisions, and particularly because of the extra-metric groupings of the triplets. These non-dyadic time signatures have a denominator that is not a power of 2 (as found in traditional time signatures) and express fractions of full beats based of the prevailing tempo. In this movement, these are in the form of crotchet triplets, and thus take a denominator of '6'. This avoids the use for constant metric modulations throughout the piece, and neatly shows the relationship between simple quaver divisions and triplet ones. For additional ease of reading, triplet brackets have been added above the stave in parenthesis to show these changes in division. For example, b.9 contains 4 crotchets at [MM. crotchet = 96], and b.10 contains two-thirds of a crotchet triplet based on that same tempo, as usual, which allows for non-standard triplet groupings (2, 4, 5 etc.). These rhythmic changes should be played as metrically accurate as possible, to achieve the sudden shifts between pulse and feel.

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♩ = c. 96 Comodo; somewhat quaint, buoyant

Violin

Viola

Violoncello

Piano

pp *mf*

pp *mf*

Pizz.

mp

mp

secco *sim.*

Detailed description: This block contains the first system of the score. It features four staves: Violin (treble clef), Viola (alto clef), Violoncello (bass clef), and Piano (grand staff). The Violin and Viola parts begin with a *pp* dynamic and transition to *mf* after a *sul ponticello* instruction. The Violoncello part has a *mp* dynamic and includes a *Pizz.* (pizzicato) instruction. The Piano part starts with *mp* and includes *secco* and *sim.* (sostenuto) markings. The tempo is marked as 'Comodo; somewhat quaint, buoyant' with a quarter note equal to approximately 96 beats per minute.

6

Vln.

Vla.

Vc.

Pno.

mp *mf*

mp *mf*

mf *mp* *mf*

mf *mp* *mf*

(ord.) Pizz. (3-)

(ord.) Pizz. (3-)

(3-)

(3-)

Red.

Detailed description: This block contains the second system of the score, starting at measure 6. It features four staves: Violin (treble clef), Viola (alto clef), Violoncello (bass clef), and Piano (grand staff). The Violin and Viola parts are marked *mp* and include a *sul tasto* instruction. The Violoncello part is marked *mf* and includes a *(3-)* marking. The Piano part starts with *mf* and includes *(3-)* markings. The system concludes with a *Red.* (ritardando) marking. The tempo and mood are consistent with the first system.

11

Vln. *Arco* *sul pont.* *pp* *mf* *sul tasto* *(mf)*

Vla. *Arco* *sul pont.* *pp* *mf* *sul tasto* *(mf)*

Vc. *mp* *mf*

Pno. *mp* *mf*

15

Vln. *(sim. ord.)* *Pizz. (r 3-)* *mf* *Arco* *sul pont.* *p*

Vla. *(sim. ord.)* *Pizz. (r 3-)* *mf* *Arco* *sul pont.* *p*

Vc. *mp* *mf* *mp* *(r 3-)*

Pno. *mp* *mf* *mp* *(r 3-)*

Red.

* If any intervals become too large for pianist's hand-span, release bottom note where necessary

20

Vln. *mf* *sul tasto* *cresc.* *f* Pizz.

Vla. *mf* *sul tasto* *cresc.* *f* Pizz.

Vc. *cresc.* *f*

Pno. *cresc.* *f*

24

Vln. *mp* *Arco sul tasto* *f* *Arco sul pont.* *mp* *f* Pizz. (tr 3-)

Vla. *mp* *Arco sul tasto* *f* *Arco sul pont.* *mp* *f* Pizz. (tr 3-)

Vc. *mp* *f* *mp* *f* (tr 3-)

Pno. *mp* *f* *mp* *f* (tr 3-)

28

Vln. Arco sul tasto *mf* *cresc.*

Vla. Arco sul tasto *mf* *cresc.*

Vc. *mf* *cresc.*

Pno. *mf* *cresc.*

$\text{♩} = \text{♩} (\text{♩} = 64)$
Calm, still

31

Vln. *ff* *ppp teneramente, sostenuto*

Vla. *ff* *ppp teneramente, sostenuto*

Vc. *ff* *ppp teneramente, sostenuto* Arco

Pno. *ff* *sub.ppp flowing*

Red.
+ una corda

(5) □ △

36

Vln.

Vla.

Vc.

Pno.

pp

pp

pp

pp

8va

(3)

41

Vln.

Vla.

Vc.

Pno.

p

p

p

p

8va

6

(5) Δ

45

Vln.

Vla.

Vc.

mp

mp

mp

Pno.

mp

gva

(4)

49

Vln.

Vla.

Vc.

Pno.

(4)

*Spread 10th chords wherever necessary, eg. b. 51

52

Vln. *mf* *cresc. poco a poco*

Vla. *mf* *cresc. poco a poco*

Vc. *mf* *cresc. poco a poco*

Pno. *mf* *cresc. poco a poco*

tre corda

55

Vln. *ff*

Vla. *ff*

Vc. *ff*

Pno. *ff molto secco*

rit. = c. 96 Tempo Primo; Muscular!

59

Vln. *sub. mp* — *ff*

Vla. *sub. mp* — *ff*

Vc.

Pno.

63

Vln. *sub. mp* — *ff* *sub. mf* (3-)

Vla. *sub. mp* — *ff* *sub. mf* (3-)

Vc. *sub. mp* — *ff* *sub. mf* (3-)

Pno. *sub. mp* — *ff* *sub. mf* (3-)

rit. *♩* = c. 88 **Meno mosso**

68

Vln. *sub. ff* *rit.* *sub. mp* *ff*

Vla. *sub. ff* *sub. mp* *ff*

Vc. *sub. ff* *sub. mp* *ff* *rit.*

Pno. *sub. ff* *sub. mp* *ff*

♩ = c. 80
Meno mosso

71

Vln. *Meno mosso*

Vla. *Meno mosso*

Vc. *Meno mosso*

Pno. *Meno mosso*

74

Vln.

Vla.

Vc.

Pno.

mf *ff*

mf *ff*

mf *ff*

mf *ff*

Red.

78

Vln.

Vla.

Vc.

Pno.

80

Vln. *f* *fff*

Vla. *f* *fff*

Vc. *f* *fff*

Pno. *f* *fff* full-bodied!

84

Vln. *mf* *f* *fff*

Vla. *mf* *f* *fff*

Vc. *mf* *f* *fff*

Pno. *mf* *f* *fff*

12

87

Vln. *f* *fff* *ffff*

Vla. *f* *fff* *ffff*

Vc. *f* *fff* *ffff*

Pno. *f* *fff* *ffff*

rit.

89

Vln. *Meno mosso* *Intense*

Vla. *Meno mosso* *Intense*

Vc. *Meno mosso* *Intense*

Pno.

change/stagger bowing as necessary

change/stagger bowing as necessary

Meno mosso *Intense*

95

Vln.

Vla.

100

Vln.

Vla.

ff

ff

(5) Δ \square

104

Vln.

Vla.

Vc.

Pno.

mf

mf

mf

mf

(7) \square \square Δ

8va $\#$ \square \square

[B]

Red.

(6)

107

Vln. *mp*

Vla. *mp*

Vc. *mp*

Pno. *mp*

8va

Red.

[C]

(5) □ △

111

Vln. *p*

Vla. *p*

Vc. *p*

Pno. *p*

8va

Red.

+ una corda

115

Vln.

Vla.

Vc.

p

♩ = c. 48 Calm, reflective

(8)

Pno.

118

Vln.

Vla.

Vc.

dim. poco a poco

dim. poco a poco

dim. poco a poco

(8)

Pno.

dim. poco a poco

Ebbing...

121

Vln. *change/stagger bowing as necessary* **ppp**

Vla. *change/stagger bowing as necessary* **ppp**

Vc. *change/stagger bowing as necessary* **ppp**

(8)

Pno. **ppp** *morendo*

3 (l.v.)

Detailed description: This page of a musical score, numbered 16, features four staves. The top three staves are for Violin (Vln.), Viola (Vla.), and Violoncello (Vc.), each in 3/4 time. They play a melodic line with a key signature of one sharp (F#) and a common time signature of 3/4. The score is marked with 'Ebbing...' at the top. Performance instructions for the strings include 'change/stagger bowing as necessary' and a dynamic marking of 'ppp'. The bottom staff is for Piano (Pno.), in 3/4 time with a key signature of one sharp. It features a complex accompaniment with triplets and a 'morendo' instruction. A rehearsal mark '(8)' is placed above the piano staff. At the bottom, there is a triplet of notes and a first ending bracket labeled '(l.v.)'.