

Piano Quartet

MATTHEW HOLMES

For Violin, Viola, Cello, and Piano

Perusal Score

FULL SCORE

Duration: circa 10'

PRS Member: 1009258281
Tunecode: 382394KP

Contact Details:
composer@matthew-holmes.com
www.matthew-holmes.com

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Piano Quartet

Matthew Holmes (b. 1997)

♩ = 54

Violin

Viola

Violoncello

Piano

pp

ppp

8va

una corda

Vln.

Vla.

Vc.

Pno.

A

ppp

ppp

3

3

B

Musical score for measures 10-16. The score is divided into four staves: Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). Measure 10 is marked with a '10' and a key signature change to B-flat major. The Violin part features a melodic line with slurs and accents. The Viola part has a similar melodic line. The Violoncello part provides a harmonic accompaniment with slurs and accents. The Piano part features a complex texture with chords and slurs, including a dynamic marking of *pp* in measure 11. A large watermark 'PERUSSAL SCORE' is overlaid on the score.

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C

Musical score for measures 17-23. The score is divided into four staves: Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). Measure 17 is marked with a '17'. The Violin part has a melodic line with slurs and accents, with a dynamic marking of *pppp* in measure 18. The Viola part has a similar melodic line with a dynamic marking of *pppp* in measure 18. The Violoncello part provides a harmonic accompaniment with slurs and accents, with a dynamic marking of *pppp* in measure 18. The Piano part features a complex texture with chords and slurs, including dynamic markings of *ppp* and *pp* in measures 18 and 19 respectively. A large watermark 'PERUSSAL SCORE' is overlaid on the score.

23

Vln.

Vla.

Vc.

Pno.

D

26

Vln.

Vla.

Vc.

Pno.

pp

pp

pp

29 **E**

Vln. *mp*

Vla. *mp* *p*

Vc. *mp* *p*

Pno. *mp* *pp*

33

Vln.

Vla.

Vc.

Pno.

rall. ----- A tempo

F

36

Vln. *pp* *ff* *mp*

Vla. *pp* *ff* *mp*

Vc. *mf* *ff* *mp*

Pno. *mf* *ff* *mf*

tre corde

40

Vln. *pp* *ppp* *mp*

Vla. *pp* *ppp* *p*

Vc. *pp* *ppp* *p*

Pno. *p* *pp*

44

Vln. *p*

Vla. *pp*

Vc. *pp* *p*

Pno. *p* *mp*

G

48

Vln. *p*

Vla. *p*

Vc. *p*

Pno. *mf*

8va

(8)

51

Vln.

Vla.

Vc.

Pno.

mp *p* *ppp* *p* *f*

rit.

H

54

Vln.

Vla.

Vc.

Pno.

mp *ff* *mf* *mf* *p* *ff* *mf sub.*

57

Vln.

Vla.

Vc.

Pno.

ff

p *mp* *mf*

mp

ff

60

Vln.

Vla.

Vc.

Pno.

mp

p *mp* *f*

p *mf*

mp

molto rit. $\text{♩} = 92$ accel.

63

Vln. *f* *p* *fff* *p* *pp*

Vla. *pp* *fff* *p* *pp*

Vc. *mf* *fff* *p* *pp*

Pno. *f* *fff* *p*

||

$\text{♩} = 120$ accel.

68

Vln. *f* *p sub.*

Vla. *f* *p sub.*

Vc. *f* *p sub.*

Pno. *f* *p sub.*

71 = 144

Vln. *f* *p* *ff* **J**

Vla. *f p sub.* *ff* *mf* *ff*

Vc. *f* *p* *ff*

Pno. *f p sub.* *ff* *mf* *ff*

75

Vln. *ff* *mp* *ff* *8va*

Vla. *ff* *mp*

Vc. *f*

Pno. *f* *8va*

poco rit. .

M $\text{♩} = 60$

91

Vln.

Vla.

Vc.

Pno.

99

$\text{♩} = 54$

Vln.

Vla.

Vc.

Pno.

pp sempre (r.h)

ff

N

106

Vln. *f* *p* *f* *p* *f*

Vla. *mf* *f*

Vc. *mp* *pp* *mp*

Pno. *f*

111

Vln. *pp* *mf* *pp*

Vla. *p*

Vc. *pp*

Pno. *mp* *mp*

115

Vln.

Vla.

Vc.

Pno.

pp

Violin I: Five measures of sustained notes with accents.

Violin II: Five measures of eighth-note patterns.

Viola: Five measures of eighth-note patterns.

Violoncello: Five measures, with the first measure containing a half note and the rest being rests.

Piano: Five measures with triplets in both hands.

Dynamics: *pp*

120

Vln.

Vla.

Vc.

Pno.

O

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

Violin I: Four measures of sustained notes with accents.

Violin II: Four measures of eighth-note patterns.

Viola: Four measures of eighth-note patterns.

Violoncello: Four measures with dynamic markings *mf*, *f*, *mf*, *p*, *pp* and a crescendo/decrescendo hairpin.

Piano: Four measures with triplets in both hands.

Section marker: **O**

124

Vln.

Vla.

Vc.

Pno.

mp *p* *mp* *p*

129

Vln.

Vla.

Vc.

Pno.

P

mp *mf* *pp* *mf*

133

Vln. *p* *f* *p*

Vla. *f* *mp*

Vc. *f* *mp* *mf*

Pno. 3 3 3 3

Detailed description: This system contains measures 133 through 136. The Violin part (Vln.) starts with a dynamic of *p*, increases to *f* in measure 134, and returns to *p* in measure 135. The Viola part (Vla.) begins with *f* and changes to *mp* in measure 135. The Violoncello part (Vc.) starts with *f* and changes to *mp* in measure 135, then to *mf* in measure 136. The Piano part (Pno.) features a consistent triplet pattern in both hands across all four measures.

137

Vln. *mp* *p*

Vla. *p* *mp* *p*

Vc. *p* *mp* *p*

Pno. 3 3 3 3

Detailed description: This system contains measures 137 through 140. The Violin part (Vln.) starts with *mp* and changes to *p* in measure 138. The Viola part (Vla.) begins with *p* and changes to *mp* in measure 138, then back to *p* in measure 139. The Violoncello part (Vc.) starts with *p* and changes to *mp* in measure 138, then back to *p* in measure 139. The Piano part (Pno.) continues with the triplet pattern in both hands across all four measures.

141

Vln.

Vla.

Vc.

Pno.

mf *f*

mf *f*

3 3 3 3

3 3 3 3

||

molto rit. *Q*

145

Vln.

Vla.

Vc.

Pno.

p

mf

f

3 3

3 3

147

Vln. **R** $\text{♩} = 40$ *rall.*

Vla. *p* *fff* *pp*

Vc. *p* *fff* *pp*

Pno. *ff* *3* *3* *fff* *pp*

150

Vln. *8va*

Vla.

Vc.

Pno.