

# QUINTETTE

FOR STRING QUARTET & PIANO

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# QUINTETTE

## INSTRUMENTATION

2 Violins  
Viola  
Violoncello  
Piano (grand, muffled tones used)

## SYMBOLS & ABBREVIATIONS USED

♭ quarter of a tone flat  
♯ quarter of a tone sharp  
nv non-vibrato  
~ trill/mordent (see performance notes)  
[ ] passage to be improvised by the performer

## PROGRAM NOTES

This piece is intimately related to an earlier piece I wrote, called *Like You Mean It*, a trio for piano, violin, and cello. It's a guided improvisation piece, in which I connect fully-written out passages for the ensemble by improvised passages where I use a mix of verbal descriptions and technical information to orient the performers. Some of the verbal cues are a mix of ambiguous, somewhat problematic (as in subjective) terms, and others are provocative racial attributes. The work attempts to challenge and corner stereotypes, and is a complex but – in my opinion – interesting commentary on both the state of racial stereotypes in music, but also on the predicament of being an 'Eastern' composer living in the West today.

After having completed that work, and following a couple of performances, I decided to write out my own improvisation to *Like You Mean It*. I was, in a way, all of the performers at once. I did so for a commission I had from the Fontainebleau music session, in the summer of 2015. The instrumentation was a bit different than the original, but the work is very much the same. This quintet is therefore a written-out version of what I would have played in *Like You Mean It*, were I to be all of the performers at once.

## PERFORMANCE NOTES

- The cello is asked to play extended passages in pizzicato. Not only should the performer place their bow on a stand or a surface, but they should also strive to use as much skin of their right index and middle fingers as possible, in order to obtain as loud and lush a sound as possible (the way a jazz bassist does, for example)
- Empty passages surrounded by square brackets [ ] are meant to be filled in by the performers. It is up to them whether to spontaneously improvise, or to notate the material, should they prefer to do so. There aren't usually many improvising instruments at one given point, these are usually solos in the middle of fully notated material. As such, the soloists are encouraged to look at the full score and to be clear on what the other instruments are playing.
- For the piano, notes with x note-heads are meant to be muffled inside the instrument, and played on the keyboard. In order to improve access to the strings, the performer is asked to remove the music stand and to place it at an angle on top of the instrument.
- String instruments are sometimes given a trill/mordent sign ( ~~~ ) above certain notes. These should be interpreted somewhat freely. The only important thing is for the trill to *not* be regular and even. I wrote these with the mediterranean vocal singing tradition in mind, where specific vibratos or flickers of the voice frequently ornament melodies.
- The music contains a friction between the horizontal and vertical dimensions. The horizontal, melodic-driven, features modes and scales used in Arabic and Mediterranean music, for example. The vertical dimension frequently is the accidental result of overlapping several of these melodies. The harmonies, in these passages, explore a mix of tonal and non-tonal result. Beginning at measure 229, however, the quarter-tones found in the writing are vertically-driven, in the sense that I attempt to shift the pitches around, and tune them "in C".
- The starting tempo of 50 bpm is given as a suggestion. Not only is the starting tempo flexible and up to the performers, but it can also fluctuate in the course of the movement in passages where this is not indicated. The only inflexible stipulation is for the tempo relation in bar 46 to be respected as a 1:2 ratio.

**Approximate duration: 12 minutes**

written for the Fontainebleau 2015 session

# Quintette

Michal Raymond  
Massoud

for string quartet and piano

♩ = 50

Violin 1

Violin 2

Viola

Violoncello

Piano

*p*

*pp*

*>*

Detailed description: This is the first system of a musical score for a string quartet and piano. It consists of five staves. The top two staves are for Violin 1 and Violin 2, both in treble clef with a 4/4 time signature. The third staff is for Viola, in alto clef with a 4/4 time signature. The fourth staff is for Violoncello, in bass clef with a 4/4 time signature. The bottom two staves are for Piano, in treble and bass clefs with a 4/4 time signature. The tempo is marked as quarter note = 50. The Viola part begins with a rest, followed by a melodic line starting on a dotted quarter note, marked with a piano (*p*) dynamic. The Violoncello part has a rest followed by a long note, marked with a pianissimo (*pp*) dynamic. The Piano part has rests in both staves. There are various musical notations including slurs, a triplet in the Viola part, and accents.

⑤

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

*>*

*>*

*>*

Detailed description: This is the second system of the musical score, starting with a circled number 5. It consists of five staves. The top two staves are for Violin 1 (Vln. 1) and Violin 2 (Vln. 2), both in treble clef with a 4/4 time signature. The third staff is for Viola (Vla.), in alto clef with a 4/4 time signature. The fourth staff is for Violoncello (Vc.), in bass clef with a 4/4 time signature. The bottom two staves are for Piano (Pno.), in treble and bass clefs with a 4/4 time signature. The Viola part continues with a melodic line, marked with a piano (*p*) dynamic and featuring a triplet. The Violoncello part has a rest followed by a long note, marked with a pianissimo (*pp*) dynamic. The Piano part has rests in both staves. There are various musical notations including slurs, a triplet in the Viola part, and accents.

2

⑩

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

*p*

*gradual*

*Red.*

⑭

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

*p*

*ppp sub.*

*mp*

*nv*

*vib.*

*Red.*

18

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

*pp* quasi-grooving

*gradual*

Red.

22

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

*p*

*mp*

4

(26)

Vln. 1 *p*

Vln. 2 *mp*

Vla.

Vc. *ppp sub.* *nv* → *vib.*

Pno. *p* *pp* *quasi-grooving*

(30)

Vln. 1 *poco a poco crescendo*

Vln. 2 *poco a poco crescendo*

Vla. *poco a poco crescendo*

Vc. *mp* *5*

Pno. *pp* *quasi-grooving*





6 ♩ = 100

42

Vln. 1 *p*

Vln. 2 *p*

Vla. *mp* *sostenuto* *p*

Vc. *p* *pizz.* *p quasi-grooving*

Pno. *pp*

47

Vln. 1

Vln. 2 *pizz.* *pvib.* *p quasi-grooving*

Vla. *p quiet but intense*

Vc.

Pno.

52

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

*mp*

3

5

57

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

*pizz. pvib.*

*p quasi-grooving*

*p*

II

*mp rhythmic, steady*

8

63

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

Musical score for measures 63-66. The score is for a string quartet and piano. The instruments are Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature has one flat (B-flat). The time signature is 3/4. Measure 63 is marked with a circled '63'. The score shows four measures of music. Vln. 1 has a melodic line with accents. Vln. 2 has a rhythmic pattern. Vla. has a melodic line with slurs. Vc. has a bass line with accents. Pno. has a complex melodic line with triplets and quintuplets.

67

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

Musical score for measures 67-70. The score is for a string quartet and piano. The instruments are Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature has one flat (B-flat). The time signature is 3/4. Measure 67 is marked with a circled '67'. The score shows four measures of music. Vln. 1 has a melodic line with accents. Vln. 2 has a rhythmic pattern. Vla. has a melodic line with slurs and accents. Vc. has a bass line with accents. Pno. has a complex melodic line with triplets and quintuplets.

71

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

*p* quasi-grooving

*p* Dry, a little louder in the l.h.  
Very rhythmic. Left hand slightly louder

*mp*

77

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

10

81

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

85

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

III II

89

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

93

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

12 (96)

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

(98)

Vln. 1

Vln. 2

Vla.

Vc.

Pno.



102 13

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

107

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

*mp* grooving

*mp* grooving

*mp*

III IV III IV

IV pvib.  $\text{r} \overline{3}$

*mf* with the skin,  
like a jazz bassist

*p* grooving

14 112

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

112

113

114

115

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

115

116

117

118

119 *8va--* *8va--* 15

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

123 arco pizz. *mp* *mf* *mf* *mf*

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

16 127

arco

Vln. 1 *p* *mf*

Vln. 2

Vla.

Vc.

Pno.

130

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

Vln. 2 *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf* IV

Pno. *p* *mp*

pizz. arco

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

IV

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

poco a poco crescendo

poco a poco crescendo

poco a poco crescendo

18 141

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Pno. *mf*

144

Vln. 1 *mp* pizz. *mf* arco

Vln. 2

Vla.

Vc. *f*

Pno. *mf*

147

Musical score for measures 147-149. The score is for a string quartet and piano. The instruments are Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

- Vln. 1:** Treble clef. Measure 147 starts with a flat (b) and a wavy line. It features a triplet of eighth notes, followed by another triplet, a quintuplet (5), and a triplet of eighth notes. Measure 148 continues with a triplet of eighth notes. Measure 149 ends with a triplet of eighth notes and a fermata. The dynamic marking *ff* is present.
- Vln. 2:** Treble clef. Features a series of eighth notes with rests, some marked with a '7'.
- Vla.:** Alto clef. Features dotted quarter notes with rests, some marked with a wavy line.
- Vc.:** Bass clef. Features dotted quarter notes with rests, some marked with a wavy line.
- Pno.:** Grand staff (bass and treble clefs). Features chords and rests, with some notes marked with an 'x'.

150

Musical score for measures 150-153. The instruments are Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

- Vln. 1:** Treble clef. Measure 150 starts with a triplet of eighth notes, followed by another triplet, and a wavy line. Measure 151 features a triplet of eighth notes. Measure 152 features a triplet of eighth notes. Measure 153 features a triplet of eighth notes.
- Vln. 2:** Treble clef. Features eighth notes with rests, some marked with a '7'.
- Vla.:** Alto clef. Features dotted quarter notes with rests, some marked with a wavy line.
- Vc.:** Bass clef. Features dotted quarter notes with rests, some marked with a wavy line.
- Pno.:** Grand staff (bass and treble clefs). Features chords and rests, with some notes marked with an 'x'.

20 (154)

Vln. 1 pizz. *p*

Vln. 2

Vla. (pizz.) *p*

Vc. *p*

Pno. *pp*

(158)

Vln. 1

Vln. 2 arco *mp* *pp sub.* *mf*

Vla. *crescendo poco a poco*

Vc. *crescendo poco a poco*

Pno. *crescendo poco a poco*



162

Vln. 1 *mf* *crescendo poco a poco*

Vln. 2 *mf* *crescendo poco a poco*

Vla. *mf* *crescendo poco a poco*

Vc. *mf* *crescendo poco a poco*

Pno. *mf*

166

Vln. 1 *f*

Vln. 2 *f* *ff*

Vla. *f*

Vc. *f*

Pno. *f*

22 (169)

Vln. 1 arco

Vln. 2 pizz. arco

Vla.

Vc. mp 5

Pno. p 5

(174)

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

178 23

Vln. 1 *pizz.* 5

Vln. 2 *pizz.* 5

Vla. 5

Vc. 5

Pno.

183

Vln. 1

Vln. 2

Vla.

Vc. 3 3 5 5

Pno.

24 (186)

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

(189)

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

arco

*mp*

*p*

*crescendo poco a poco*

*mp*

*crescendo*

Vln. 1 *f*

Vln. 2 *arco*  
*mf* *crescendo*

Vla. *mf* *crescendo*

Vc. *mf* *crescendo*

Pno. *ff*

Vln. 1

Vln. 2 *mp*

Vla.

Vc. *f* with a lot of energy

Pno. *mf* melodically, almost tenderly

26 (201)

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

Measures 201-203. Vln. 1 is silent. Vln. 2 has triplets. Vla. is silent. Vc. has a rhythmic pattern. Pno. has complex textures with triplets and quintuplets.

(204)

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

Measures 204-206. Vln. 1 has a single note. Vln. 2 has a tremolo and triplets. Vla. has pizzicato. Vc. has a rhythmic pattern. Pno. has complex textures with triplets and septuplets.

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

pizz.

*mp*

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

arco

*mf*

28 (210)

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

(212)

Vln. 1

Vln. 2

Vla.

Vc.

Pno.



Vln. 1 *pizz.* *mf*

Vln. 2 *pizz.* *mf*

Vla. *pizz.* *mf*

Vc.

Pno.

Vln. 1 *arco*

Vln. 2 *arco*

Vla. *arco*

Vc.

Pno.

30 (221)

Vln. 1 *p sub.* 3 5 3

Vln. 2 *p sub.* 3 5

Vla. *p sub.* 3 5 6

Vc.

Pno. *slow* → *fast* 3 5

(223)

Vln. 1 *ff* 3 *sostenuto* 3

Vln. 2 *ff* 3 *sostenuto* 5

Vla. *ff* 5 3

Vc.

Pno. 5 3

225  $\text{♩} = 50$

Vln. 1  $\text{ff}$

Vln. 2 *molto crescendo*  $\text{mp}$   $\text{ff}$

Vla. *molto crescendo*  $\text{ff}$

Vc. *molto crescendo*  $\text{ff}$

Pno. *molto crescendo*  $\text{ff}$

227  $\text{♩} = 50$

Vln. 1

Vln. 2 *pp*

Vla.

Vc.

Pno. *p* *8va*

Red.

32 (230)

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

*pp* *cresc. poco a poco* *p*

*pp* *cresc. poco a poco* *p*

arco *cresc. poco a poco* *p*

*pp* *cresc. poco a poco* *p*

*8va*

*5* *6* *3* *f* *3* *5* *3*

*pp* *p*

*Red.*

(234)

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

*pp* *p*

*8va* *8va*

*3* *3* *3* *3* *3* *3* *5* *3*

*pp* *p*

*Red.*

Vln. 1  
 Vln. 2  
 Vla.  
 Vc.  
 Pno.

*cresc. poco a poco* **mp** *cresc. poco a poco* **mp** *cresc. poco a poco* **mp**

*cresc. poco a poco* **mp** *cresc. poco a poco*

*cresc. poco a poco* **mp** *cresc. poco a poco*

*cresc. poco a poco* **mp**

8va  
 5  
 3 3

**mp** *Red.* **mf** *Red.*

Vln. 1  
 Vln. 2  
 Vla.  
 Vc.  
 Pno.

*cresc. poco a poco* **f** *cresc. poco a poco*

**f** *cresc. poco a poco*

**f**

*cresc. poco a poco* **f**

*cresc. poco a poco* **f** **p** *cresc. poco a poco*

(8)  
 3 3 5

**f** **ff** **ff**

34 (244)

Vln. 1 *ff* *molto cresc.*

Vln. 2 *ff* *molto cresc.*

Vla. *cresc. poco a poco* *ff* *molto cresc.*

Vc. *ff* *molto cresc.*

Pno. *8va* *fff* *Red.*

(247)

Vln. 1 *ffff sost.* *pp* *nv*

Vln. 2 *ffff sost.* *pp* *nv*

Vla. *ffff sost.* *pp* *nv*

Vc. *ffff sost.* *pp* *nv*

Pno. *ffff* *8va* *ppp* *Red.*