

Piano Quartet

for

Violin, Viola, Cello and Piano

by

John Burge

Duration: Approximately 33 minutes

Piano Quartet

John Burge

- I. Con moto
- II. Adagietto—Presto misterioso—Adagietto
- III. Allegro ritmico

About the work...

John Burge's first piano quartet is a big, three-movement work written by a composer who truly revels in the sonorous variety of textures and emotions that are possible in chamber music. Each of the three movements has a particular character but an overall, arc-type formal structure is apparent in the way that the middle movement has a scherzo framed by two slow sections, all of which is surrounded by two faster-paced movements. This central scherzo is unusual not only for its reckless speed, but also in the way that the music hides mysteriously in the background with muted strings and scurrying piano writing. The work's first movement begins with a somewhat minimalistic texture of repeated chords presented in an overlapping fashion between the piano and the strings who collectively employ passages of six-note, double-stopped chords. This opening chordal material contrasts audibly with a quirky figure that wanders around in a more contrapuntal fashion for the rest of the first movement. In the final movement, after a brief introduction, an energetic bass line heard first in the piano propels the music energetically forward in its many returns. Before the end of the third movement, this rhythmic bass line builds to an initially hidden reappearance of the first movement's repeated chords thereby reinforcing the overall arc of the composition. John Burge is grateful to the talented performers of the *Ensemble Made in Canada* piano quartet for commissioning this work and to whom the work is dedicated. The work was premiered on the ensemble's tour of British Columbia and Alberta in the spring of 2012.

About the composer...

Dr. John Burge (b. 1961, Dryden, Ontario) grew up in Calgary and holds degrees in Composition and Theory from the University of Toronto and the University of British Columbia. Since 1987 he has been teaching at Queen's University in Kingston, Ontario where he currently holds the position of Full Professor. He has composed a large body of chamber and orchestral compositions but is particularly well known for his choral music. His composition, *Angels' Voices*, for choir and orchestra, received the 2006 Outstanding New Choral Composition Award from the Association of Canadian Choral Conductors and was performed in New York City's Carnegie Hall in 2005. The recording of his work, *Flanders Fields Reflections*, by Sinfonia Toronto on the Marquis Classics label, received the 2009 Juno Award for the Best Canadian Classical Composition. In addition to Sinfonia Toronto, John Burge has been very fortunate to write new works on a regular basis for a number of other ensembles including the Kingston Symphony, the Thirteen Strings of Ottawa and the Hannaford Street Silver Band. In addition to his first piano quartet, chamber music features prominently in John Burge's recent compositions with 2012 also including the premiere performance of his first string quartet (commissioned by the Penderecki String Quartet). A passionate advocate for Canadian music, he was a member of the Executive of the Canadian League of Composers from 1993-2007, serving as President from 1998-2006. He is currently a member of the SOCAN Foundation board of directors.

Commissioned by the *Ensemble Made In Canada* Piano Quartet

Piano Quartet

Con moto $\text{♩} = 76$

John Burge

The musical score consists of four staves: Violin, Viola, Cello, and Piano. The Violin, Viola, and Cello staves are in treble clef, while the Piano staff is in bass clef. The score is divided into three systems. The first system starts with eighth-note patterns in common time. The second system begins with a dynamic of p and includes markings for mfp and mf . The third system starts with a dynamic of f and includes markings for p and mfp . The score concludes with a final system starting at measure 10, featuring eighth-note patterns and dynamic markings of f , p , and $(no cresc.)$.

18

* Ped. * Ped. * Ped. * Ped. * Ped.

23

* Ped. * Ped. * Ped. * Ped. * Ped. (pedale simile)

poco marcato

28

fp fp fp

f

A

33

f no dim. *p cresc. poco a poco*
f no dim. *p cresc. poco a poco*
f no dim. *p cresc. poco a poco*

fp cresc. *f (no dim.)* *(hold pedal)*

* Leo.

36

mfp *f no dim.*
mfp *f no dim.*
mfp *f no dim.*

(8va) *ffp* *fp cresc.*
** Leo. simile* ** Leo.*

40

mf cresc.
mf cresc.
mf cresc.

f

44

ff

mf cresc.

mf cresc.

mf cresc.

piu f

ff

48

sff

dim.

sff

dim.

sff

dim.

sffp cresc.

ff

51

p

p

p

fp

mf

(hold pedal until bar 53)

55 **B**

55 **B**

mp *giocoso*

p *legato*

(no pedal) *mp* *giocoso* *mfp*

58

mp *giocoso* *mf* *fp*

mfp *(stacc.)* *mf* *f(sempre)*

mp *giocoso* *p(sub.)* *mf* *fp*

59

mf *f* *mf*

61

cresc. *f*

cresc. *f*

p *cresc.*

64

poco rit.

C *a tempo*

p *mf*

p *mf*

f

p *mf*

p *mf*

p *p* *a tempo*

p *f* (*molto pedale*)

p *(f)* *simile*

68

mp

f

p *mf*

p *mf*

p *mf*

f *molto dim.*

molto dim.

p *mf*

p *mf*

mf

p

72

agitato e accel.

p *cresc. poco a poco*

p *cresc. poco a poco*

p *cresc. poco a poco*

cresc. poco a poco

agitato e accel.

75

ff

78

rit.

a tempo

ff

dim.

ff

a tempo

dim.

rit.

ff

a tempo

dim.

v

v

81

D

legato

(no pedal) *mp*

85

pizz.

poco cresc.

mf

mfp

88

mf

(no dim.)

p

mp

p

arco

mp

mfp

91

mp

p (sub.)

cresc.

cresc.

mp

94

p

mfp

f

cresc.

f

97

mfp

mf

mf

f

(stacc.)

p (sub.) (no cresc.)

p (sub.) (stacc.)

p (sub.) (no cresc.)

p (sub.)

100

(stacc.)

p (sub.)

p (sub.) (stacc.)

p (sub.)

f

f (*sempre stacc.*)

f (*sempre stacc.*)

p (sub.)

p (sub.)

fp

* Red. * Red. * Red. * Red. * Red.

103

(V)

fp *f*

fp *fp* *fp* *fp* *fp* *fp*

8va

fp *fp* *fp* *fp* *fp* *fp*

* Rev. * Rev. * Rev. simile

107 [E]

(non stacc.)

ff *f* *f* *p* *f* *f*

ff *f* *f* *p* *f* *f*

ff *f* *f* *p* *f* *f*

ff *p* *f* *p*

* Rev. * Rev. (pedale simile)

112

p *f* (no dim.) *p* *f* (no dim.) *f* (no dim.) *mf*

f *mp* *f* *8vb*

115

f

mf — *f*

(8^{vb})

117

mp

cresc.

mp

cresc.

mf *espr.*

cresc.

fp

cresc.

poco rit.

poco rit.

(8^{vb}) - 1

120

a tempo

f *dim.*

f *dim.*

rit.

a tempo

p (*sempre*)

p (*sempre*)

ff *no dim.*

mf

f *dim.*

a tempo

rit.

p *a tempo*

(hold with sostenuto pedal)

123

dim.

(RH)

mp

127

p

mp

p (no pedal)

130

F

mp

cresc. (poco a poco)

mf

pizz.

mf

p

133

p(sub.) (no cresc.)

arco

mf

p(sub.) (no cresc.)

cresc.

136

p(sub.)

f(sempre)

f(sempre)

f(sempre)

f(sempre)

139

mp

(f)

mp

142

molto espr.

f espr.

sfp *sfp* *sfp* *sfp* *f pesante*

cresc. *cresc.* *cresc.*

145

f *cresc.* *cresc.* *cresc.*

148

pìù f *cresc.* *pìù f* *cresc.*

pìù f *cresc.*

pìù f *allargando* *pìù f* *allargando*

150

G *a tempo*

p *mf* *p* *mf* *p* *mf*

solo *ff* (*sempre*)

a tempo *fp* *fp*

(*mezzo voce*)

153

p *mf* *p* *mf* *p* *cresc.*

p *mf* *p* *mf* *p* *cresc.*

fp *fp* *p* (*sub.*) *cresc.*

156

p (*sub.*) *p* (*sub.*) *p* (*sub.*)

ff

p (*sub.*) *p* (*sub.*)

159

p (sub.)

mp sostenuto

f

p (sub.)

sostenuto

fp

162

cresc.

f

cresc.

f

cresc.

fp

fp

fp

165

rit.

H *a tempo*

p

f

p (no cresc.)

p

(\)

f

p

(no cresc.)

fff

p < f >

p

(no cresc.)

fp (no cresc.) *rit.*

p a tempo

169

V
p
p
p
f
f
f

f
p cresc.

8

171

p
p
p
p

f
p

173

f (no dim.)
f (no dim.)
f (no dim.)

fp cresc.

V 8

175

I

177

179

181

183

186

189

ffp

ff (no dim.)

ffp

ffp

ff

ffp

ffp

ffp (meno cresc.)

192

(meno cresc.)

fp

(meno cresc.)

mfp

(meno cresc.)

mp

p

(meno cresc.)

fp

(meno cresc.)

mfp

(meno cresc.)

mp

p

dim. poco a poco

3

3

fp (meno cresc.)

mfp (meno cresc.)

mp

p

V/V

A musical score page featuring four staves. The top three staves represent three voices: soprano (G clef), alto (C clef), and bass (F clef). Each voice consists of two measures of sixteenth-note patterns. The bass staff includes dynamic markings: 'mf' in parentheses for the first measure and a forte dynamic (f) for the second measure. The bottom staff is for the piano, indicated by a treble clef and bass clef bracket, and shows a continuous eighth-note pattern across the two measures.

J

198

(molto pedale)

(f)

simile

202

molto dim.

p cresc.

p cresc.

cresc.

rall.

205

rall.

f

f

f

fp

ff

fp

ff

a tempo

208 (V) *p (sub.)* cresc.

(V) *p (sub.)* cresc.

p (sub.) cresc.

p (sub.) a tempo cresc. >

(p)

211 (no rit.) **K**

(no rit.) *f*

(no rit.) *f*

(no rit.) *f*

(mp) 8^{vb}-

213 *più f*

(no cresc.) 3 3 3 3 3 3 3

(no cresc.) 3 3 3 3 3 3 3

(no cresc.) *meno f* cresc.

(8^{vb})

215

(8^{vb})---

217

allargando

(8^{vb})---

220

a tempo

(V) rit.

(hold with sostenuto pedal)

[ca. 11' 00"]

II.

Adagietto ♩ = 56

Violin V V V V

(sul III) pp < mp > pp < mp > pp

Viola V V V V

pp < mp > pp < mp > pp

Cello V V V V

pp mf pp

Piano V V V V

f p

(sust. ped.) pp mp

8

V V V V

pp < mp > pp < mp > pp

pp mf pp pp

V V V V

pp mp cresc.

15

poco accel. poco rit.

mf f p

mf f p

mf f p

poco accel. dim. poco rit.

22 A *a tempo*

solo

mp (espr.)

mf

mp

(mezzo voce)

p a tempo

mp

p

27

f

f

p cresc.

B

ff

p (no cresc.) (V)

p (no cresc.)

mp

p

mp

p

ff

mp

p

mp

p

ff

mp

p

mp

p

39

C

45

D
(holding back at first)

55

(V)
 p
(V)
(V)

mf **p**
mf **p**
mf **p**

60 **Presto misterioso** ♩. = 144

mp **mp** **mp**

8vb **8vb** **8vb**

(Presto must be played with soft pedal held throughout—if overly muffled, play with louder dynamics, accents and shorter staccato notes.)

66

con sord. **mp** **con sord.** **mp** **con sord.** **mp** **con sord.** **mp**

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

(8vb)

E

71

76

82

mp

F

88

(Rwd.)

93

mf dim.

p mf >

f 5

98

p mf >

p mf >

p mf >

mp f

mp f

p

103 V

G

108

113

118

H

mp

p mf

mp

mp

mp

mp

123

mp

mp

mp

mp

128

p f

p f

p f

f p f p

I

133

V
p
V
p
p
p

f
p
f
p
f

138

fp
fp
fp
fp
mf cresc.
f
f
f
f

p cresc.
p

143

J

f(sempre)
f(sempre)
f(sempre)
p cresc.

f
p cresc.
f
fp cresc.

148

152

157

K

163

cresc.

f

(V)

8va

168

f

(f)

V

V

dim.

(f)

V

V

dim.

V

V

dim.

(f)

dim.

(RH)

dim.

173

p

>

p

p

poco cresc.

179 L

179

L

f *p* *f*

f *p* *f*

p *mf* *p* *mf*

183

p

p

mp *cresc.*

p *cresc.*

mf

mf

188 rit.

f

p

f

f

p

mp > *p*

mp > *p*

mp > *p*

rit.

p

194 **Tempo Adagietto** ♩ = 56

pp

p espr.

mp marc.

p senza sord.

(no soft pedal)

mf marc.

p

p senza sord.

mf marc.

p senza sord.

mf marc.

mf

p

mf

204

p

cresc. poco a poco

p

cresc. poco a poco

p

cresc. poco a poco

p

mp

mf

f

M

208

f appassionata

f appassionata

f appassionata

più f espres.

210

212

dim.

dim.

dim.

214

216

N

218

220

sfp *molto cresc.*

Musical score for piano, page 8va, measures 222-223. The score consists of five staves. The top three staves are treble clef, and the bottom two are bass clef. Measure 222 starts with a dynamic of *ff*. The first three staves play eighth-note patterns with grace notes. The fourth staff has a sustained note with a dynamic of *ff*. The fifth staff has a sustained note with a dynamic of *ff*. Measure 223 begins with a dynamic of *sffz*. The first three staves play eighth-note patterns with grace notes. The fourth staff has a sustained note with a dynamic of *sffz*. The fifth staff has a sustained note with a dynamic of *sffz*. The score includes various dynamics such as *ff*, *ffz*, *sff*, and *sffz*.

Musical score for orchestra and piano, page 12, measures 224-225. The score consists of five staves. The top three staves are for the orchestra, featuring violins, violas, and cellos. The bottom two staves are for the piano. Measure 224 starts with a dynamic of *cresc.* followed by a ritardando. Measure 225 begins with a dynamic of *sffz*, followed by another *sffz*, a *rit.*, and a final *sffz*. The score includes various dynamics such as *cresc.*, *sffz*, and *rit.*, and performance instructions like bowing and fingerings.

226 **O** *a tempo*

fff

fff

fff

fff a tempo

12 II II

Red.

*

227

dim. poco a poco

dim. poco a poco

dim. poco a poco

12 II II

Red. (simile)

228

(*ff*)

(*ff*)

(*ff*)

12 II II

229

(f)

(f)

(f)

v

(f)

(f)

II

I2

II

II

230

(mf)

(mf)

(mf)

v

(mf)

(mf)

II

I2

II

II

(hold pedal until bar 239)

231

(mp)

(mp)

(mp)

v

(mp)

8va

8va

8va

8va

II

II

II

II

232

p (sempre)

p (sempre)

p (sempre)

8va

p

II *II* *II* *II* *II* *II* *II* *II*

> > > > > > > >

mp

234

>

>

>

8va

p

II *II* *II* *II* *II* *II* *II* *II*

> > > > > > > >

mf

236

Adagio $\text{♩} = 50$

mp

mp

mp

p

mp

p

p

II *II* *II*

> > >

p

mp *espr.* <

*

240

p dolce

p dolce

p dolce

f

mf *mp* *f* *p*

247

P

p (no cresc.)

mf

p (no cresc.)

mf

p (no cresc.)

mf

8vb-

251

(V)

p

(no cresc.) *mp*

(no cresc.) *mp*

mf

V

V

p

pp

p

mf

p

pp

8va-

p

mf

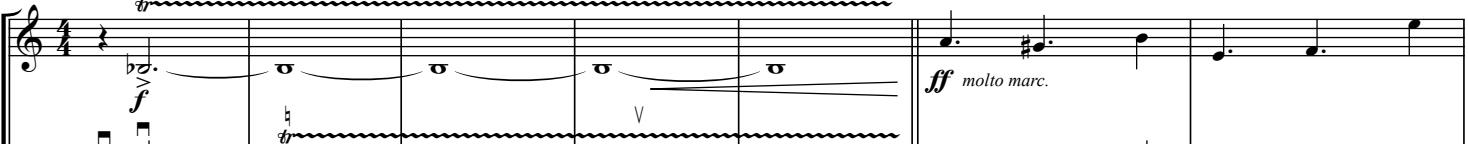
p

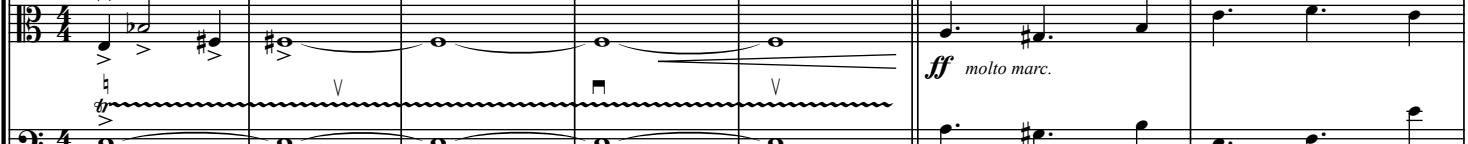
pp

[ca. 12' 00"]

III.

Allegro ritmico $\text{♩} = 152$

Violin 

Viola 

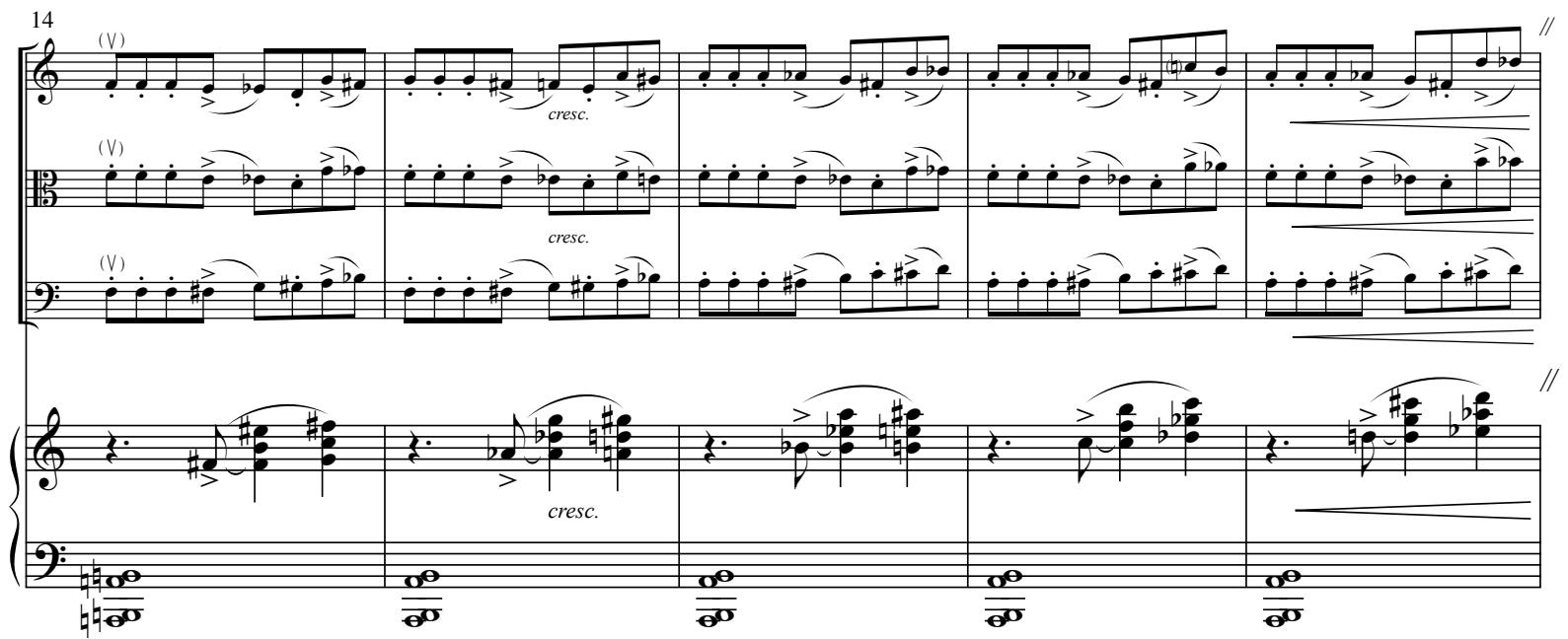
Cello 

Piano 

8



14



A

Musical score for orchestra and piano, page 19, measures 19-24. The score consists of five staves. The top three staves represent the orchestra, with parts for Violin 1, Violin 2, Viola, Cello, and Double Bass. The bottom two staves represent the piano. Measure 19 starts with eighth-note patterns in the violins and sixteenth-note patterns in the cellos. Measure 20 introduces eighth-note patterns in the bassoon and double bass. Measures 21-22 show eighth-note patterns in the violins and sixteenth-note patterns in the cellos. Measure 23 includes dynamic markings *p*, *(mf)*, and *sim.*. Measure 24 concludes with eighth-note patterns in the violins and sixteenth-note patterns in the cellos. The piano part features sustained notes and rhythmic patterns throughout the section.

34

B

p (sempre)

p (sempre)

p *espr.* — *mp*

40

mf

46

C

mp cresc.
solo

f (sempre)

mp

f

(no cresc.)

(p) poco marc. cresc.

>

52

58

64 **D**

70

ffz ffz ffz ffz

74

ffp ffz

mf molto cresc.

78

E

(G.P.) ff molto marc.

(G.P.) ff molto marc.

(G.P.) ff molto marc.

(G.P.)

ff pesante

83

mp (sub.)

ff

ff

ff

88

ff

ff

f

mf

94

F

f

p

mf

p (sub.)

v v sim.

p

mf

p (sub.)

v v sim.

p

mf

p (sub.)

mp

p sost.

mf

p (sub.)

100

105

110

115

p cresc.

(mf)

f

p cresc.

(mf)

f

p cresc.

(mf)

f

p cresc.

mf

120 G

p

cresc.

p

cresc.

p

cresc.

p cresc.

mf

f

f

p cresc.

mf

f

f

127

134

p

cresc.

p

cresc.

p

cresc.

p

cresc.

141

f

f

f

f

148

H

>p

mf dolce

>p

mf dolce

>p

mf dolce

p

fp

cresc.

v

154

159

164

(V)

f

f

f

169

I

ff molto marc.

ff molto marc.

ff molto marc.

175

mp (sub.)

ff

ff

mp (sub.)

ff

180

molto dim.

molto dim.

molto dim.

molto dim.

186

J

poco cresc.

(no dim.)

pp meno voce
(no pedal)

193

f pesante

f pesante

f pesante

p

mp dim.

(8^{vb})

200

mf

f(sub.)

p

mf

f(sub.)

p

f

p

206

K

212

f'(sempre)

(*no dim.*)

mf'(sempre)

mf

pp (sempre) legato

(8vb)

p pesante

mp

218

dim.

mf

f

dim.

225

p

rit.

L *a tempo*

sost.

p *sost.*

p

rit.

p *a tempo*

secco

232

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

mf dim.

mf dim.

mf dim.

237

mf dim.

mf dim.

mf dim.

M

242

p

cresc.

(f)

secco

247

(V)

f

cresc.

(V)

f

(V)

cresc.

252

rall.

a tempo

rall.

a tempo

ff

8va-----

259

N

259

N

f

p

p (solo)

p

sim.

sim.

mf

dolce

266

266

p

mf

271

271

p

mf

p

(8^{va})

276

O

(sempre **p**)

(sempre **p**)

espr. **mp**

(8va)

(sempre **p**)

282

mf

288

P

mp cresc.

f(sempre)

mp

mf poco marc. **p** cresc.

Musical score for orchestra and piano, featuring three systems of music. The top system (measures 294-295) shows woodwind parts with dynamic markings *mp*, *cresc.*, *f*, and *mp*. The middle system (measures 296-297) shows strings and woodwinds with dynamics *mf*, *p*, *cresc.*, *mf*, *p*, and *cresc.*. The bottom system (measures 298-299) shows strings with dynamics *f*, *mp*, *f*, *mf*, *mf*, and *p*. Measure 306 begins with a forte dynamic *ff* followed by crescendos and decrescendos. Measure 307 concludes with a dynamic *ff* and a crescendo. Measure 308 starts with a dynamic *f* and ends with a dynamic *p*.

312

sffz *sffz* *sffz*

317

ff *mf* *cresc.*

sffz *sffz* *sffz* *sffz*

321

ff *mf* *cresc.*

ff *mf* *cresc.*

ff *mf* *cresc.*

mf *molto cresc.*

325

R

fff marc.

fff marc.

fff marc.

fff pesante

secco

330

//

//

336 (V)

rall.

a tempo

p

cresc.

(V)

p

cresc.

(V)

p

cresc.

f

fff(sempre)

fff(sempre)

fff(sempre)

f

rall.

sfpp

a tempo

molto cresc.

Rit. (hold until bar 351)

342

S

Repeat this bar as many times as
needed for strings to become audible
while the piano sound decays (4-8 times).
[Piano enters *ad lib.* on beat one of bar 347.]

342

S

ppp (inaudible) V
poco cresc.
p cresc.

ppp (inaudible) V
poco cresc.
p cresc.

fffff
mp legato

348

348

mf
pp
mp dolce

mf
pp
mp dolce

mf
pp
mp dolce

mf
mf
* Red. simile

354

354

mp
cresc.

mp
cresc.

mp
cresc.

f
(sost. pedal ad lib.)

359

cresc.

364 ^(V)

cresc.

U

368

cresc.

cresc.

mp

cresc.

mp

cresc.

mp

cresc.

f

cresc.

(sust. pedal ad lib.)

374

f

mf

mf

fp *molto cresc.*

379

ff

cresc.

ff

cresc.

cresc.

ff

cresc.

ff

cresc.