

This piece is dedicated to all the teachers  
that I have learned from

# Piano Quintet

(2003/16)

Brent Miller  
b. 1978

♩ = 72 Lonely, yet intense

Violin I

Violin II

Viola

Violoncello

*p* *mp* *p*

quarter-tone

Piano

6 *f* *mf* *f* *mf*

Slower *accel.* *poco rit.*

11 Vc. *f* *a tempo* *ff* *f* *Slower accel.* *sfz* *sfz* quarter-tone

16 Vc. *ff* *fp* *ff* *sfz* quarter-tone

20 Vc. *mf* *f* Drag half-step

23 Vc. quarter-tone *ff* Faster ♩ = 96

27 Vc. quarter-tone quarter-tone

31 Vc. half-step

35 Vc. *rit.* half-step

**A**  
 Slower ♩ = 66

Vln. I

Vln. II

Vla.

Vc.

Pno.

con sord.

sul pont.

*pp*

*p*

*mp*

Slower ♩ = 60

**B**  
 Allegro ♩ = 132

Vln. I

Vln. II

Vla.

Vc.

Pno.

*pp*

*p*

*mp*

*pp*

8"

n.

non vib.

8"

n.

Allegro ♩ = 132

50

Vln. I *p* *mp* *n.* *p*

Vln. II *p* *mp* *n.* *p*

Vla. *mp* *p* *mp*

Vc. *senza sord.* *p* *mp* *n.* *p*

Pno. *p* *mp* *sfz* *p*

*Leg.* \* *Leg.*

56

Vln. I *mf* *n.*

Vln. II *mf* *n.* *mf*

Vla. *mf* *mp*

Vc. *mf* *n.*

Pno. *mf* *sfz*

\* 4



72

Vln. I

Vln. II

Vla. vib.

Vc.

Pno.

*f*

*p < f*

*mp*

*ff*

77

Vln. I

Vln. II

Vla.

Vc.

Pno. *8va*

*mf* <sup>3</sup>

*fp*

*ff*

*p < f*

*ff*

*ff*

*ff*

83

Vln. I *p*

Vln. II *p*

Vla. *mp*

Vc. *p*

Pno. *mp*

*loco*

8va

87

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Pno. *fff*

*loco*

8va

D

91

Vln. I

Vln. II

Vla.

Vc.

Pno.

*mf*

*mf*

*mf*

*mf*

*sub.f*

95

Vln. I

Vln. II

Vla.

Vc.

Pno.

*fp*  $\longrightarrow$  *f*

*fp*  $\triangleleft$  *f*

*fp*  $\triangleleft$  *f*

*fp*  $\triangleleft$  *f*

*fp*  $\triangleleft$  *f*

*sub.mf*

99

Vln. I *fp*  $\rightarrow$  *f* *mf* *f*

Vln. II *fp*  $\rightarrow$  *f* *mf* *f*

Vla. *fp*  $\rightarrow$  *f* *f*

Vc. *fp*  $\rightarrow$  *f* *f*

Pno. *f*

102

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *mf* *ff* *mf*

Vc. *mf* *ff* *mf*

Pno. *mf* 3 3

105 E

Score for measures 105-106. The system includes Vln. I, Vln. II, Vla., Vc., and Pno. measures. The time signature changes from 2/4 to 4/4 at measure 106. Dynamics include *mf* and *ff*. A box containing the letter 'E' is located above the Vln. I staff at the start of measure 106.

107

Score for measures 107-109. The system includes Vln. I, Vln. II, Vla., Vc., and Pno. measures. The time signature is 4/4. Dynamics include *mf*.

110

Vln. I

Vln. II

Vla.

Vc.

Pno.

*mf*

*mf*

*ff*

113

Vln. I

Vln. II

Vla.

Vc.

Pno.

*ff*

*p*

*ff*

*p*

*ff*

*ff*

*p*

116

Vln. I

Vln. II

Vla.

Vc.

Pno.

*fp* *ff*

*fp* *ff*

*fp* *ff*

*fp* *ff*

*fp* *ff*

3 3 3 3 3

119

Vln. I

Vln. II

Vla.

Vc.

Pno.

*f* *mp* *f*

*f* *mp* *f*

*f* *mp* *f*

*f* *mp* *f*

*mf* *f*

F

123

Vln. I *f mp* *f mf*

Vln. II *f mp* *f mf*

Vla. *f mp* *f mf*

Vc. *f mp* *f mf*

Pno. *mf f mf*

127

Vln. I *f mf f*

Vln. II *f mf f*

Vla. *f mf f*

Vc. *f mf f*

Pno. *f*

131

Vln. I

Vln. II

Vla.

Vc.

Pno.

*mf* *fp* *ff*

*mf* *fp* *ff*

*mf* *fp* *ff*

*mf* *fp* *ff*

*ff* *mf* *fp* *ff*

135

Vln. I

Vln. II

Vla.

Vc.

Pno.

*p* *mp*

*p* *mp*

*p* *mp*

*p* *mp*

*p*

G

140

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Pno. *p*

Detailed description of the first system: This system covers measures 140 to 143. Measure 140 starts with a half note G4 in Vln. I. Measures 141-142 feature a rhythmic pattern of eighth notes in Vln. II, Vla., and Vc., with piano (p) dynamics. Measure 143 shows a change in Vln. I and Pno. parts, with a forte-piano (fp) dynamic in Vln. I and a mezzo-piano (mp) dynamic in Pno.

143

Vln. I *fp*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Pno. *mp*

Detailed description of the second system: This system covers measures 143 to 146. Measure 143 begins with a triplet in Vln. I. Measures 144-145 feature a driving eighth-note pattern in Vln. II, Vla., and Vc. with forte-fortissimo (ff) dynamics. Measure 146 shows a change in Vln. I and Pno. parts, with a forte-piano (fp) dynamic in Vln. I and a mezzo-piano (mp) dynamic in Pno.

147

Vln. I

Vln. II

Vla.

Vc.

Pno.

*ff*

*ff*

151

Vln. I

Vln. II

Vla.

Vc.

Pno.

*ff*

*ff*

*ff*

155

Vln. I

Vln. II

Vla.

Vc.

Pno.

*ff*

*8va*

158

Vln. I

Vln. II

Vla.

Vc.

Pno.

*loco*

163

Vln. I

Vln. II

Vla.

Vc.

Pno.

166

Vln. I

Vln. II

Vla.

Vc.

Pno.

170

Vln. I

Vln. II

Vla.

Vc.

Pno.

*fp*

*fp*

*fp*

*fp*

174

Vln. I

Vln. II

Vla.

Vc.

Pno.

*ff*

*ff*

*ff*

*ff*

*fp*

*ff*

I

179 Rubato; cadenza-like

Vln. I *f* *ff*

Vln. II *f* *p*

Vla. *p* *f* *p* *fp* *ff* 3 3 3

Vc. *pp*

179 Rubato; cadenza-like

Pno.

183 Slower *accel.*

Vln. I

Vln. II

Vla. 3 *fp* *ff* 3

Vc.

183 Slower *accel.*

Pno.

187

Vln. I

Vln. II

Vla.

Vc.

Pno.

191

a tempo

Vln. I

Vln. II

Vla.

Vc.

Pno.

195

Vln. I *p* *ff*

Vln. II *p* *ff*

Vla. *p* *ff*

Vc. *p* *ff*

Pno. *p* *ff*

199

Vln. I

Vln. II

Vla.

Vc.

Pno.

201

Vln. I *p* *fff*

Vln. II *p* *fff*

Vla. *p* *fff*

Vc. *p* *fff*

Pno. *p* *fff*

J

203  $\text{♩} = 72$  Hesitant

Vln. I *p* *pizz.* *8vb*

Vln. II *f*

Vla. *pizz.* *mf*  $\begin{matrix} 6 \\ 3 \end{matrix}$

Vc. *fp* *f* *pp* *sfz*

Pno. *mp* *f* *ff*

*loco* *secco*

23

208

Vln. I *mf* *p*

Vln. II *p* *mf* *p*

Vla. *mf*

Vc. *arco* *half-step* *p* *f*

Pno. *mf* 3 5

Red. \*

212

Vln. I n.

Vln. II n.

Vla. n.

Vc. n.

212

Pno. 3 3

no pedal

214

Vln. I

Vln. II

Vla.

Vc.

Pno.

**K**

*f* *mf* *f*

*f* *mf* *f*

*f* *mf* *f*

*f* *mf* *f*

214

219

Vln. I

Vln. II

Vla.

Vc.

Pno.

*p* *ff*

*p* *mp* *mp*

*p* *mp*

*p* *mp*

219

*pizz.*

*p* *mp* *mp*

light pedal

*f* no pedal

**25**

224

*arco*

Vln. I *mp* 3 3 3

Vln. II *mp*

Vla. *mp* 3

Vc. *mp* 3

Pno. *f* 3 beats *mp*

227

Vln. I *p* *mf*

Vln. II *mf*

Vla. *mf* 3 6

Vc. *mf* 5

Pno. *mp* *f*



235

Vln. I

Vln. II

Vla.

Vc.

Pno.

ord.

*mp*

ord.

*mp*

5

Leg.

\*

238

Vln. I

Vln. II

Vla.

Vc.

Pno.

ord.

*f*<sup>3</sup>

ord.

*ff*

*sub.mf*

ord.

*ff*

*f*<sup>6</sup>

5

6

240

Vln. I *ff* *mp < f > mp*

Vln. II *mp < f > mp*

Vla. *mp < f > mp*

Vc. *p < f*

Pno. *ff*

243

Vln. I *ff* sul pont.

Vln. II *ff* sul pont.

Vla. *ff* sul pont.

Vc. *ff* sul pont.

Pno.

246

Vln. I

Vln. II

Vla.

Vc.

Pizz.

*mf*

*pizz.*

*mf*

*pizz.*

*mf*

*pizz.*

*mf*

M

Pno.

249

Vln. I

Vln. II

Vla.

Vc.

*arco*

*arco*

*arco*

*arco*

Pno.

253

Vln. I *sim.* sul G 3

Vln. II *sim.* sul G

Vla. *sim.* sul C 3

Vc. *sim.* sul G 3

Pno.

257

Vln. I *mf* 3

Vln. II *mf* 3

Vla. *mf* 3

Vc. *mf* 3

Pno.

261

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Pno.

265

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Pno.

N Adagio ♩ = 56

265

Pno. *pp*

*p* secco

270

Vln. I

Vln. II

Vla.

Vc.

270

Pno.

276

Vln. I

Vln. II

Vla.

Vc.

276

Pno.

281

Vln. I *ppp* *p*

Vln. II *ppp* *pp*

Vla. *ppp* *pp*

Vc. *ppp* *pp* *mp*

281

Pno. *pp*

8vb

285

Vln. I

Vln. II

Vla. *p* *mp* *p*

Vc. *p*

285

Pno.

8vb

P

290

Vln. I

Vln. II

Vla.

Vc.

Pno.

(8vb)

297

Vln. I

Vln. II

Vla.

Vc.

Pno.

Slower ♩ = 46

Slower ♩ = 46

(8va)

303 Q

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

Pno. *pp*

*8<sup>va</sup>-*  
*sempre ped.*

308

Vln. I

Vln. II

Vla.

Vc.

308 *8<sup>va</sup>-*

Pno. *ppp*

*(8<sup>va</sup>)*