

PIANO QUINTET No 1

“A trip to Tinos island”

a piece for string quartet and piano

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Program notes

“A trip to Tinos island”

This piece aims at expressing in musical terms the emotions—or preferably- the moods experienced during a trip to the island of Tinos, including a pilgrimage to Panagia’s church.

It is made of 4 Movements corresponding to the 4 phases of the trip:

- A. Preparing for the trip and travelling by ship to the island.
- B. Pilgrimage to Panagia’s church. Praying and paying dues.
- C. Touring the island for some days in September.
- D. Return trip home.

Key-basic moods experienced in each phase:

- A. State of joy, restlessness, energy, some worry, mixed feelings.
- B. Religionness, holiness, awe
- C. Pleasure, satisfaction from completion of a promise, serenity, hope
- D. Sea trip un-easiness, joy for returning home, various mixed feelings.

From a technical point of view, the piece is based on the split of two octaves in 3 equal parts, i.e. from C to Ab and from Ab to E and from E to C. Three lydian 5-chords are so obtained (the first: do, re, mi, fa#, sol – the second: lab, sib, do, re, mib and the third: mi, fa#, sol#, la#, si.), which determine 3 different tonalities used separately or in combinations of two (bi-tonality).

The harmony is derived from the above scale and the progressions are constructed using the cycle of thirds. A free progression is used in certain parts of the piece. Rhythmic models remind jazzy schemes.

PIANO QUINTET No 1

"A trip to Tinos island"
(in 4 consecutive movements)

Vassilis Bakopoulos

MOVEMENT I: Trip planning and realization
Emotions: joy, restlessness, energetic mood, mixed feelings

Vivace deciso (♩ = ca 150)

Violin I

Violin II

Viola

Violoncello

Piano

f

(no pedal here)

8

Vln I *sul tasto* *mf*

Vln II

Vla *mf*

Vlc

Pno *f*

14

Vln I *ffp* *ff* *sul pont.* *(s.p.)* *sffz*

Vln II *p* *mf* *f* *(s.p.)* *sffz*

Vla *(sim.)*

Vlc

Pno

20 (s.t.) sul tasto sul pont. (s.p.)

Vln I *p* *mf* *ffp* *ff* *sffz*

Vln II *p* *mf* *s.p.* *sffz*

Vla

Vlc

Pno *sffz*

26 s.t. s.t. pizz. arco gliss.

Vln I *p* *mf* *f* *pp*

Vln II *p* *pizz.* *arco* *gliss.*

Vla *mf* *sf*

Vlc

Pno *f* *sffz* *mf dolce*

ced.

32

Vln I

Vln II

Vla

Vlc

Pno

sf *mf* *sfz* *f*

S^{vo}

38

Vln I

Vln II

Vla

Vlc

Pno

mf *< f* *ff* *fp* *ff* *fff* *mf*

43

Vln I

Vln II

Vla

Vlc

Pno

a punta d' arco

al tallone

$\text{♩} = 100$

f

sf

f

sf

sfz

47

Vln I

Vln II

Vla

Vlc

Pno

non legato

(like a wind blow)

mf

f

ff

(no pedal)

Musical score for measures 49-50. The score is in 5/8 time. It features five staves: Vln I, Vln II, Vla, Vlc, and Pno. Vln I starts at measure 49 with a *non legato* marking and a dynamic of *mf*, with the instruction "(like a wind blow)". It then becomes *legato* and *mf* in measure 50. Vln II and Vla are silent. Vlc has a few notes, with a dynamic of *p* and *f* in measure 50, and a note marked "(see note)". Pno has a rhythmic accompaniment, with dynamics of *f* and *ff*.

(Note: the cello theme must prevail)

Musical score for measures 51-52. The score is in 5/4 time. It features five staves: Vln I, Vln II, Vla, Vlc, and Pno. Vln I starts at measure 51 with a dynamic of *mf*, then *p*, and *mf*. It features a series of quintuplets (marked with a '5') and triplets (marked with a '3'). Vln II has triplets and a *pizz.* marking. Vla has triplets and a dynamic of *f*. Vlc has triplets and a dynamic of *ff*. Pno has quintuplets and triplets.

53

Vln I

Vln II

Vla

Vlc

Pno

arco
tr
f
pp
gliss.
ff
scd.

55

Lento (♩ = ca 50)

Vln I

Vln II

Vla

Vlc

Pno

arco
a punta d' arco
morendo al niente
sim.

MOVEMENT II: Praying in Panagia's church

Emotions: religionness, holiness, awe

57 (♩ = 50) a punta d' arco al tallone a punta d' arco al tallone

mf *f* *pizz.*

Vln I
Vln II
Vla
Vlc
Pno

Detailed description: This block contains the musical notation for measures 57 and 58. It features five staves: Violin I, Violin II, Viola, Violoncello, and Piano. The key signature has one sharp (F#) and the time signature is 5/4. The tempo is marked as quarter note = 50. The first violin part (Vln I) has two phrases, each starting with a dynamic of *mf* and marked 'a punta d' arco', followed by a phrase marked 'al tallone' with a dynamic of *f*. The second violin part (Vln II) has two phrases, each starting with a dynamic of *mf* and marked 'a punta d' arco', followed by a phrase marked 'al tallone' with a dynamic of *f*. The viola part (Vla) has two phrases, each starting with a dynamic of *f* and marked 'a punta d' arco', followed by a phrase marked 'al tallone' with a dynamic of *f*. The violoncello part (Vlc) has two phrases, each starting with a dynamic of *pizz.* and marked 'a punta d' arco', followed by a phrase marked 'al tallone' with a dynamic of *f*. The piano part (Pno) is empty.



59 a punta d' arco al tallone a punta d' arco al tallone

p *gliss.*

Vln I
Vln II
Vla
Vlc
Pno

Detailed description: This block contains the musical notation for measures 59 and 60. It features five staves: Violin I, Violin II, Viola, Violoncello, and Piano. The key signature has one sharp (F#) and the time signature is 5/4. The first violin part (Vln I) has two phrases, each starting with a dynamic of *p* and marked 'a punta d' arco', followed by a phrase marked 'al tallone' with a dynamic of *p*. The second violin part (Vln II) has two phrases, each starting with a dynamic of *p* and marked 'a punta d' arco', followed by a phrase marked 'al tallone' with a dynamic of *p*. The viola part (Vla) has two phrases, each starting with a dynamic of *p* and marked 'a punta d' arco', followed by a phrase marked 'al tallone' with a dynamic of *p*. The violoncello part (Vlc) has two phrases, each starting with a dynamic of *p* and marked 'a punta d' arco', followed by a phrase marked 'al tallone' with a dynamic of *p*. The piano part (Pno) is empty.

61 *a punta d' arco* *al tallone* (ord.) sul A *mp*

62 *arco* *cantabile e dolce* *mf* *f* *mf* *ppp* (In Panagia's church - Holiness)

63 *mf* religioso-calmo (see note)

64 *Rec.*

Detailed description: This block contains the musical notation for measures 61 through 64. It features five staves: Violin I, Violin II, Viola, Violoncello, and Piano. The Violin I part starts with a triplet of eighth notes marked 'a punta d' arco' and continues with more triplets and a half note marked 'al tallone'. The Violoncello part has a melodic line with triplets and dynamic markings from *mf* to *ppp*. The Piano part provides harmonic support with chords and a 'Rel.' (ritardando) marking at the end of measure 64.

Note: The piano chord notes to be hit with a very small time gap randomly, as if it were church bells operated by 5 different persons

65 (a bird song from outside the church) *tr* *pp* *mf* 6:4 6:4

66

67

68

Detailed description: This block contains the musical notation for measures 65 through 68. It features the same five staves as the previous block. Measure 65 begins with a violin I part marked 'a bird song from outside the church' and includes a trill (*tr*) and a 6:4 ratio. The Piano part continues with chords, some marked with '(b)' for a flat. The Viola and Violoncello parts are mostly silent in this section.

70

Vln I

Vln II

Vla

Vlc

Pno

72

(as in Bach's Chaconne)

Vln I

Vln II

Vla

Vlc

Pno

73

Vln I

Vln II

Vla

Vlc

Pno

ppp

gliss.

Detailed description: This is a page of a musical score, page 11, starting at measure 73. It features five staves: Vln I, Vln II, Vla, Vlc, and Pno. The Vln I staff contains a melodic line with several accidentals (sharps and naturals) and a dynamic marking of *ppp* (pianissimo) with a hairpin. The Vln II, Vla, and Vlc staves are mostly empty, with some rests. The Pno part consists of two staves with sustained chords and some movement in the right hand. A glissando marking is present at the end of the Vln I line. The score is written in a key with one flat and a 3/4 time signature.

MOVEMENT III : Touring the island

Emotions: pleasure, hope, satisfaction, serenity

Piu mosso (♩ = ca 76)

(Harmony: chords by 4ths- cycle of 3rds)

Musical score for measures 76-79. The score is for five instruments: Vln I, Vln II, Vla, Vlc, and Pno. The key signature has one flat (B-flat) and the time signature is 9/8. Measure 76 is marked with a box containing the number 76. The Vln I part begins with a *mf* dynamic and features a melodic line with slurs and accents. The Vln II part has a *mf* dynamic and a melodic line with a slur. The Vla part has a *f* dynamic and a melodic line with a slur, marked "(4+5) (main theme - to be clearly heard)". The Vlc part has a *mf* dynamic and a rhythmic pattern of eighth notes with accents, marked "(4+5)". The Pno part has a *f* dynamic and features chords with blue notes, marked "(4+5)". Dynamics range from *mf* to *ff* and *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for measures 80-82. The score is for five instruments: Vln I, Vln II, Vla, Vlc, and Pno. The key signature has one flat (B-flat) and the time signature is 9/8. Measure 80 is marked with a box containing the number 80. The Vln I and Vln II parts are marked with a box containing the number 80 and have a tempo marking of (♩ = ♩). The Vla part has a *f* dynamic and a melodic line with a slur, marked "(main theme - to be clearly heard)". The Vlc part has a *f* dynamic and a melodic line with a slur. The Pno part has a *f* dynamic and features chords with blue notes. Dynamics range from *f* to *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

(main theme - to be clearly heard)

con sord.

f

pp

83 (♩ = ♩)

Vln I

Vln II

Vla

Vlc

Pno

85 (♩ = ♩)

ff

f

mf

poco sf

(3+3+3)

(3+3+3)

(3+3+3)

(3+3+3)

Vln I

Vln II

Vla

Vlc

Pno

89 (♩ = ♩) (♩ = ♩) (togliere sord.) (♩ = ♩) senza sord.

Vln I *pp* *f* *ff*

Vln II *f* *ff*

Vla

Vlc *p*

Pno (4+5) *f*

(No pedal here) -----

82 (♩ = ♩) (4+5) molto nervoso e tempo giusto (mettere il sordino)

Vln I *fff*

Vln II *fff*

Vla

Vlc (4+5) *ff* *fff* (mettere il sordino)

Pno (4+5) molto nervoso e tempo giusto *fff*

(*) absolute silence for 3-5 sec

94 (♩ = ♩) (main theme - to be clearly heard)
con sord.
ff

Vln I

Vln II

Vla

Vlc

Pno

pp

f

(4+5)

(♩ = ♩)

(main theme - to be clearly heard)

pp

f

96 (♩ = ♩) (4+5)

Vln I

Vln II

Vla

Vlc

Pno

mf

mf

(4+5)

(♩ = ♩)

mf

(4+5)

(♩ = ♩)

play the notes in the boxes random and fast. Use various rhythmic patterns to contribute to the micropolyphony

Musical score for measures 98-100. The score is for five instruments: Vln I, Vln II, Vla, Vlc, and Pno. The key signature has one sharp (F#) and the time signature is 9/8. Measure 98 starts with a tempo marking of quarter note = ♩ and a 4+5 fingering. Vln I and Vln II have a *mf* dynamic and play a melodic line with a 4+5 fingering. Vla has a *mf* dynamic and plays a rhythmic pattern with accents. Vlc has a *p* dynamic followed by *mf* and plays a triplet pattern. Pno has a *sffz* dynamic and plays a glissando on white keys with a 15^{ma} fingering and a triplet pattern. A blue bracket underlines the first two measures of the piano part.

Musical score for measures 101-103. The score is for five instruments: Vln I, Vln II, Vla, Vlc, and Pno. The key signature has one sharp (F#) and the time signature is 9/8. Measure 101 starts with a tempo marking of quarter note = ♩. Vln I and Vln II have boxed melodic phrases. Vla has a rhythmic pattern with accents. Vlc has a triplet pattern. Pno has a rhythmic pattern. A blue bracket underlines the first two measures of the piano part. A small asterisk is at the end of the piano part in measure 103.

Vivace allegro (♩ = ca 150)

104
Vln I *togliere sordino*

Vln II *togliere sordino*

Vla

Vlc *togliere sordino*

Pno
sfz *mf* *mf*
Sost. Pedal *



108
Vln I (free harmony)

Vln II

Vla *f* *p*

Vlc *senza sord.* (main theme) *f* *p*

Pno *sf* *sfz* *sfz*

112

Vln I *senza sord.* *f*

Vln II *senza sord.* (main theme) *f*

Vla

Vlc *main theme* *f* *p*

Pno *f*

115

Vln I *ff* *f* *p* *tr*

Vln II *f* *ff* *f* *mf*

Vla

Vlc

Pno *3* *3* *3* *3* *5* *ffz* *red.*

(bitonality- Cmj-Abmj)

117 (non trill)

Vln I *ff* *mf*

Vln II *ff* *mf* *gliss*

Vla *f* main theme *3*

Vlc *f* main theme *3*

Pno *mf*

*

120

Vln I *f* *mf*

Vln II *f* *mf*

Vla *mf*

Vlc *f* (main theme) *3*

Pno *sf* *mf*

124

al tallone → ord.

[bitonality (L.H. Abmj - R.H. Emj)]

Vln I

Vln II

Vla

Vlc

Pno

p

pizz.

f

(Pedal ad lib.)

128

Vln I

Vln II

Vla

Vlc

Pno

f

arco

f

131

Vln I

Vln II

Vla

Vlc

Pno

ff morendo al niente

ff morendo al niente

ff morendo al niente

f *ff* morendo al niente

mp *f* sub. *mp* sub. *ff* sub.

MOVEMENT IV: Quiet trip back

emotions: mixed feelings-dues paid, sea trip, returning home

Andante (♩ = ca 76)

135

con sord. (free harmony)

pp < mp < mf < p < mp

Vln I

con sord. (play on adjacent strings)

pp < mp < mf < p < mp

Vln II

con sord.

mf < p < mp

Vla

con sord.

p < mp

Vlc

con sord.

p < mp

Pno

p < mp < p < mp

140

mf < p < f < pp < mp

Vln I

mf < p < f < pp < mp

Vln II

mf < mp < f < pp < mp

Vla

mf < mp < f < pp < mp

Vlc

mf < mp < f < pp < mp

Pno

mf < mf < f < p

145

Vln I *mf*

Vln II *mf*

Vla *mf*

Vlc *mf*

Pno *mf* *f* *mf*

149

Vln I *mf* *f* *ff* *f*

Vln II *mf* *f* *ff* *f*

Vla *mf* *ff* *f*

Vlc *mf* *ff* *f*

Pno *mf* *ff* *f* *ff* *f*

sul pont. *ord.* *sul pont.* *ord.*

152

Vln I *ff* *tr* *mf* *ppp*

Vln II *ff* *tr* *mf* *ppp*

Vla *ff* *tr* *mf* *pizz.* *arco* *ppp*

Vlc *ff* *tr* *mf* *pizz.* *p*

Pno *f* *mf*

156

Vln I *togliere sordino*

Vln II *togliere sordino*

Vla *togliere sordino*

Vlc *togliere sordino*

Pno *f* *sf* *ff* *f*

159

senza sord. *f*

senza sord. *f*

senza sord. *f*

arco senza sord. *f*

sfz *f*

161

163

Vln I *pizz.* *arco* *pizz.*

Vln II *pizz.* *arco* *pizz.*

Vla *pizz.* *arco* *pizz.*

Vlc *pizz.* *arco* *pizz.*

Pno *fff* *f sub.*

166

Vln I *f* *arco* *p*

Vln II *f* *arco* *p*

Vla *f* *arco* *p*

Vlc *f* *arco* *mf*

Pno

(*) quasi echo

168

Vln I

Vln II

Vla

Vlc

Pno

f

f

mf

ff

(main motive)

f

f

mf

ff

170

Vln I

Vln II

Vla

Vlc

Pno

tr

tr

ff

mp sub.

mp

ff

mp sub.

mp

mp

ff

mp sub.

mp

mp

mf sub.

tr

tr

ff

mp sub.

mp

mp

ff

mp sub.

mp

mp

mf sub.

173

pizz. arco

Vln I *ff* *f* *6* *6* *3* *sf* *sf*

Vln II *ff* *mf* *3* *3* *3* *sf* *sf*

Vla *ff* *mf* *3* *3* *3* *sf* *sf*

Vlc *pizz.* *ff* *mf* *3* *3* *3* *sf* *sf*

Pno *ff* *mf* *3* *3* *3* *sf* *sf*

176

vivace (♩ = ca 150)

Vln I *f* *f* but light as a feather!

Vln II *f*

Vla *f* *f* but light as a feather!

Vlc *f*

Pno *f* (sost. pedal) *p* *f*

180

Vln I (sim.)

Vln II

Vla (sim.)

Vlc

Pno



184

Vln I (mf)

Vln II

Vla (mf)

Vlc

Pno

188

Vln I *p* *f_{sub.}* 2-3 sec

Vln II *f_{sub.}* 2-3 sec

Vla *p* *f_{sub.}* 2-3 sec

Vlc *f_{sub.}* 2-3 sec

Pno *p* *f_{sub.}* (Let vibrate) 2-3 sec

192

Vln I *morendo al niente* G.P.

Vln II *morendo al niente* G.P.

Vla *morendo al niente* G.P.

Vlc *morendo al niente* G.P.

Pno G.P.