

MATTHEW TOMMASINI

PER NON DIMENTICARE

for piano quintet
(2010)

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1. La Furesta 1
 2. Fimmene Fimmene 7
 3. Pizzecu 10
 4. Luna Otrantina 15
 5. Tarantella Frigia 19
- (movements performed without pause)

Program note

Per Non Dimenticare (trans. “So We Don’t Forget”) is inspired by family members from the Puglia region of Italy and based on five folksongs from that region. Known for its nasal, rustic singing style, the songs were historically sung to expel the effects of spider venom. But, in recent times, dancing to these songs has symbolized a way of working out psychological problems, a way of cleansing one's soul. *Per Non Dimenticare* is about putting one’s past in perspective and understanding, ultimately, the connection between personal identity and family history and roots.

Per Non Dimenticare was commissioned by the Connections Chamber Music Series for the California Quartet (Bridget Dolkas, violin; Jeanne Skrocki, violin; Pam Jacobson, viola; Lars Hoefs, cello) and pianist Lara Urrutia.

commissioned by the Connections Chamber Music Series
for the California Quartet and Lara Urrutia

PER NON DIMENTICARE

for piano quintet

Matthew Tommasini

1. La Furesta

(2010)

Duration: ca. 10 min.

$\text{♩} = \text{ca. } 80; \text{ with quiet intensity}$
non vib.

Violin I *pp*

Violin II non vib. *pp*

Viola non vib. *pp*

Violoncello pizz. *pp*

Piano $\text{♩} = \text{ca. } 80; \text{ with quiet intensity}$ *p*

Vln. I ord. *cresc.* *mp* **A**

Vln. II ord. *cresc.* *mp*

Vla. ord. *cresc.*

Vc. *mp*

Pno. *mf* **A**

Vln. I

Vln. II

Vla.

Vc.

Pno.

17

mp

8va

f

Vln. I

Vln. II

Vla.

Vc.

Pno.

23

23

(8)

29

Vln. I

Vln. II

Vla.

Vc.

Pno.

34

Vln. I

Vln. II

Vla.

Vc.

Pno.

B

B

f

pizz.

arco

pizz., non arp.

arco

pizz., non arp.

f

f

f

8va

8va

SP (sustain pedal)

41

Vln. I

Vln. II

Vla.

Vc.

Pno.

(8)

41

SP

SP

48

Vln. I

Vln. II

Vla.

Vc.

Pno.

48

8^{va}

SP

Ped.

Vln. I

Vln. II

Vla.

Vc.

Pno.

54

mp

mp

pizz.

mf

arco

mf

54

mf

8va

Vln. I

Vln. II

Vla.

Vc.

Pno.

59

mp

mf

pizz.

8va

mp

D

D

59

mp

(SP)

(SP)

65

Vln. I sul A *pp*

Vln. II *pp*

Vla. *pp*

Vc.

Pno.

70

molto rit. *long*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp* arco

Pno. *pp*

molto rit. *long*

attaca

in memoriam Anna Giannini in Perchiuzzi

2. Fimmene Fimmene

♩. = ca. 40; tranquil

Violin I
Violin II
Viola
Violoncello

(pp)

♩. = ca. 40; tranquil

8va

Piano

una corda

Vln. I
Vln. II
Vla.
Vc.

Pno.

(una corda)

A ♩ = ca. 52; moving forward

Vln. I

Vln. II sul D

Vla. senza sord. *mf* *pp*

Vc. *mf* *pp* *mf*

A ♩ = ca. 52; moving forward

Pno. (8) *mf* *8va*

(una corda)

Ped. (b) (b)

Vln. I

Vln. II sul A *mf*

Vla. sul D *mf*

Vc.

Pno. (8)

31

Vln. I *mf* *pp*

Vln. II

Vla. con sord. (practice mute) *pp* *mf*

Vc. sul D *p*

Pno. (8)

37

Vln. I *ppp* rit..

Vln. II

Vla. *ppp*

Vc.

Pno. (8) *p* *pp* rit. 8va

attaca

3. Pizzecu

♩. = ca. 152

Violin I *(ppp)*

Violin II *sim.*

Viola *senza sord.* *sim.* *f*

Violoncello *pizz.* *f*

Piano *f*

♩. = ca. 152

8

Vln. I

Vln. II

Vla.

Vc.

Pno.

A
sul pont., on the string

15

Vln. I

Vln. II

Vla.

Vc.

Pno.

22

Vln. I

Vln. II

Vla.

Vc.

Pno.

pizz.

sul pont., on the string

28 **B** arco arco pizz.

Vln. I
Vln. II
Vla.
Vc.
Pno.

34

Vln. I
Vln. II
Vla.
Vc.
Pno.

40 C

Vln. I

Vln. II

Vla.

Vc.

on the string

ord.

Pno.

46

Vln. I

Vln. II

Vla.

Vc.

arco, on the string

f

arco

f

Pno.

52 pizz.

Vln. I

Vln. II

Vla.

Vc.

Pno.

57

Vln. I

Vln. II

Vla.

Vc.

Pno.

D

arco

mp

on the string

mp

15^{ma}

mp

8^{vb}

62

Vln. I

Vln. II

Vla.

Vc.

Pno.

(15)

(8)

f

f

||| **attacca**

4. Luna Otrantina

♩ = ca. 72; tranquil

Violin I

Violin II

Viola

Violoncello

arco

p

ppp

ppp

ppp

♩ = ca. 72; tranquil

(15)

Piano

(8)

8

Vln. I

Vln. II

Vla.

Vc.

Pno.

15

string. . . **A** ♩ = ca. 84; *moving forward*

Vln. I

Vln. II

Vla.

Vc.

Pno.

15

string. **A** ♩ = ca. 84; *moving forward*

string. . . **B** ♩ = ca. 96

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

string. . . **B** ♩ = ca. 96

Pno.



string. . .

Vln. I

Vln. II

Vla.

Vc.

string. . .

Pno.

----- $\text{♩} = \text{ca. } 112$ ----- string.-----

Vln. I

Vln. II

Vla.

Vc.

----- $\text{♩} = \text{ca. } 112$ ----- string.-----

Pno.

C $\text{♩} = \text{ca. } 132$ ($\text{♩} = \text{ca. } 66$)

Vln. I

Vln. II

Vla.

Vc.

C $\text{♩} = \text{ca. } 132$ ($\text{♩} = \text{ca. } 66$)

(8)

Pno.

Musical score for Violins I and II, Viola, Violoncello, and Piano. The score is in 4/4 time and begins at measure 51. The Violin I and II parts feature a melodic line with a crescendo leading to a fortissimo (fff) dynamic. The Viola and Violoncello parts provide harmonic support with sustained notes and a similar crescendo. The Piano part features a rhythmic accompaniment with eighth notes and a crescendo leading to a fortissimo (fff) dynamic. The score concludes with a double bar line and a fermata.

attacca



5. Tarantella Frigia

Musical score for Violin I, Violin II, Viola, Violoncello, and Piano. The score is in 4/4 time and begins at measure 84. The Violin I and II parts feature a melodic line with a crescendo leading to a fortissimo (f) dynamic. The Viola and Violoncello parts provide harmonic support with sustained notes and a similar crescendo. The Violoncello part includes fingerings (0 4 0) and a pizzicato (pizz.) instruction. The Piano part features a rhythmic accompaniment with eighth notes and a crescendo leading to a fortissimo (fp) dynamic. The score concludes with a double bar line and a fermata.

6 $\text{♩} = \text{ca. } 100$ *accel.* -----
arco

Vln. I *mf*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Pno. *f*

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

fp *fp* *mp* *mp*

11 *sul pont.*
sul G-----

Vln. I *mf* *fp* *fp* *f*

Vln. II *mf* *fp* *fp* *f*

Vla. *mf* *fp* *fp* *f*

Vc. *mf* *fp* *fp* *f*

sul pont.
sul G-----

sul pont.
sul D-----

Pno. *Ped.*

A ♩ = ca. 120; relaxed

ord., on the string

4 0 4 4 0 4

Vln. I *f*

Vln. II

Vla. strike fingerboard with hand *f*

Vc. strike fingerboard with hand *f*

Pno. *f*

20

Vln. I

Vln. II pizz.

Vla. pizz.

Vc. *f molto espressivo* on the string

3 6 3 6 3 6 6 6 3 6 3 6

Pno.

23

Vln. I

Vln. II

Vla.

Vc.

Pno.

arco, on the string

on the string

26

Vln. I

Vln. II

Vla.

Vc.

Pno.

28 **accel.**

Vln. I

Vln. II

Vla.

Vc.

Pno.

30 **B** ♩ = ca. 126 **accel.**

Vln. I

Vln. II

Vla.

Vc.

30 **B** ♩ = ca. 126 **accel.**

Pno.

34 **C** ♩ = ca. 132

Vln. I *fp* on the string *f*

Vln. II *f*

Vla. *fp* *f*

Vc. *fp* *f*

Detailed description: This system covers measures 34 to 37. It features five staves: Violin I, Violin II, Viola, Violoncello, and Piano. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked as quarter note = ca. 132. The Violin I part starts with a fortissimo piano (fp) dynamic and includes the instruction 'on the string'. It features a melodic line with a crescendo to fortissimo (f) in measure 35. The Violin II part plays a rhythmic eighth-note pattern with a forte (f) dynamic. The Viola and Violoncello parts play sustained chords with a crescendo to forte (f) in measure 35. The Piano part features a complex texture with chords and moving lines in both hands, marked with a forte (f) dynamic. There are '8va' markings above the piano part in measures 35, 36, and 37, indicating octave transposition.

34 **C** ♩ = ca. 132

f *8va*

Detailed description: This system shows the piano part for measures 34 to 37. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). The key signature has two flats, and the time signature is common time. The right hand part is marked with a forte (f) dynamic and includes '8va' markings above it in measures 35, 36, and 37, indicating octave transposition. The left hand part plays a steady eighth-note accompaniment. The overall texture is dense and rhythmic.

38

Vln. I *f*

Vln. II sul pont. *fp* *f* *fp*

Vla. sul pont. *fp* *f* *fp*

Vc. sul pont. *fp* *f* *fp*

Detailed description: This system covers measures 38 to 41. It features five staves: Violin I, Violin II, Viola, Violoncello, and Piano. The key signature has two flats, and the time signature is common time. The Violin I part plays a triplet of eighth notes with a forte (f) dynamic. The Violin II, Viola, and Violoncello parts are marked 'sul pont.' and play chords with a fortissimo piano (fp) dynamic, which then crescendos to forte (f) in measure 39 before returning to fp. The Piano part features chords in the right hand and eighth notes in the left hand, with triplet markings in measures 40 and 41.

38

3

Detailed description: This system shows the piano part for measures 38 to 41. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). The key signature has two flats, and the time signature is common time. The right hand part features chords with triplet markings in measures 40 and 41. The left hand part plays eighth notes. The overall texture is rhythmic and chordal.

41

Vln. I

Vln. II

Vla.

Vc.

Pno.

fp *f* *fp* *f* *fp* *f*

fp *f* *fp* *f* *fp* *f*

fp *f* *fp* *f* *fp* *f*

fp *f* *fp* *f* *fp* *f*

41

3 3 3 3 3 3

44

Vln. I

Vln. II

Vla.

Vc.

Pno.

D ♩ = ca. 144

fp *fp* *fp*

ord. *fp* *fp* *fp*

ord. *fp* *fp* *fp*

ord. *fp* *fp* *fp*

D ♩ = ca. 144

f

8^{va}

44

(h) (h) (h)

rit.-----

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Vc. *fp*

Pno. (8) 47

E ♩ = ca. 72; *with passion*

accel.-----

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Pno. *f*

E ♩ = ca. 72; *with passion*

accel.-----

♩ = ca. 120; rowdy

Vln. I

Vln. II

Vla.

Vc.

on the string

6

6

6

6

6

6

full, intense vib.

♩ = ca. 120; rowdy

Pno.

3

3

Vln. I

Vln. II

Vla.

Vc.

3

6

6

6

6

6

Pno.

3

3

8va

Vln. I

Vln. II

Vla.

Vc.

on the string

molto espressivo

Pno.

(8)

Vln. I

Vln. II

Vla.

Vc.

sul pont.

Pno.

(8)

molto accel.
full, intense vib.

63

Vln. I

Vln. II

Vla.

Vc.

ord.

mf

f

on the string

on the string

molto accel.

63

Pno.

66

Vln. I

Vln. II

Vla.

Vc.

66

Pno.

8^{va}

8^{va}

Ped.

69

Vln. I

Vln. II

Vla.

Vc.

Pno.

72

Vln. I

Vln. II

Vla.

Vc.

Pno.

♩ = ca. 208

long

accel.

ff *f* *ff*

ff *f* *ff*

ff *f* *ff*

ff *f* *ff*

accel. palm cluster