
PARTITA MELODICA

for English Horn and String Orchestra

JACOB BERANEK

PROGRAM NOTES

When I started to conceive this work (originally as a quintet for English horn, violin, viola, cello, and bass), the word *partita* came to mind from the first note. Although the term is often associated with Bach's dance suites, *partita* literally means "divided off" or "separated," and therefore only signifies a composition that is divided into multiple movements, nothing more. Having written a lot of programmatic music lately, I wanted to use this piece as an opportunity to move away from explicit narrative and instead try to hold the audience's attention via purely musical means. A "partita" fit this concept perfectly, and for a bit of descriptive flair, I added the qualifier "*melodica*." Compositionally speaking, my primary focus while writing this piece was to improve my sense of harmony and harmonic language, but also to develop my unabashed love of melody. While I've been writing "tunes" for ten years, I made it one of my missions this past year to delve into a more thorough study of melodic line and employ it in my music. What better way to test (and expose) myself than a *partita melodica*?

The opening movement, *Prelude*, sets the scene and establishes the lyrical scope of the work. The middle movement, *Romanza*, explores a wide-range of emotions, and after building to a climax, releases to a cadenza-like section. As the energy builds, the music transitions directly into the lively, dancelike *Rondo*, paying homage to the *partita*'s history. Utilizing previous motivic material in the B and C themes, the movement cyclically concludes with the second and first themes from the *Prelude*, before one last soloistic flair from the English horn rounds out the work in jubilant celebration.

—Jacob Beranek

PERFORMANCE NOTES

All trills are half-step and begin on the given pitch, unless specified otherwise.

All meter changes are ♩=♩, unless specified otherwise.

PARTITA MELODICA

I. Prelude

Jacob Beranek

Passionately, heavily sustained (♩. = c. 72)

English Horn

Violin I

Violin II

Viola

Violoncello

Double Bass

E. Hn.

Violin I

Violin II

Viola

Vc.

D.B.

* When triple- or quadruple-stops are notated as single chords, the attack should be on the beat (with the top two pitches of each chord sustaining). Attacks occurring before the beat are always notated by grace notes.

9

E. Hn.

I

Vln. II

Vla.

Vc.

D.B.

f cantabile

mf *ff*

ff *mf* *p*

mf *ff*

mf *ff*

[3+2]

13

E. Hn.

I

Vln. II

Vla.

Vc.

D.B.

p *mp*

n *pp*

n *p* *n*

½ section

121 *poco rit.*

E. Hn. *ff* *fff*

I Vln. *fff*

II Vln. *f* *fff*

Vla. *f* *fff*

Vc. *f* *fff*

D.B. *f* *fff*

II. Romanza

With stillness ($\text{♩} = \text{c. } 60$) *rit.*

E. Hn. *p* *pp*

I Vln. *pp*

II Vln. *p echo*

Vla. *pp*

Vc. *n* *pp* *n* *pp*

D.B. *(tutti) (senza sord.)* *pp*

a tempo (♩ = c. 60)

6
E. Hn. *mp p*
I Vln. *p > pp p espr. mp p*
II Vln. *pp*
Vla. *p mp p*
Vc. *n < p n pp < mp p*
D.B. *mp mf mp n*

11 13
E. Hn. *mp p mf mp mf*
I Vln. *n tutti senza sord. pp mp cantabile*
II Vln. *mp p mf mp (sola)*
Vla. *mp p mf mp mf (senza sord.) le altre*
Vc. *pp mp pp (solo)*
Vc. *mf mp mf (senza sord.) gli altri*
D.B. *pp mp pp pizz. mf*

III. Rondo

Sprightly (♩ = c. 76)

E. Hn. *p* *mp* *leggiere*

I Vln. (senza sord.)

II Vln. (senza sord.)

Vla. (con sord.) *pp* *leggiere*

Vc. (con sord.) *pp* *leggiere*

(con sord.) pizz. *mp*

D.B. (senza sord.) pizz. *mp*

E. Hn. *mf*

I Vln.

II Vln.

Vla. *pp* *mp* *p* *mp* *p*

Vc. *pp* *mp* *p* *mp* *p*

D.B. *mf*

9

E. Hn. *mp* *mf*

I

Vln. *senza sord.* *pp* *p*

II *senza sord.* *pp* *p*

Vla. (div.) *mp* *p* unis. *senza sord.*

Vc. *mp* *p* arco

D.B. *mp* *p* arco

12 [3+2] 13

E. Hn. *mp*

I

Vln. (div.) *mp* *p* unis.

II *mp* *p*

Vla. *mp* *p* div.

Vc. *mp* *p*

D.B. *mp* *p*