Jacob Beranek

THREE INVESTIGATIONS

Concerto Grosso for Two Violins, Harpsichord, and Baroque Orchestra

(FULL SCORE)

BERANEK MUSIC

INSTRUMENTATION

Violino I *concertato*
Violino II *concertato*

Violino I *di ripieno*
Violino II *di ripieno*
Viola
Violoncello
Violone

Cembalo *concertato*

- *durata* c. 13' -

PROGRAM NOTE

Originally written for two (modern) violins and piano, my *Three Investigations* were inspired by a class in historical performance traditions that I took during my undergraduate years at Vanderbilt University. These three movements investigate different musical principles, techniques, figures, phrasing, and cadences which have gone in and out of "vogue" over the years, essentially trying to explore "old" gestures in my own "new" way. (But, after all, no matter how old the gestures are, a new piece of music can't help but be *new*!)

Almost immediately it occurred to me that the pieces would be well-served by an arrangement for Baroque orchestra. But, having no Baroque orchestra on hand at that time, I waited for the day that I might. That day turned out to be my acceptance into the Master's program at The Juilliard School, which boasts a robust historical performance department. During my first semester at Juilliard, I also registered for a semester-long course on the Baroque concerto in which we studied Bach and pre-Bach concerti and were encouraged to arrange our own chamber compositions for larger ensemble in the spirit of those times. My resolve to re-create the *Investigations* as a concerto grosso was thus cemented!

At the end of the day, though, I wrote this piece simply because the energy and awareness present in historical performance resonates deeply with my musical imagination—an awareness of beat hierarchy, of bold rhetorical phrasing, of expressive dissonance, and of agogic accents, rhythmic variation, and strong dance rhythms. This piece is my response to that: an amalgamation of my favorite gestures and melodic ideas that I think would be most effectively realized by musicians with such an awareness.

—Jacob Beranek

My thanks go out to Prof. Carl Smith and Dr. Kendall Briggs,
who revealed the entire inspiration for this piece in their respective classes.

Performance materials are available for purchase at www.BeranekMusic.com.

THREE INVESTIGATIONS

(Concerto Grosso for Two Violins, Harpsichord, and Baroque Orchestra)

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I. Allegro (♩ = 92)

Violino I *concertato* ["Solo I"]

Violino II *concertato* ["Solo II"]

Violino I *di ripieno*

Violino II *di ripieno*

Viola

Violoncello

Violone

Cembalo *concertato*

[accomp.]*

con fuoco

4

con fuoco

con fuoco

*Wherever the Cembalo part features small noteheads, the notes depicted are simply one possible realization of the given bassline; in these instances, the Cembalo is accompanimental and the performer is free (and encouraged) to play other realizations to their liking. Where full-sized noteheads are present in both hands, the Cembalo holds a solo role and, as such, the performer is encouraged to more strictly adhere to the given notes, although even these may be tastefully elaborated.

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8 Solo

p leggiero

pizz.

arco

cresc.

p

f

12

arco

pizz.

cresc.

15

18 Tutti

21

25 Solo

p cantabile

p cantabile

fp

fp

p

tr

II. Molto largo, respirando (𝅗𝅥 = 20)

Violino I *concertato* ["Solo I"]
Violino II *concertato* ["Solo II"]
Violino I *di ripieno*
Violino II *di ripieno*
Viola
Violoncello
Violone
Cembalo *concertato*

p cantabile
p cresc. *mf decresc.* *p* *p*
p cresc. *mf decresc.* *p poco cresc.* *mp poco decresc.* *p*
p cresc. *mf decresc.* *p poco cresc.* *mp poco decresc.* *p*
p cresc. *mf decresc.* *p poco cresc.* *mp poco decresc.* *p*
p
p

6

f *f*
cresc. *f decresc.* *p*
cresc. *f decresc.* *p*
cresc. *f decresc.* *p*
cresc. *f decresc.* *p*
cresc. *f decresc.* *p*

13

poco animando

p cresc. f p cresc.

pp cresc.

pp cresc.

pp cresc.

pp cresc.

pp cresc.

19

poco ritenuto

poco stringendo

p cresc. f

f

f decresc.

f decresc.

f decresc.

f decresc.

f decresc.

p cresc.

p cresc.

p cresc.

p cresc.

p

III. Allegro (♩ = 92)

Violino I *concertato* ["Solo I"]

Violino II *concertato* ["Solo II"]

Violino I *di ripieno*

Violino II *di ripieno*

Viola

Violoncello

Violone

Cembalo *concertato*

4

poco ritenuto

6 Presto (♩. = 120)

9

Solo I

Solo II

Cembalo

14

18

19

23

27 Solo I

Solo II

Cembalo

28

32

35

pizz.

arco

39

cresc.

43

46

f

f pp sempre

tr

pp sempre

pizz.

pizz.

pizz.

pizz.

48

pp sempre

7

11

tr

pizz.

tr

arco

tr

pp

pp

53

54

arco

arco

arco

arco

arco

58

subito p

subito p