

Jacob Beranek

SONATA

for Viola and Piano

(SCORE)



BERANEK MUSIC

INSTRUMENTATION

Viola
Piano

Duration: *approx. 17'*

PROGRAM NOTE

Throughout my time at Juilliard, I have had the pleasure to count among my classmates violist Leslie Ashworth—first as master's students, then as Ear Training teaching fellows, and now as doctoral students. For her final DMA recital, Leslie approached me with the idea of a sonata for viola and piano as a form of capstone for our time as students.

Wanting to write something new and substantial for the viola repertoire, but simultaneously wanting to ground it in the great classical tradition of sonatas in general, I consciously sought a broader inspiration for this work—hearkening as far back as the violin, cello, and keyboard sonatas of Bach and Beethoven, than to more recent works for the viola. (Brahms, of course, was an inescapable influence!) The first movement—a sweeping, energetic sonata-allegro—presents a passionate theme in the viola against running passages in the piano, setting up a movement filled with rhythmic vivacity and heavily colored by modality. An abrupt adagio in the middle of the movement offsets what otherwise is a whirlwind start-to-finish. Likewise balancing out the first movement in this two-part sonata is the second and final movement, a sort of *passacaglia*, in which the opening seven measures (presented by the viola alone) are constantly repeated, varied, and commented upon in different ways. Although this movement maintains a gentle demeanor at the outset, it too gathers steam and careens to a ferocious finale.

—JACOB BERANEK

Performance materials available for sale at www.BeraneMusic.com.

for Leslie Ashworth
(dedicated to St. Elizabeth Ann Seton)

Sonata for Viola and Piano

I.

Jacob Beranek

Allegro appassionato (♩ = c. 84-88)

Viola

Piano

3

5

8

f

f

dim.

mp, ma marc.

cresc.

f

mf

12

Musical score for measures 12-15. The system includes a Viola part (top staff) and a Piano part (bottom two staves). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. Measure 12 features a piano introduction with a *cresc.* marking. Measures 13-15 show the Viola entering with a melodic line, while the piano accompaniment continues with rhythmic patterns.

16

Musical score for measures 16-18. The system includes a Viola part (top staff) and a Piano part (bottom two staves). The key signature changes to two flats (B-flat, E-flat) and the time signature is common time (C). Measure 16 features a piano introduction with a *f cant.* marking. Measures 17-18 show the Viola entering with a melodic line, while the piano accompaniment continues with rhythmic patterns. Dynamic markings include *mf cresc.*, *f cant.*, *dim.*, and *mf*.

19

Musical score for measures 19-21. The system includes a Viola part (top staff) and a Piano part (bottom two staves). The key signature changes to one flat (B-flat) and the time signature is common time (C). Measure 19 features a piano introduction with a *mf* marking. Measures 20-21 show the Viola entering with a melodic line, while the piano accompaniment continues with rhythmic patterns. Dynamic markings include *mf*, *f*, and *p cresc.*. An *8vb* marking is present in measure 21.

22

Musical score for measures 22-24. The system includes a Viola part (top staff) and a Piano part (bottom two staves). The key signature changes to two sharps (F-sharp, C-sharp) and the time signature is common time (C). Measure 22 features a piano introduction with a *f* marking. Measures 23-24 show the Viola entering with a melodic line, while the piano accompaniment continues with rhythmic patterns. Dynamic markings include *f*, *mp*, *cresc.*, *f*, and *mf*.

25

Musical score for measures 25-28. The system includes a Viola part (top staff) and a Piano part (bottom two staves). The key signature changes to one sharp (F-sharp) and the time signature is 3/4. Measure 25 features a piano introduction with a *mf* marking. Measures 26-28 show the Viola entering with a melodic line, while the piano accompaniment continues with rhythmic patterns. Dynamic markings include *f*, *mf*, *f*, *p*, *f dim.*, and *poco dim.*.

Sonata for Viola and Piano

28 31

sub. f *fp cresc.* *f*

p cresc. *f*

(silently depress)

s.p.

33

p *n*

p *mp legg. e ritmico, ma cantabile*

(s.p.)

37

p

(s.p.)

41

p cresc. *p* *cresc.* *mp*

(s.p.)

45

mp legg. e ritmico, ma cantabile *p*

(s.p.)

Sonata for Viola and Piano

49

53

57

61

65

69

cresc.

73

f
precipitato

76

pesante

ff
ff sforzando
ten.
mfp
ten.
ten.

79

a tempo

p
pp
legg.
pp

82

p
7
p
p

II.

Adagio (♩ = c. 54)

mp *cresc.* *mf* *dim.* *p*

p

15 Poco più mosso (♩ = c. 60)

p cresc. *mf dim.*

p cresc. *f dim.* *poco rit.*

pp *pp* *a tempo*

poco a poco animando

ten. *cresc.* *ten.* *cresc.* *ten.*

39 *più mosso*

mf espr. *cresc.* *f* *molto espr.*

mf *cresc.* *ff*

45 *poco a poco rit.* (♩ = ♩.)

mp *mf* *mp* *p* *mf dim.*

dim.

50 (♩ = c. 54) *poco accel.*

p

56 (♩ = c. 60) *pizz.*

mp

60 *arco*

mf *p* *cresc.*