SONATA

for Violin and Piano

JACOB BERANEK

PROGRAM NOTES

Jacob Beranek's *Sonata for Violin and Piano* combines several musical elements to form one, unified composition. It incorporates a variety of influences from different styles and origins, and derives inspiration from the works of many European composers of the 20th century. Given his strong Czech and German ancestry, the composer seeks to reflect his heritage while infusing modern twists into his music.

In the first movement, the most serious of the three, a quiet energy is constantly present, driving the music forward. Interplay between the two instruments is introduced, which becomes more prominent throughout the piece. The second movement begins in a somewhat bumbling manner, but excitement builds rapidly. Sections of playfully rhythmic themes are contrasted with more lyrical ones that create an enticing musical conversation. After the second movement's triumphant conclusion, a dreamlike theme is introduced by the violin to commence the final movement. This theme serves as a jumping-off point for several variations that travel across the world and through the many emotions of the heart. The kaleidoscopic journey comes to an exuberant finale with strains of a boisterous Czech folk dance.

As a whole, the *Sonata* is anchored in contrasts between musical extremes: humor with melancholy, folk with classicism, pensiveness with excitement, and plaintive feeling with exultant praise.

—Jacob Beranek

Glory and praise to God, with whom all things are possible!

FIRST PERFORMANCES

MOVEMENT I

April 15, 2016, Petree Recital Hall, Oklahoma City University,
Liz Venegas (violin), Leonard Qin (piano)

COMPLETE

July 14, 2016, East High School, Green Bay, WI, Midsummer's Music Festival,
David Perry (violin), Dr. William Koehler (piano)

PERFORMANCE NOTES

Grace notes should be played *before* the beat to which they are attached. However, the lowest note in a rolled chord or interval should be played *on* the beat.

All trills are half-step, unless specified otherwise.

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

Left-hand pizzicato is indicated with a + symbol.

Movement II:

In measures 46-47, the crescent symbol represents forceful pizzicato with the fingernail, creating a harsher sound than typical pizzicato.

Movement III:

The portamento (*port.*) in measures 97-98 indicates a partial slide, not a full glissando, to the next note.

duration: c. 15' 00"

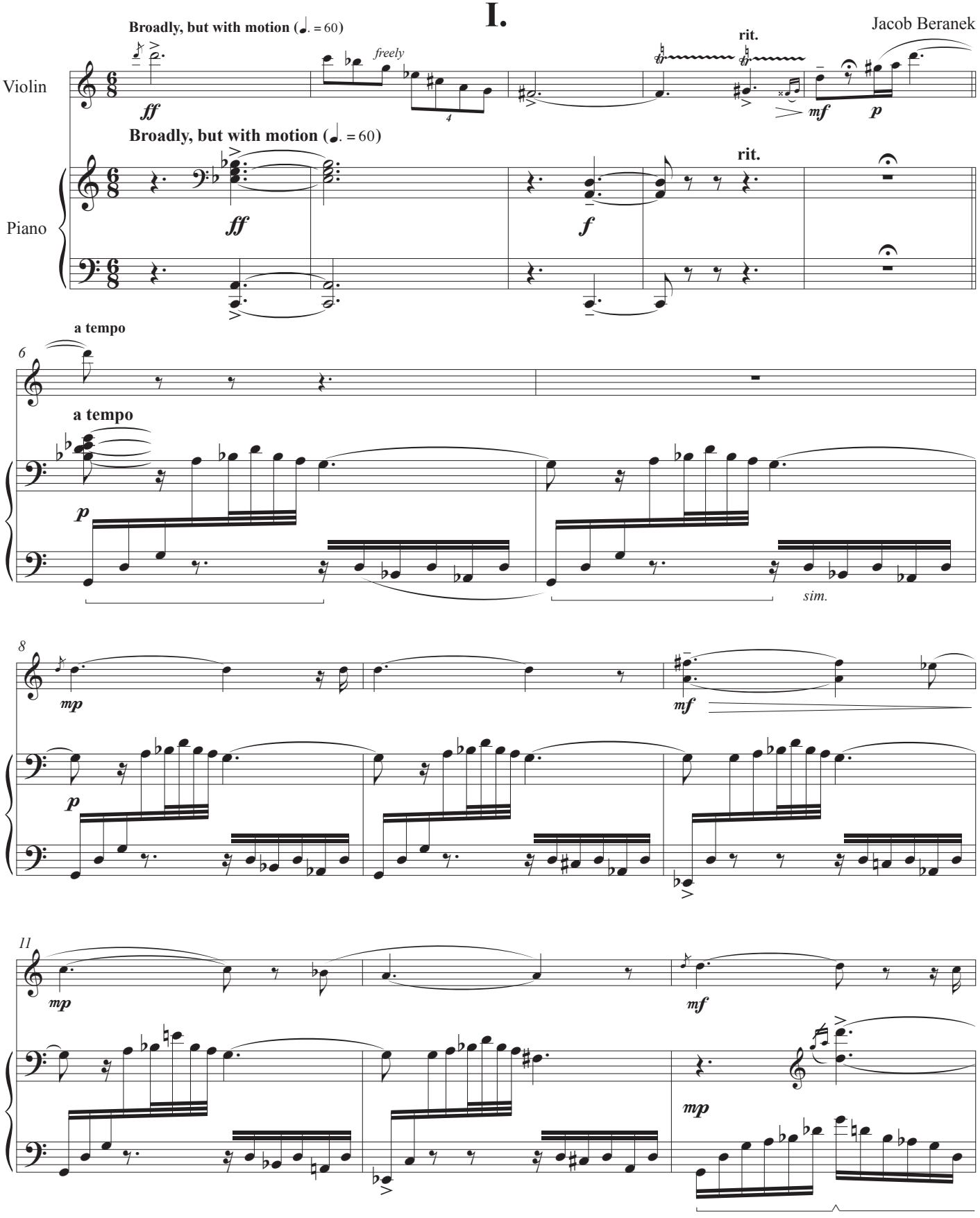
for Eric Jorgenson

SONATA

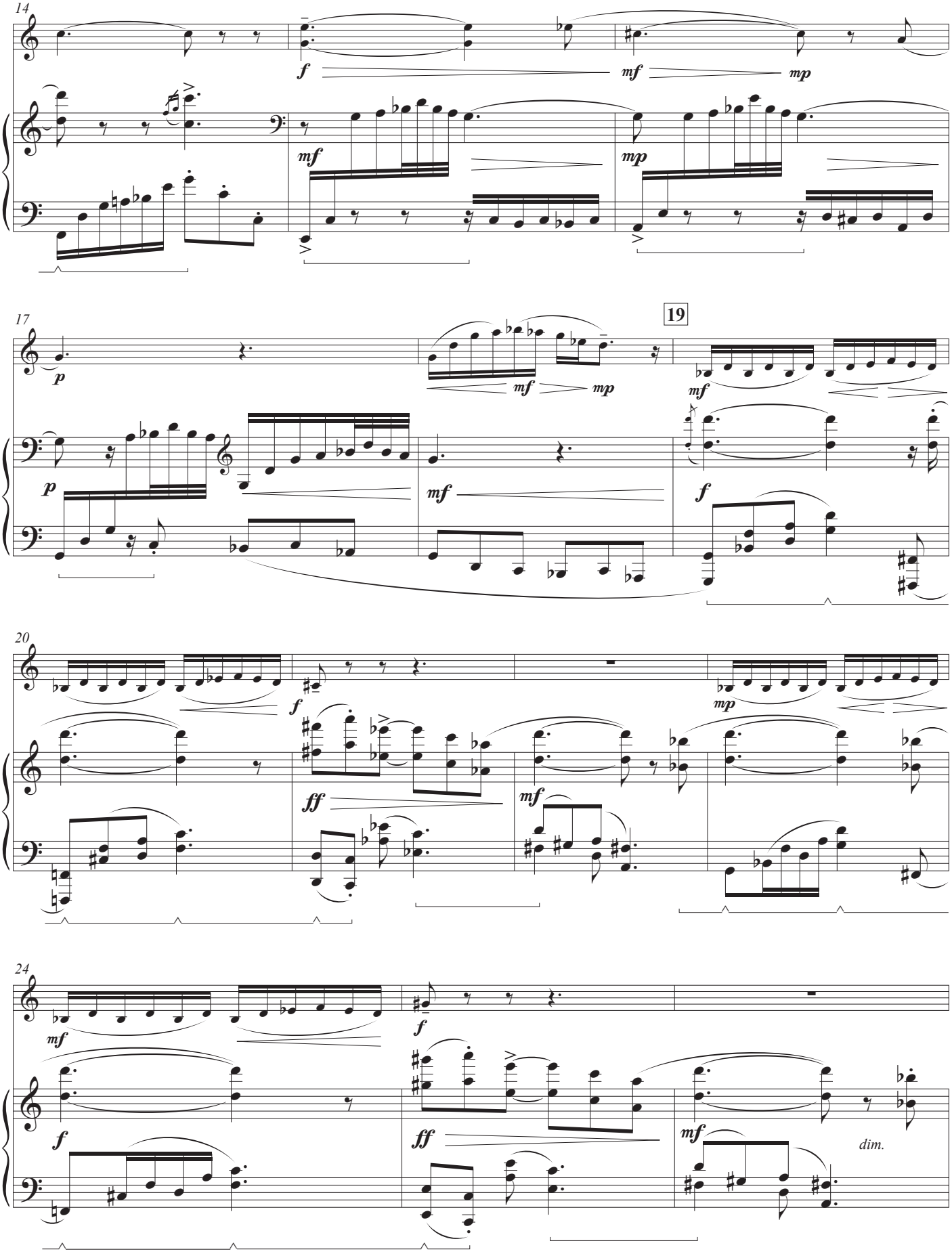
for Violin and Piano

I.

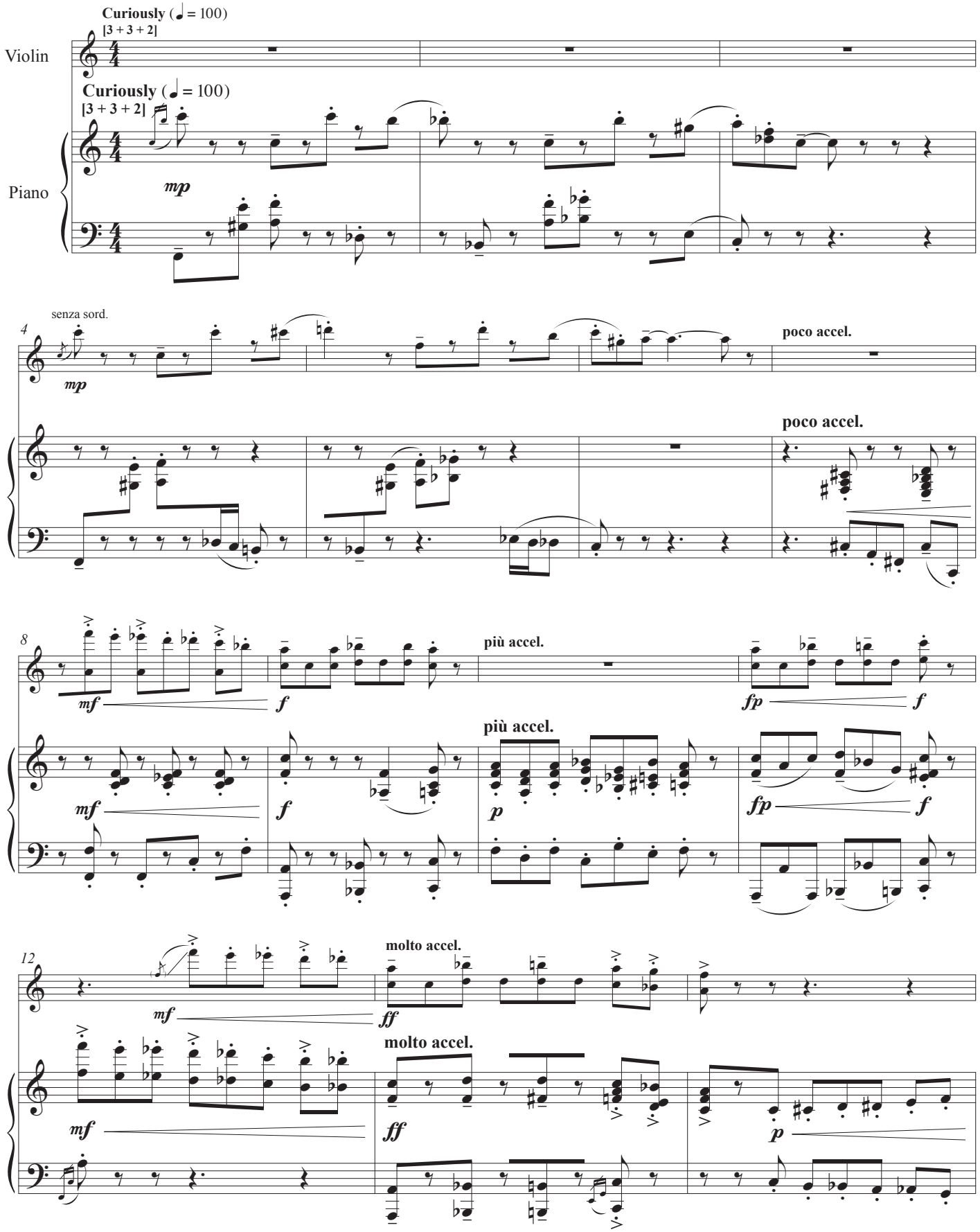
Jacob Beranek

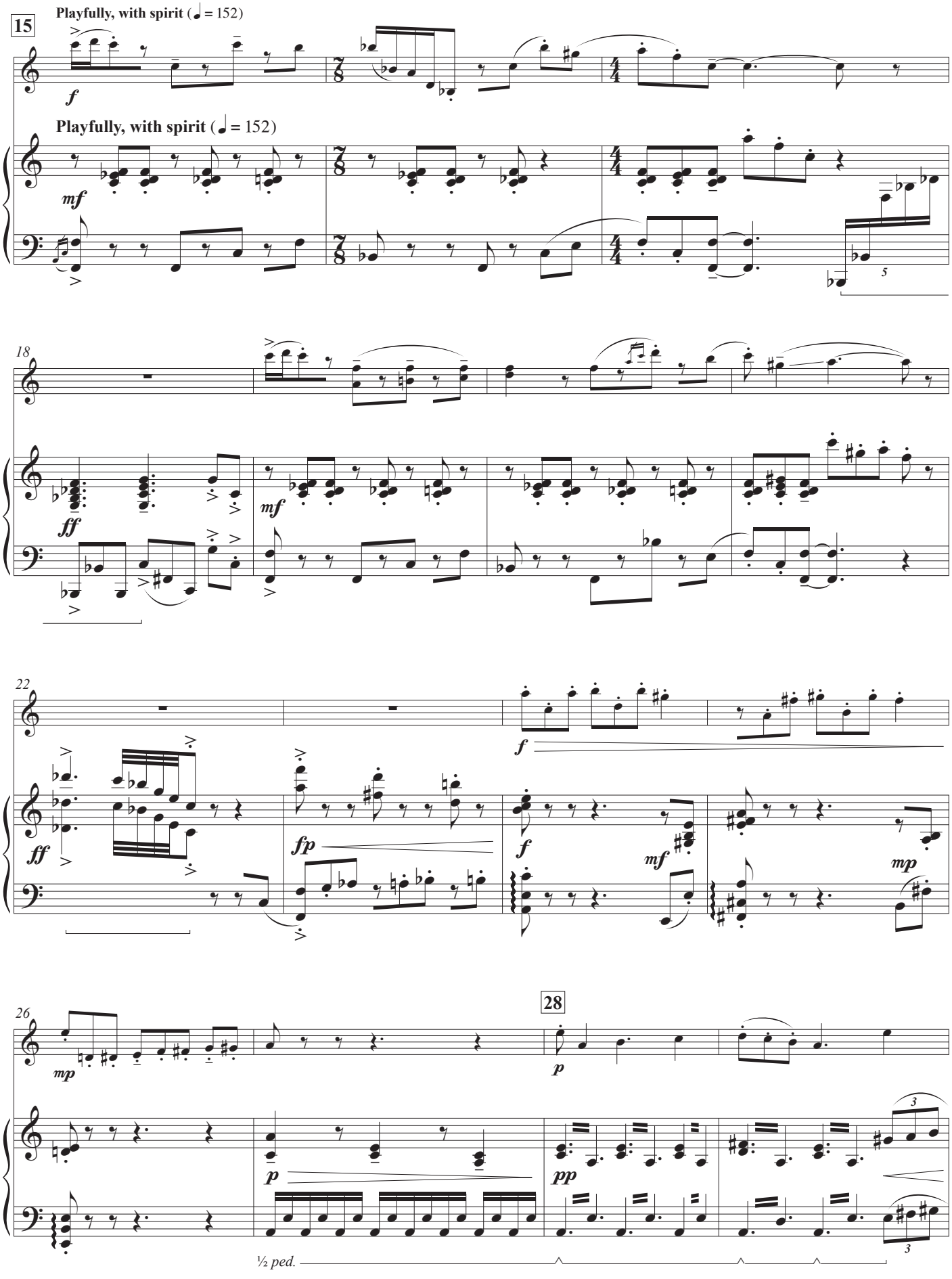


© Copyright 2016 by Jacob Beranek Music (www.BeranekMusic.com). All rights reserved.
Unauthorized reproduction of this publication is prohibited by law.

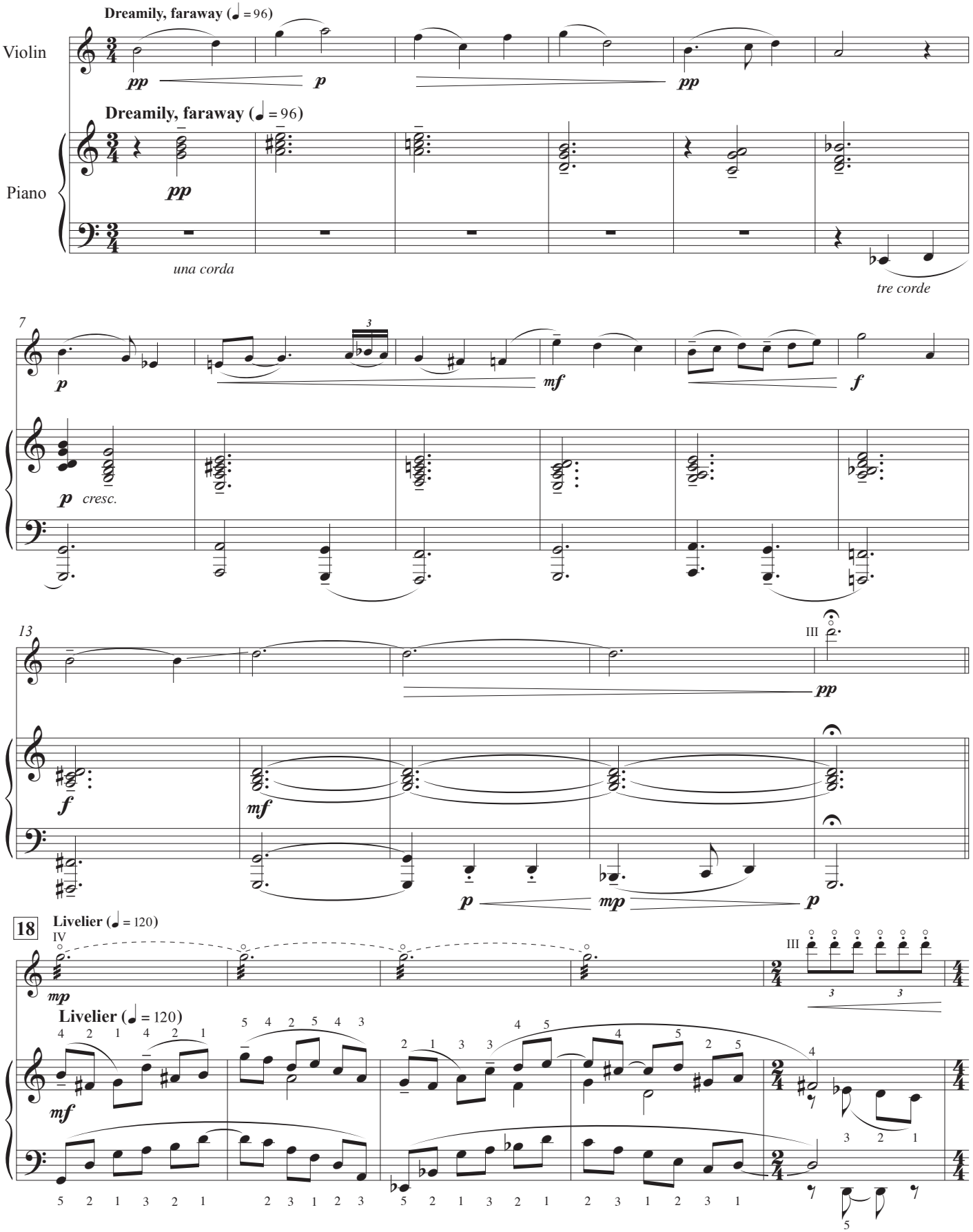

14
f
mf
mp
mf
mp
17
19
p
p
mf
mp
mf
mf
f
20
f
mp
ff
mf
24
mf
f
f
ff
mf
dim.

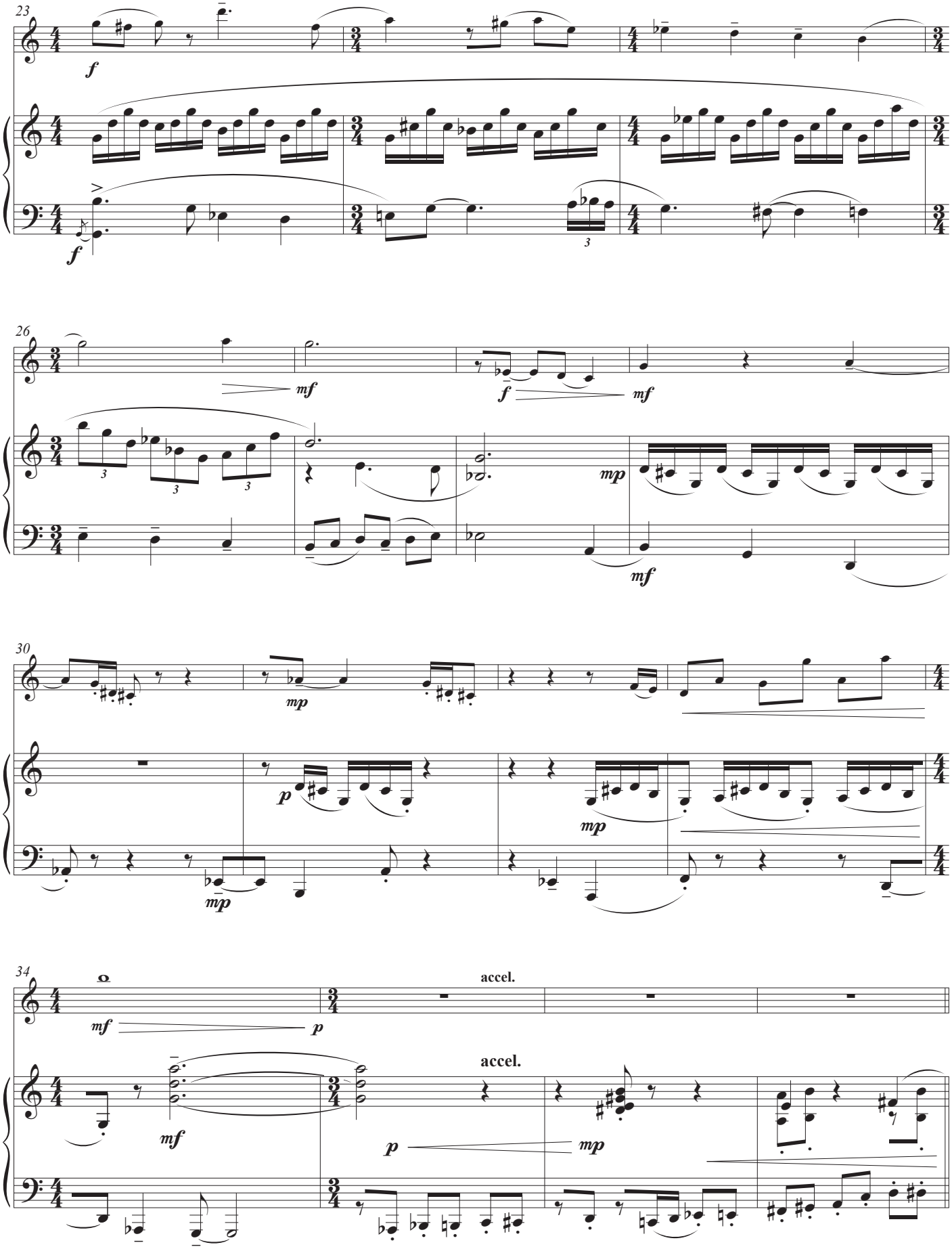
II.


Curiously (♩ = 100)
[3 + 3 + 2]
Violin
Curiously (♩ = 100)
[3 + 3 + 2]
Piano
mp
senza sord.
4
mp
poco accel.
poco accel.
8
mf
f
più accel.
fp
f
più accel.
mf
f
p
fp
f
12
mf
ff
molto accel.
molto accel.
mf
ff
p


15
Playfully, with spirit (♩ = 152)
f
Playfully, with spirit (♩ = 152)
mf
18
ff
mf
22
f
ff
fp
f
mf
mp
26
mp
28
p
p
pp
½ ped.

III.


Dreamily, faraway (♩ = 96)
Violin
pp
p
pp
Dreamily, faraway (♩ = 96)
Piano
pp
una corda
tre corde
7
p
mf
f
p cresc.
13
III
pp
f
mf
p
mp
p
18
Livelier (♩ = 120)
IV
mp
III
Livelier (♩ = 120)
mf


23
f
f
26
mf
f
mf
mp
mf
30
mp
p
mp
mp
34
mf
p
accel.
mf
p
accel.
mp