
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

Violin
Broadly, but with motion (♩. = 60)
ff
freely
rit.
mf *p*

Piano
Broadly, but with motion (♩. = 60)
ff
f
rit.
sim.

6 *a tempo*

8 *mp* *mf*

11 *mp* *mf* *mp*

14

14

f *mf* *mp*

mf *mp*

This system contains measures 14, 15, and 16. The top staff (Violin) begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment starts with a half note G3, followed by a series of eighth notes in the bass clef. Dynamic markings include *f* in the violin, *mf* in the piano right hand, and *mp* in the piano left hand.

17

19

17

p *mf* *mp* *mf* *f*

p *mf* *f*

This system contains measures 17, 18, and 19. Measure 17 starts with a piano (*p*) dynamic in the violin. Measure 19 is marked with a boxed number '19'. Dynamics include *p*, *mf*, *mp*, *f*, and *mf* across the staves.

20

20

f *mp* *ff* *mf*

This system contains measures 20, 21, 22, and 23. The piano part features a *ff* dynamic in measure 21. Dynamics include *f*, *mp*, *ff*, and *mf*.

24

24

mf *f* *ff* *mf* *dim.*

This system contains measures 24, 25, 26, and 27. The piano part features a *ff* dynamic in measure 25. Dynamics include *mf*, *f*, *ff*, *mf*, and *dim.*

II.

Violin

Piano

Curiously (♩ = 100)
[3 + 3 + 2]

4 senza sord. *mp* poco accel.

8 *mf* *f* *fp* *f* più accel.

12 *mf* *ff* *ff* *p* molto accel.

15 Playfully, with spirit (♩ = 152)

Musical score for measures 15-17. The violin part (top staff) begins with a forte (*f*) dynamic and features a melodic line with eighth-note patterns and slurs. The piano part (bottom staff) starts with a mezzo-forte (*mf*) dynamic and provides a rhythmic accompaniment with chords and eighth-note figures. The key signature has one flat, and the time signature is 4/4. A fermata is placed over the final measure of this system.

Musical score for measures 18-21. The violin part continues with a melodic line, marked with a mezzo-forte (*mf*) dynamic. The piano part features a forte (*ff*) dynamic in the first measure, followed by a mezzo-forte (*mf*) dynamic. The piano part includes a complex chordal texture with slurs and accents. A fermata is placed over the final measure of this system.

Musical score for measures 22-25. The violin part has a melodic line with dynamics ranging from forte (*f*) to mezzo-piano (*mp*). The piano part features a forte (*ff*) dynamic in the first measure, followed by *fp*, *f*, *mf*, and *mp*. The piano part includes a complex chordal texture with slurs and accents. A fermata is placed over the final measure of this system.

Musical score for measures 26-28. The violin part begins with a mezzo-piano (*mp*) dynamic, followed by a piano (*p*) dynamic. The piano part starts with a piano (*p*) dynamic, followed by a pianissimo (*pp*) dynamic. The piano part includes a complex chordal texture with slurs and accents. A fermata is placed over the final measure of this system. A half-pedal (*½ ped.*) instruction is present at the bottom.

½ ped.

III.

Violin *Dreamily, faraway* (♩ = 96)
pp *p* *pp*

Piano *Dreamily, faraway* (♩ = 96)
pp
una corda *tre corde*

7 *p* *mf* *f*

p cresc.

13 *pp* *f* *mf* *p* *mp* *p*

18 *mp* *mf*

Livelier (♩ = 120)
IV

Livelier (♩ = 120)
5 4 2 5 4 3
4 2 1 4 2 1
2 1 3 3 4 5
2 1 3 2 1
2 3 1 2 3 1
3 2 1
5

23

f

f

3

26

mf

f

mf

mp

mf

30

mp

p

mp

mp

34

mf

p

mf

p

mp

accel.

accel.