Jacob Beranek

Five Miniatures

for Clarinet, Violin, and Violoncello

(FULL SCORE)

BERANEK MUSIC

INSTRUMENTATION

Clarinet in A
Violin
Violoncello

duration: c. 6'

PROGRAM NOTE

This piece was begun with a determined rejection of two priorities very near and dear to my heart—melody and tonality—just to see what would happen. The result: I simply found new ways of being myself. Dearly beloved melody was still present, but with a different scope; trusty tonality still anchored the proceedings, but with new relationships.

More than anything, though, the *Miniatures* became an investigation of linearity for me. In the first miniature, *Preludio*, insistent vertical sonorities are interrupted by purely horizontal counterpoint. The horizontal lines occasionally cross paths, sporadically producing major triads, until the insistent material returns. The second miniature, *Romanza*, deals with the issue of accompaniment and pulse: slowly shifting lines intertwine to support a long, *cantabile* tune. A rustic *Scherzo*, the third miniature, interrupts the romance with driving dance rhythms, until the fourth miniature, a gentle waltz, calms the fracas into a chorale. This miniature, the *Valzer–Corale*, is my favorite: it's based upon a fully-chromatic melody that spans three-and-a-half octaves and is not "inversely retrogradable." (Pardon the jargon: that is to say, if the melody is played backwards and upside-down, it sounds the same as it does forwards, right-side-up.) The last miniature, for cohesion, is a *Recapitulazione*—a recap of everything just heard. At first, it's identical to the *Preludio.* Then, the clarinet offers a fragment of the *Romanza*, which is interrupted by the *Scherzo* until the 'cello presents the *Valzer* tune. Everybody returns to the *Preludio* one last time before firmly proclaiming the *Corale*, with an exclamation point from the *Scherzo*.

—JACOB BERANEK

Performance material is available for purchase at www.BeranekMusic.com.

Transposed Score

to Michael Alec Rose

FIVE MINIATURES

Jacob Beranek
(2020)

I. Preludio

Allegro con fuoco (♩ = c. 144)

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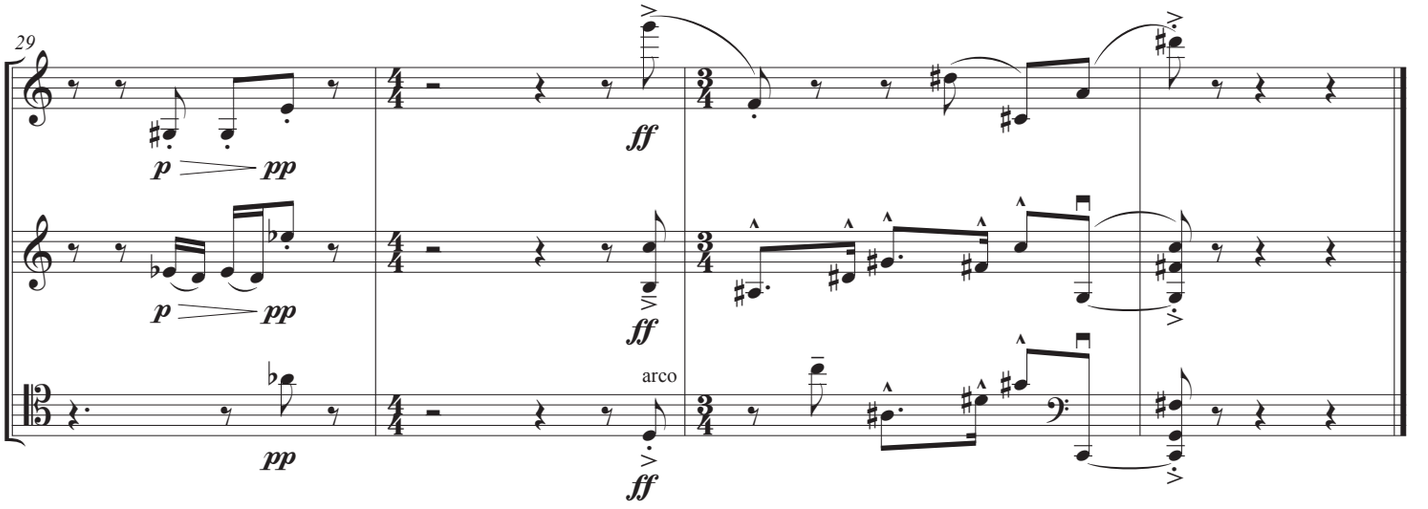
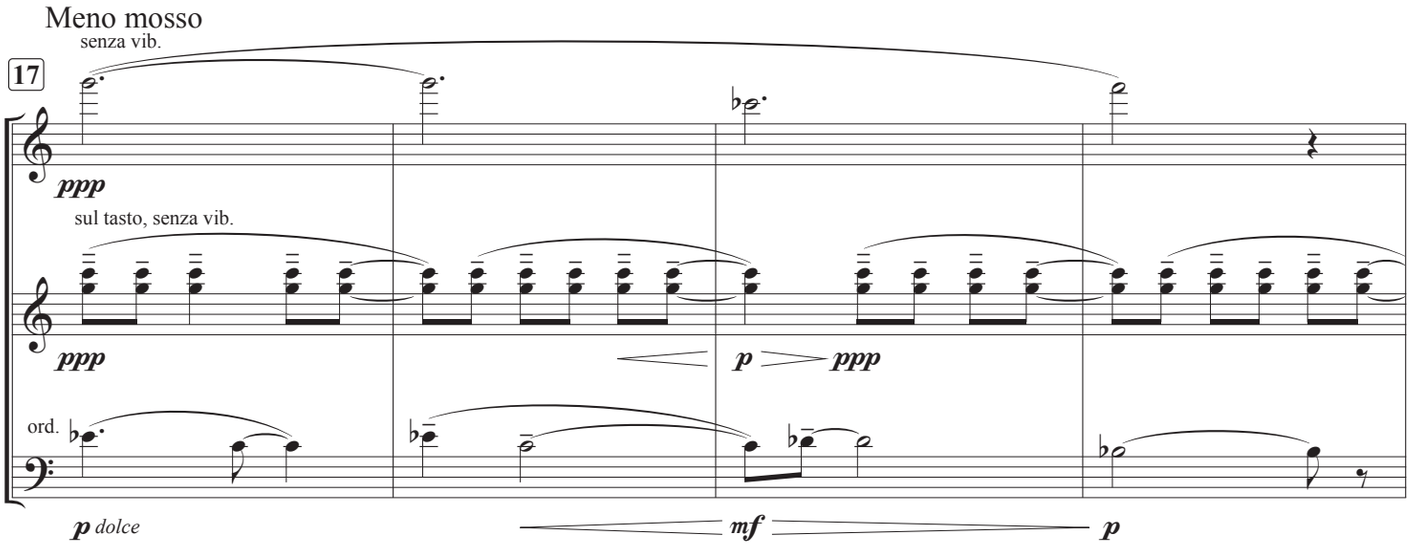


II. Romanza

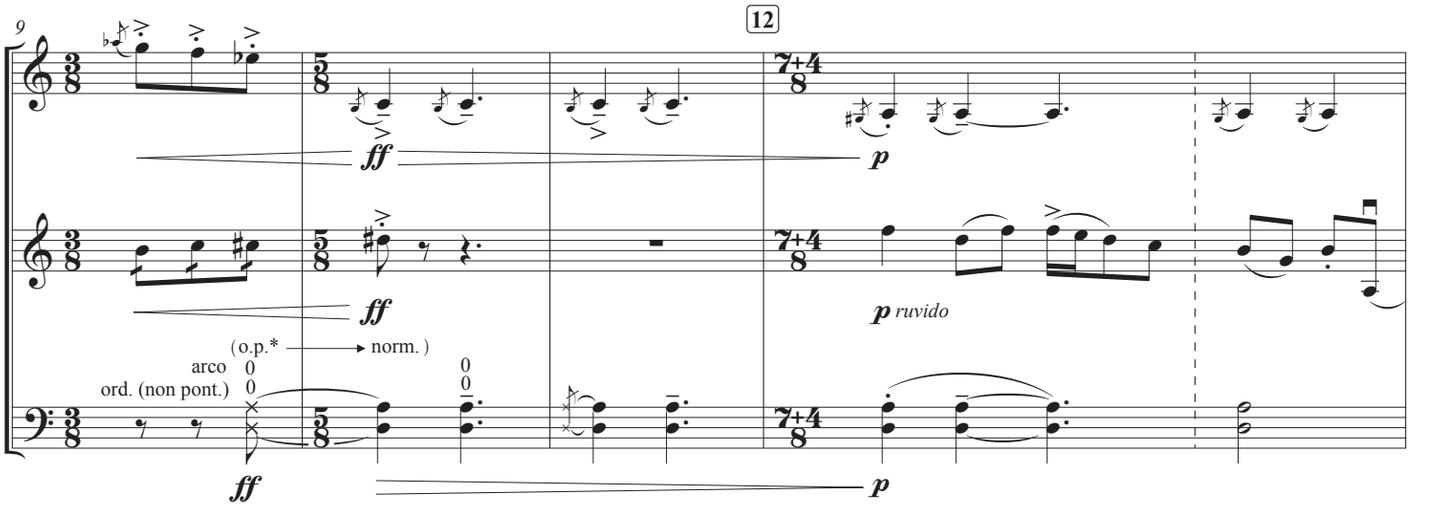
Andante cantabile (♪ = c. 92)

* An extremely clear sense of rhythmic hierarchy within the shifting meters is essential for the success of this movement. Every note should be sustained without breaks in sound between one note to the next, except where there are rests. The *tenuti* (whether single or double) only provide emphases.


Meno mosso
senza vib.
17
ppp
sul tasto, senza vib.
ppp
p
ppp
ord.
p dolce
mf
p

21
vib. norm.
poco rit.
senza vib.
mp dolce
mf
p
n
(senza vib.)
p
ppp
n
sul tasto
senza vib.
pp
p
ppp
n

III. Scherzo
Presto rustico (♩ = c. 144)
flt.
p
f
senza sord.
sul pont.
pp
senza sord.
sul pont.
pp



* o.p. = overpressure, a scratch tone created by applying too much bow pressure.

IV. Valzer–Corale
Semplice (𝅗𝅥. = c. 42)
Cl.
p dolce
mp
7
poco rit.
arco
n
mp
p
(mp)
arco
14
a tempo
17
p misterioso
pp
mp espr.
0
21
mf
cant.

V. Recapitulazione

Allegro con fuoco (♩ = c. 144)