Lenny Cavallaro

United States (USA)

Partita #1 in E Minor

About the artist

An accomplished pianist, Cavallaro was a top prizewinner in the J.S. Bach International Competition and subsequently performed that composer’s *Six Partitas* to the highest critical acclaim in Carnegie Recital Hall. He has achieved even more recognition as a composer, with eleven published volumes, most notably his works for English horn and piano (released by Forton Music) and violin and piano (Broadbent & Dunn). In 2015, he wrote a conjectural "completion" of Contrapunctus XIV from Bach's unfinished masterpiece, The Art of the Fugue.

Cavallaro majored in literature at the University of Connecticut and later earned his Doctor of Musical Arts (D.M.A.) degree from West Virginia University. He has served on the English and/or music faculties of several colleges in New England.

Cavallaro is also the author of numerous novels, novellas, and short dramas. He has written two "novelettes" involving music: *Cursed Love* (which de... (more online)

Artist page : https://www.free-scores.com/Download-PDF-Sheet-Music-lennyc.htm

About the piece

Title: Partita #1 in E Minor
Composer: Cavallaro, Lenny
Copyright: Copyright Â© Lenny Cavallaro
Publisher: Cavallaro, Lenny
Style: Baroque
Comment: This baroque suite was dedicated to my teacher, Professor James Miltenberger, with whom I studied from 1974 to 1977 at West Virginia University. It is written in baroque style, and I provide notes on performance in my Preface.

To date, this is my only keyboard work recorded both on piano (by me) and harpsichord (by Fernando De Luca). The interpretations are quite different, and I encourage performers to listen to both.

One last... (more online)

Lenny Cavallaro on free-scores.com

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Lenny Cavallaro

Partita No. 1 in E Minor

for Clavier

Partita completed 28 May 2011
Dedicated to his teacher, James E. Miltenberger,
West Virginia University

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Preface

The *Partita #1 in E Minor* is, of course, a baroque composition, very much in the style of the Bach suites. While suitable for piano, it is to be hoped that performers will also keep in mind some of the stylistic practices of the time.

Repeats of the Prelude (first half) and Sarabande (both sections) should be played in the spirit of *doubles* (cf. Sarabande of Bach's *English Suite #1 in A Major*). Here the performer should feel free to embellish and improvise extensively.

Repeats of the Prelude, Allemande, Courante, and Giga are scored for the first halves only. No repeat is suggested for the Ricercare.

The performer may, at his/her discretion, omit the Ricercare completely, although in concert I have found this "extra" movement becomes welcome, given the Picardy third that concludes the Giga. Still, one might argue that a final movement in the (contrasting) major mode is not altogether common practice!

Mordents should be executed on the beat, and as three-note figures. Trills should also be executed on the beat, but come from the note above and hence, as at least four-note figurations, or possibly longer.

Performers may freely add or remove ornamentation. Moreover, they are encouraged to roll chords stylistically where it would make sense to do so (e.g., Courante, m. 1 and 15).

This partita has been dedicate to my teacher, Dr. James E. Miltenberger, with whom I studied for two and one-half years at West Virginia University. I have always credited him for helping me develop my interpretation of Bach.

Finally, the inevitable caveat: It is assumed that the score is correct as given, yet - like all composers - I live in mortal dread of the possible error I may have overlooked. If something seems horribly "wrong," it may well be. The composer hopes anyone who discovers such a lapse will call it to his attention: LennyCavallaroMusic@gmail.com.

Lenny Cavallaro
Groveland, Massachusetts
29 April 2013

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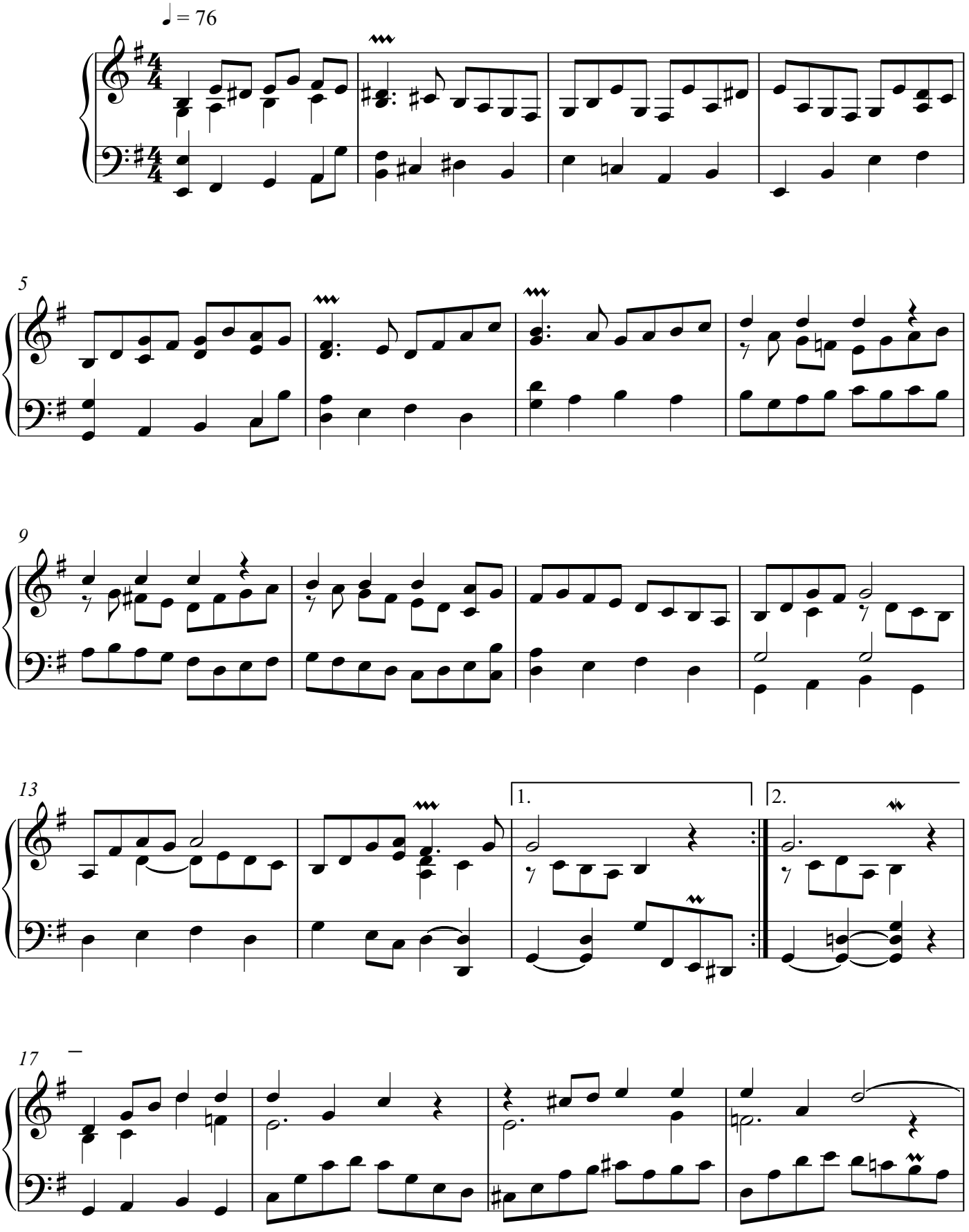
I. Prelude



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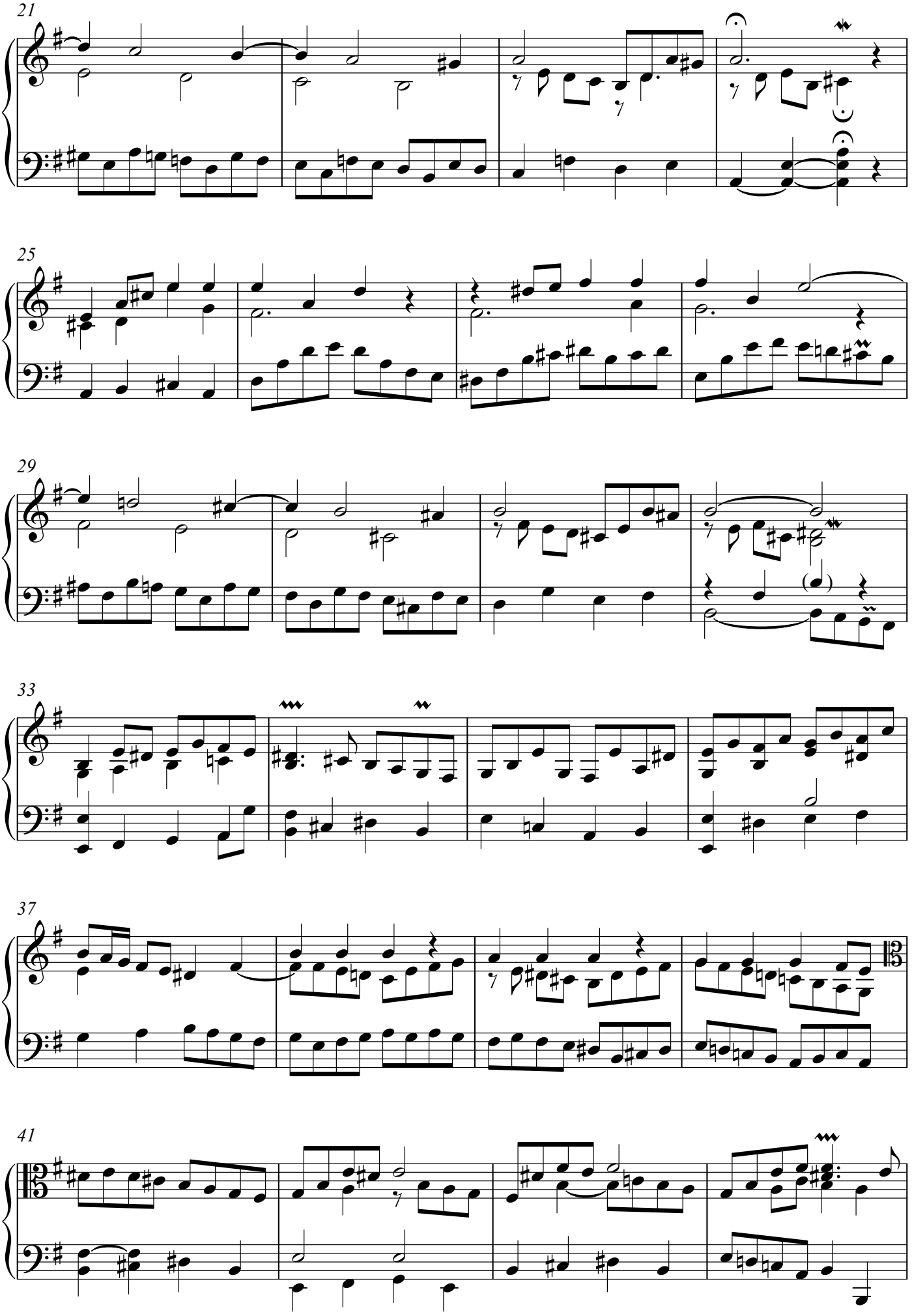

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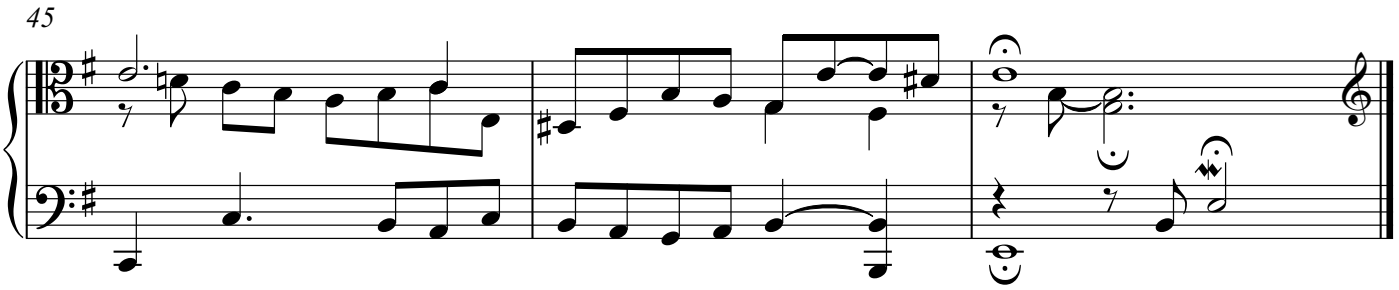

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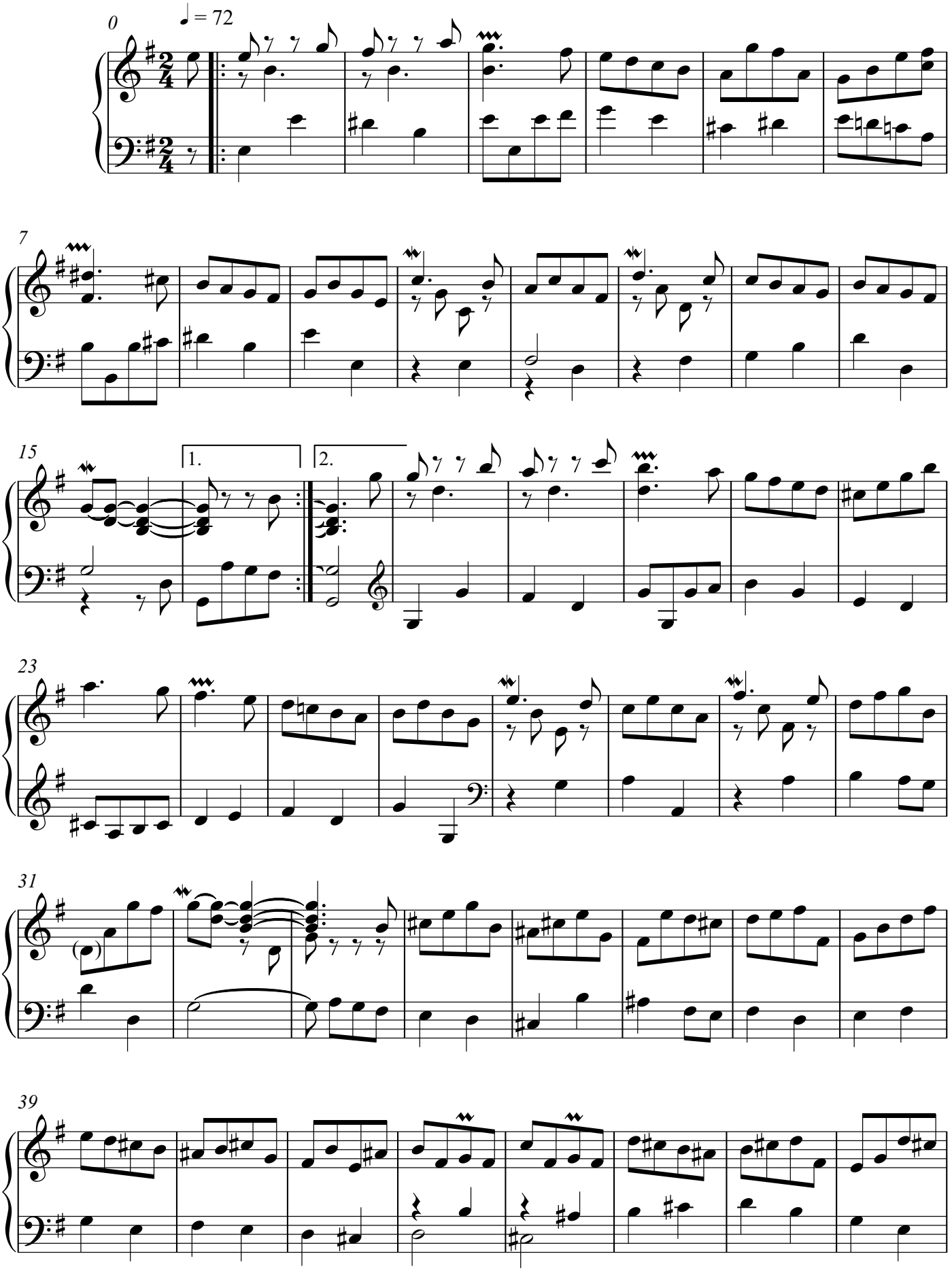
II. Allemande



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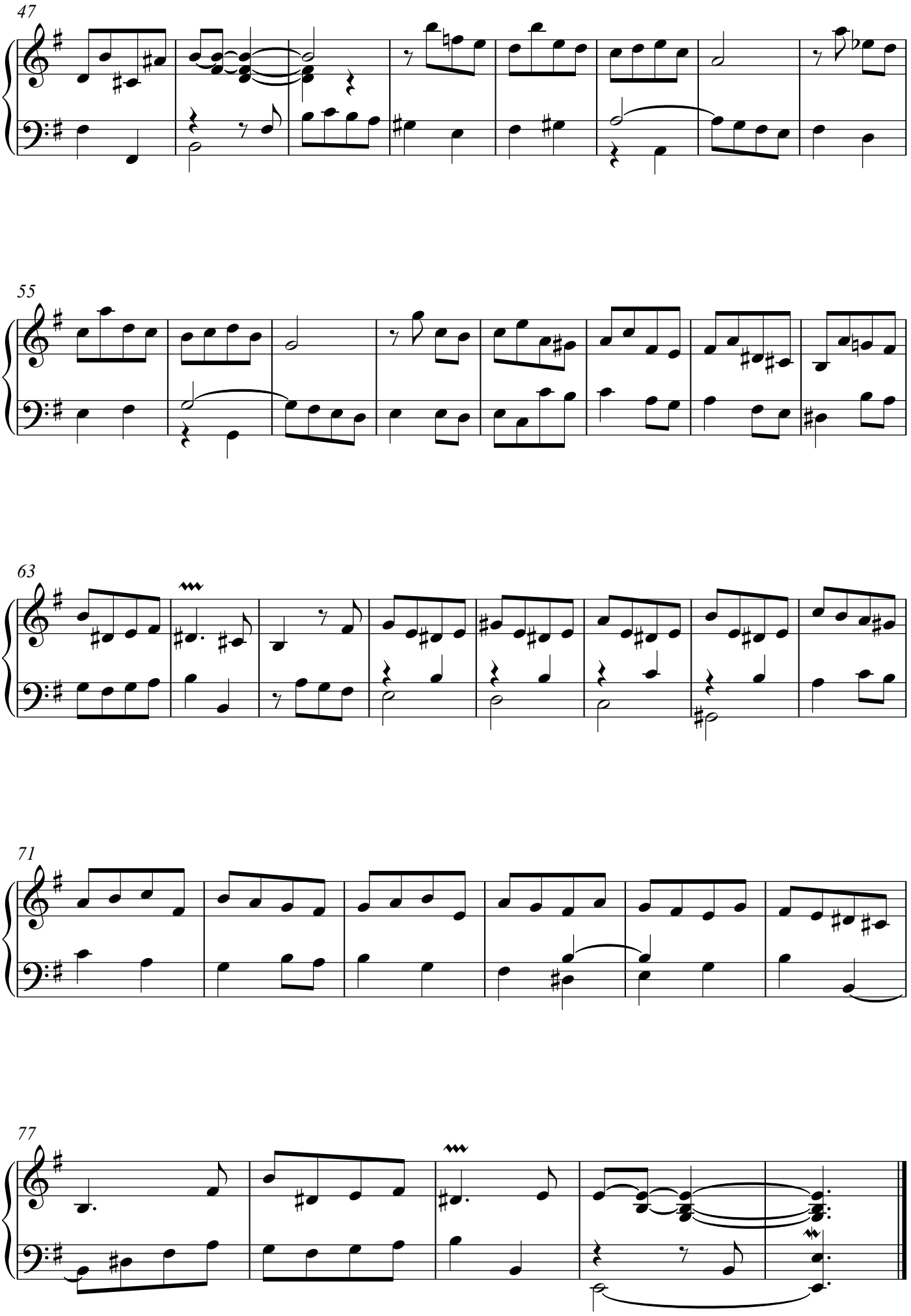

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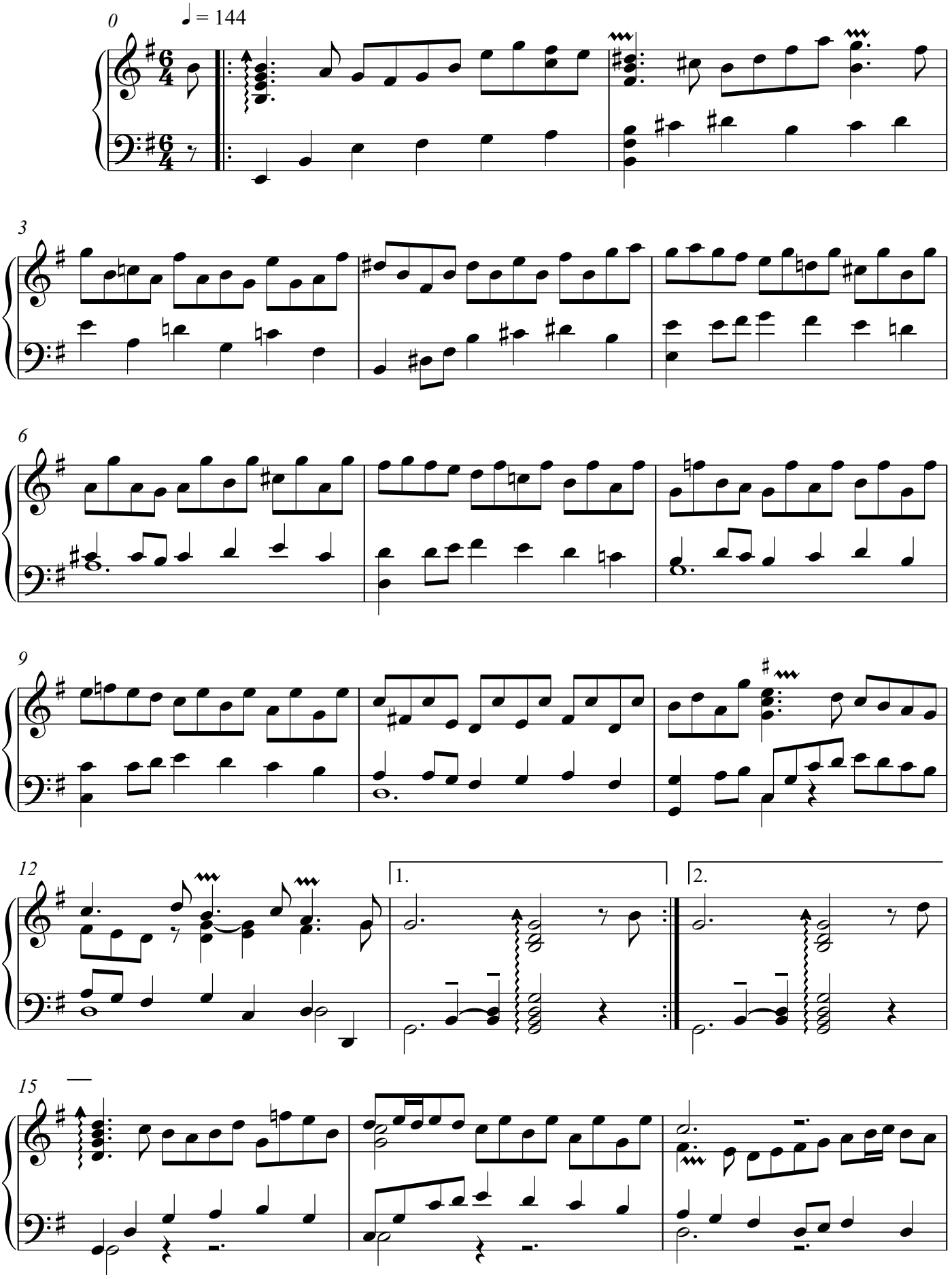
III. Courante



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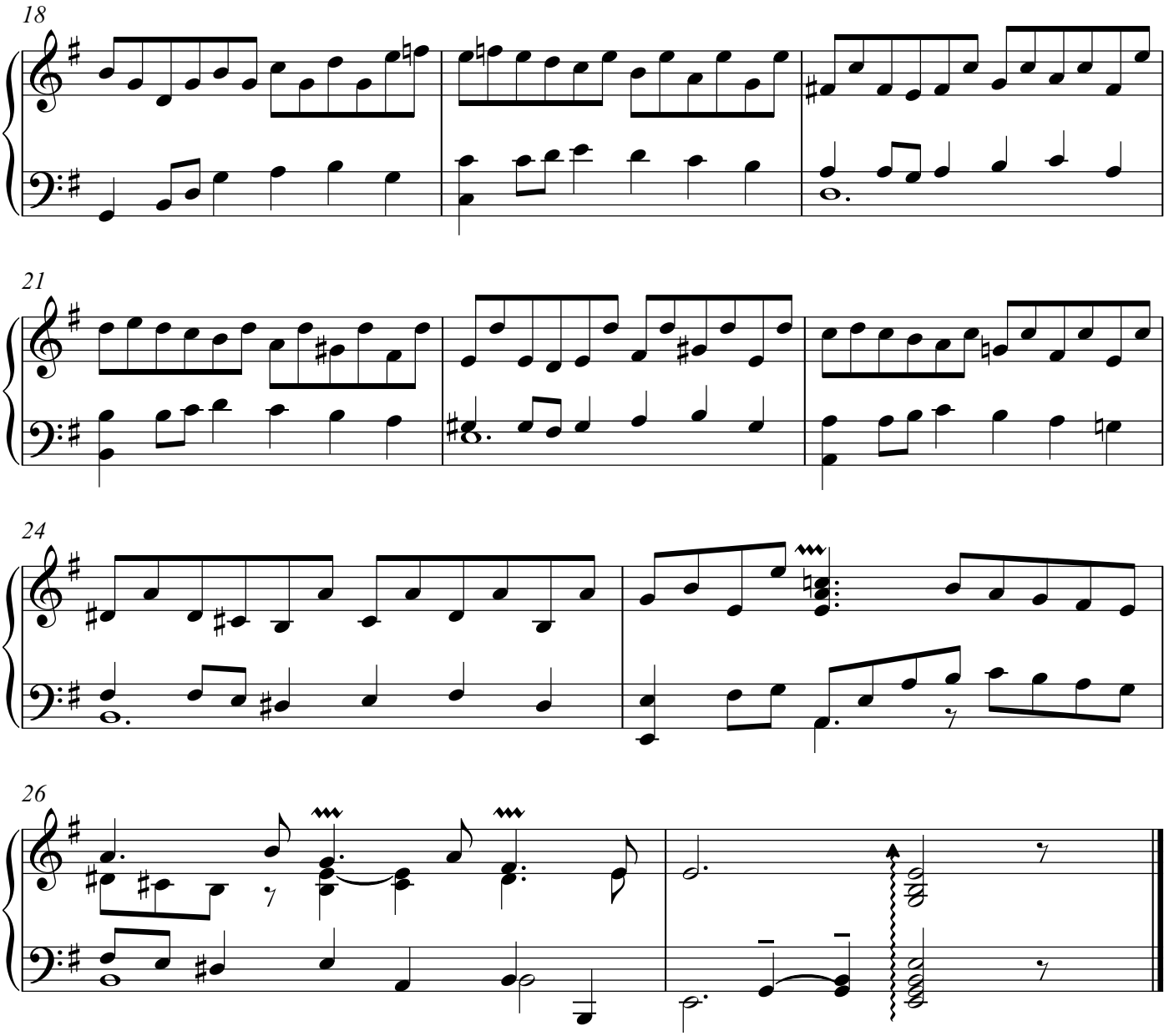

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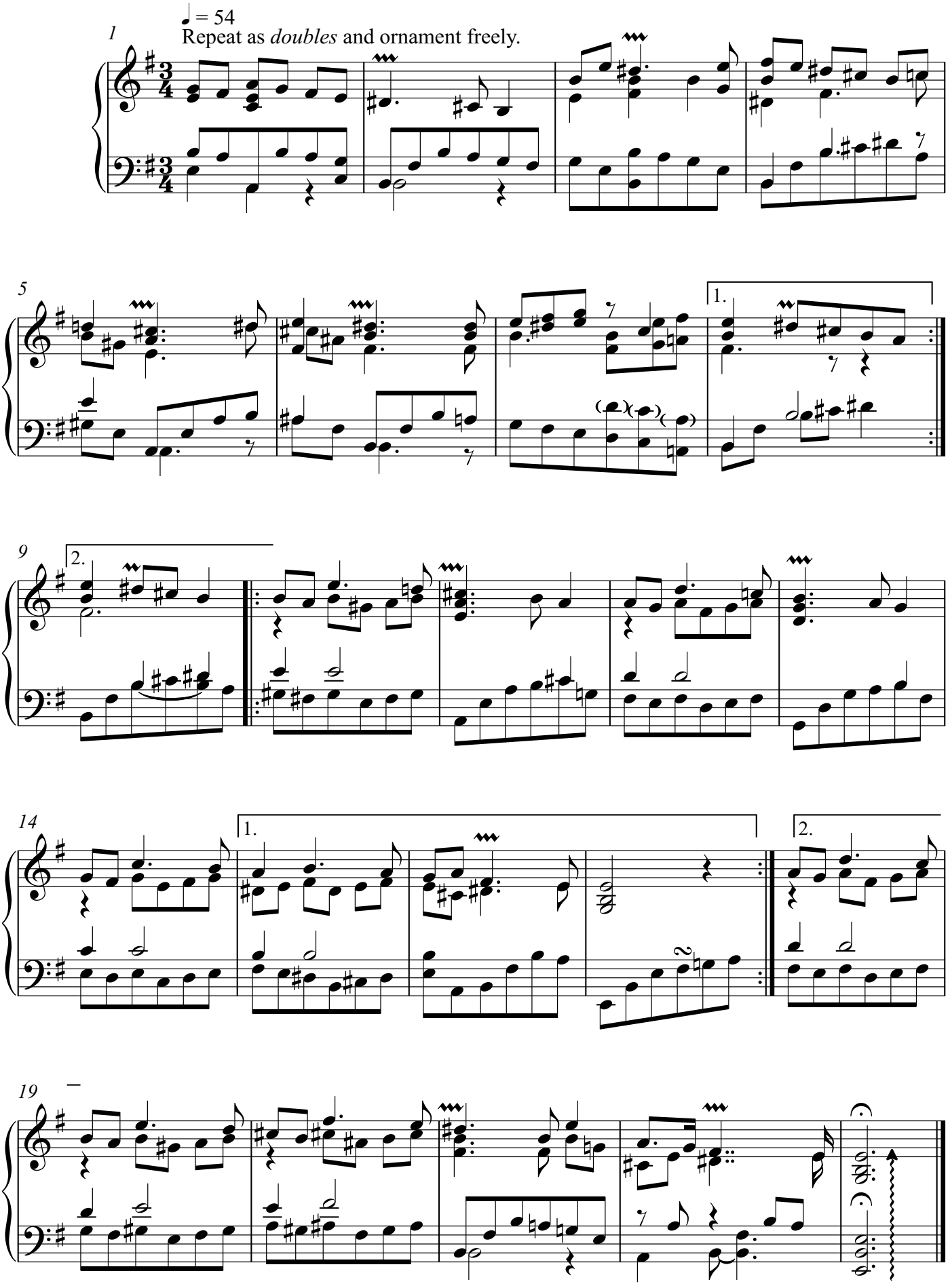
IV. Sarabande



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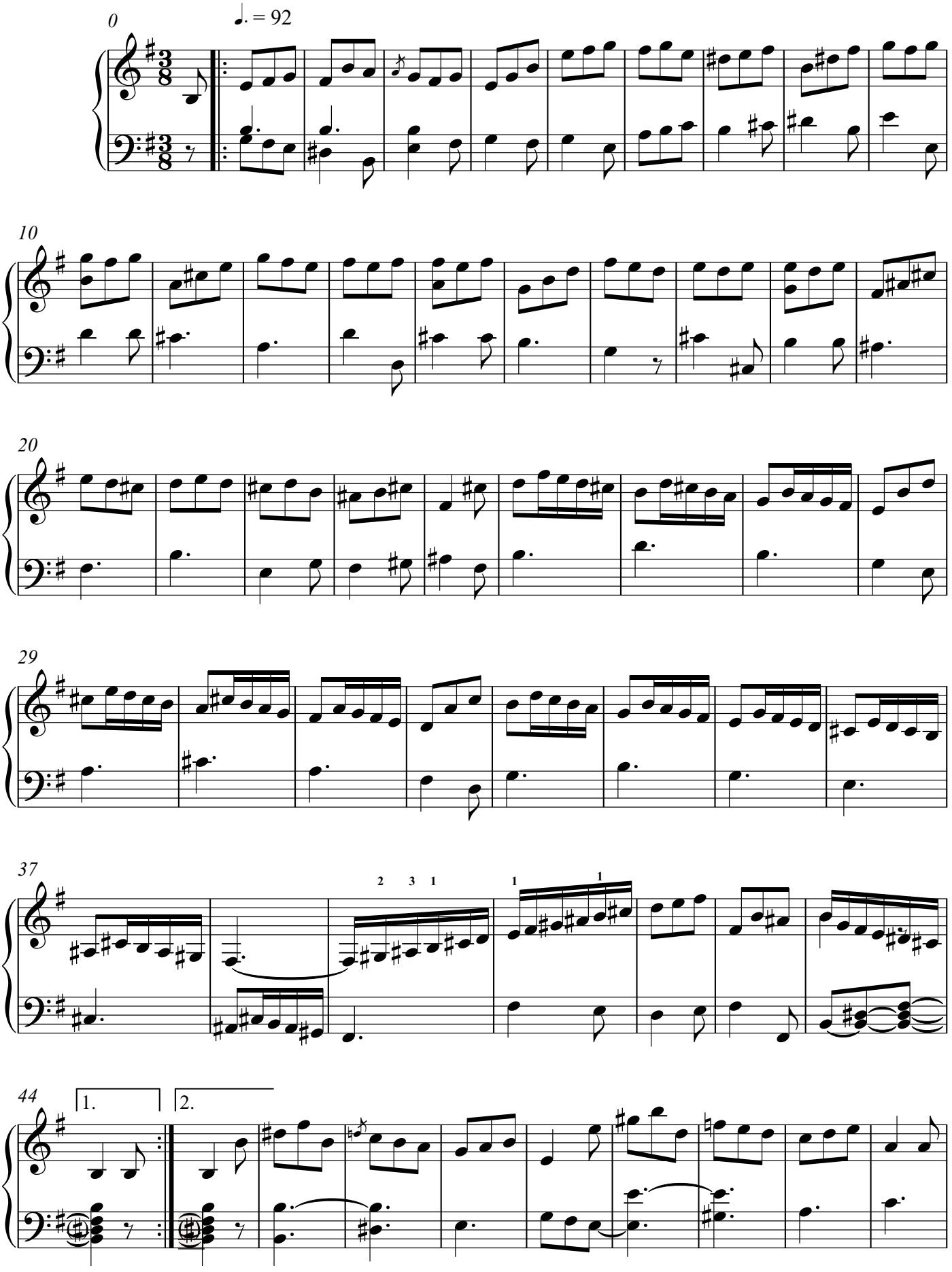
V. Giga



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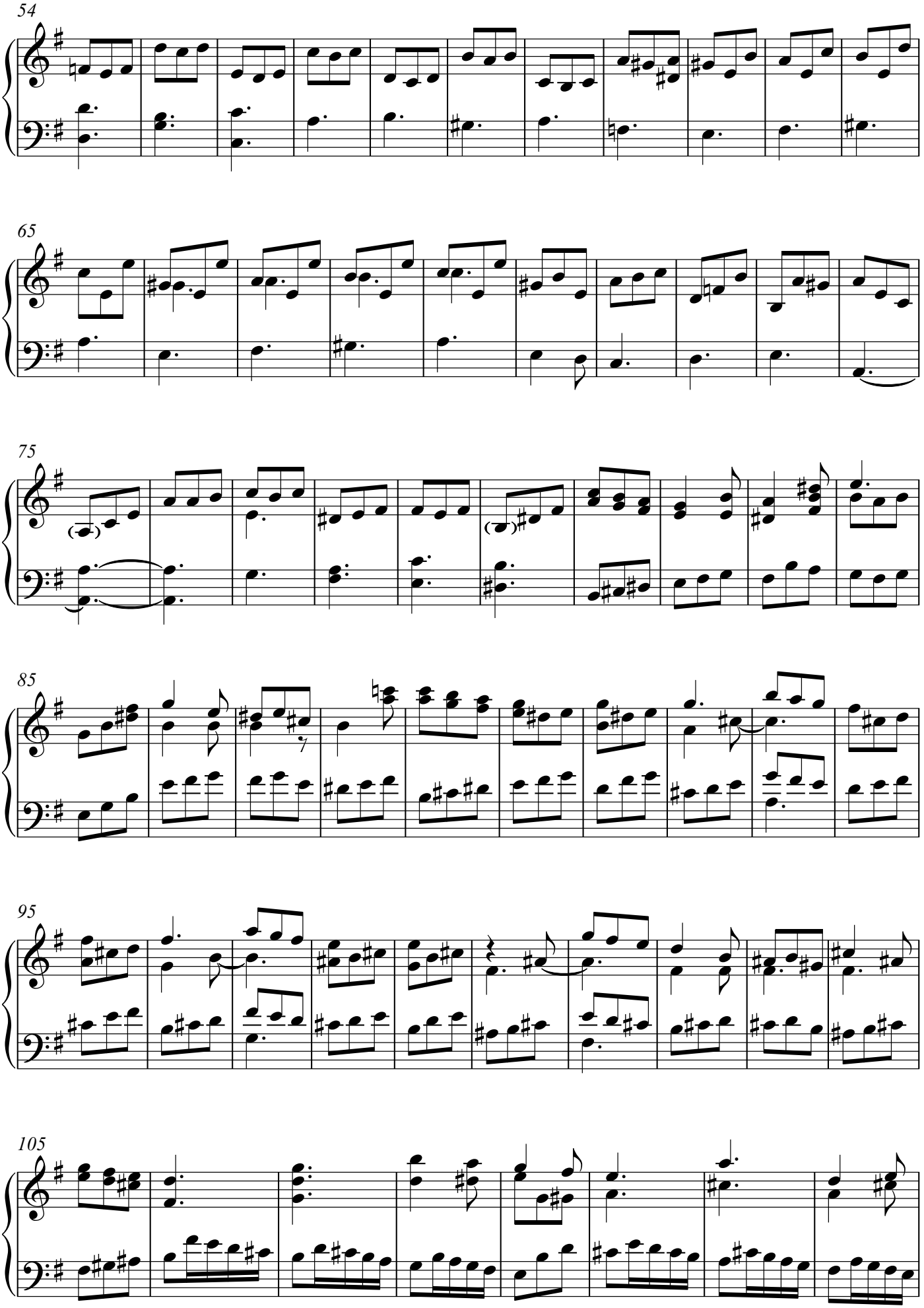

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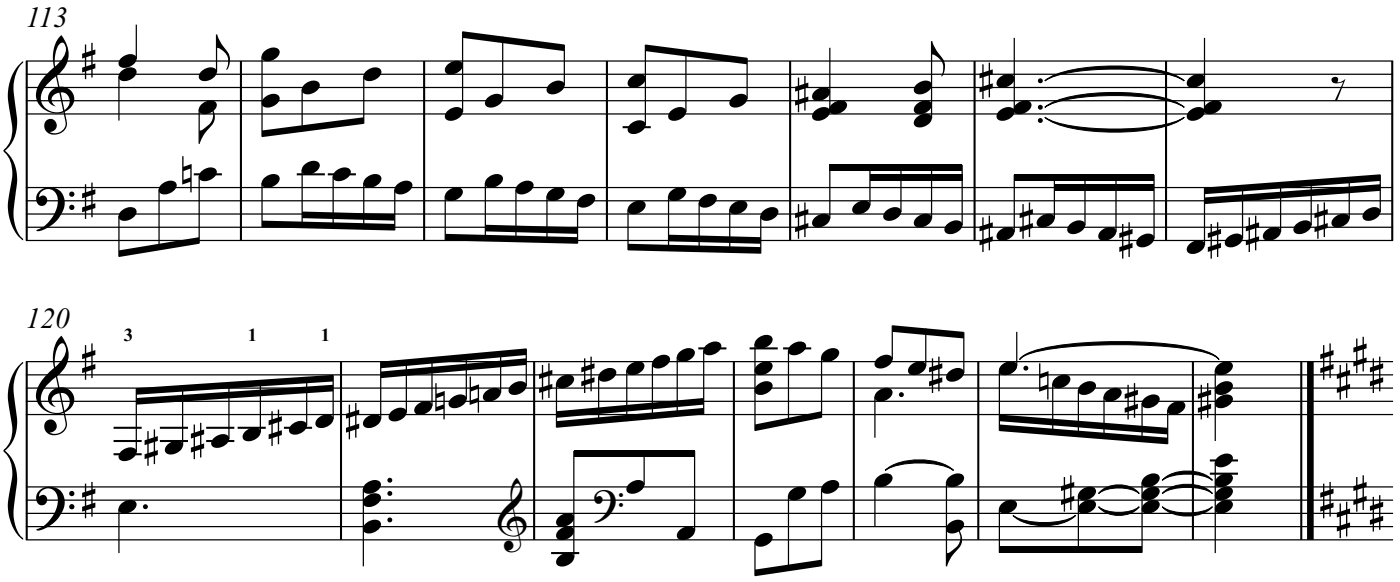

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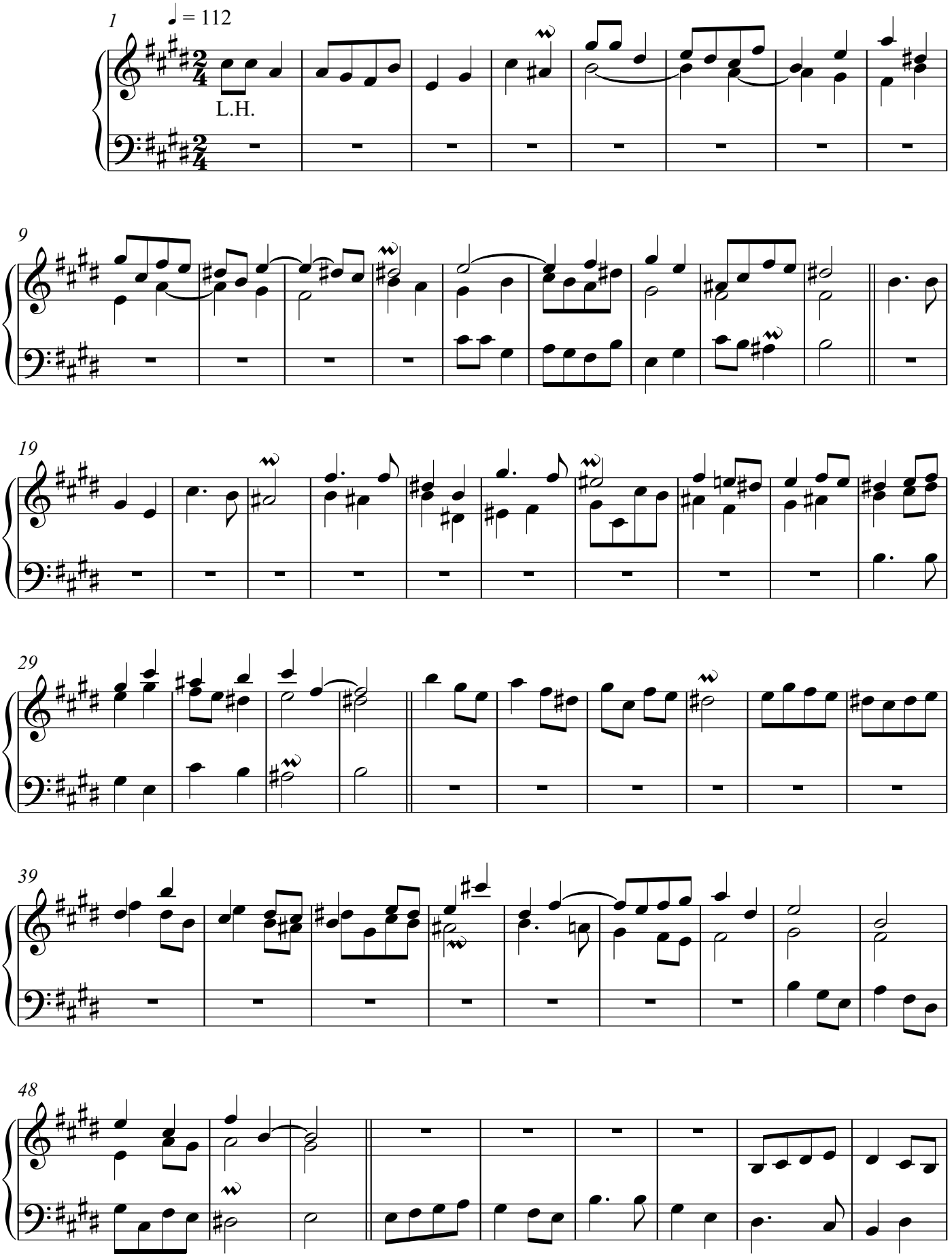
VI. Ricercare À Tre: Gloria



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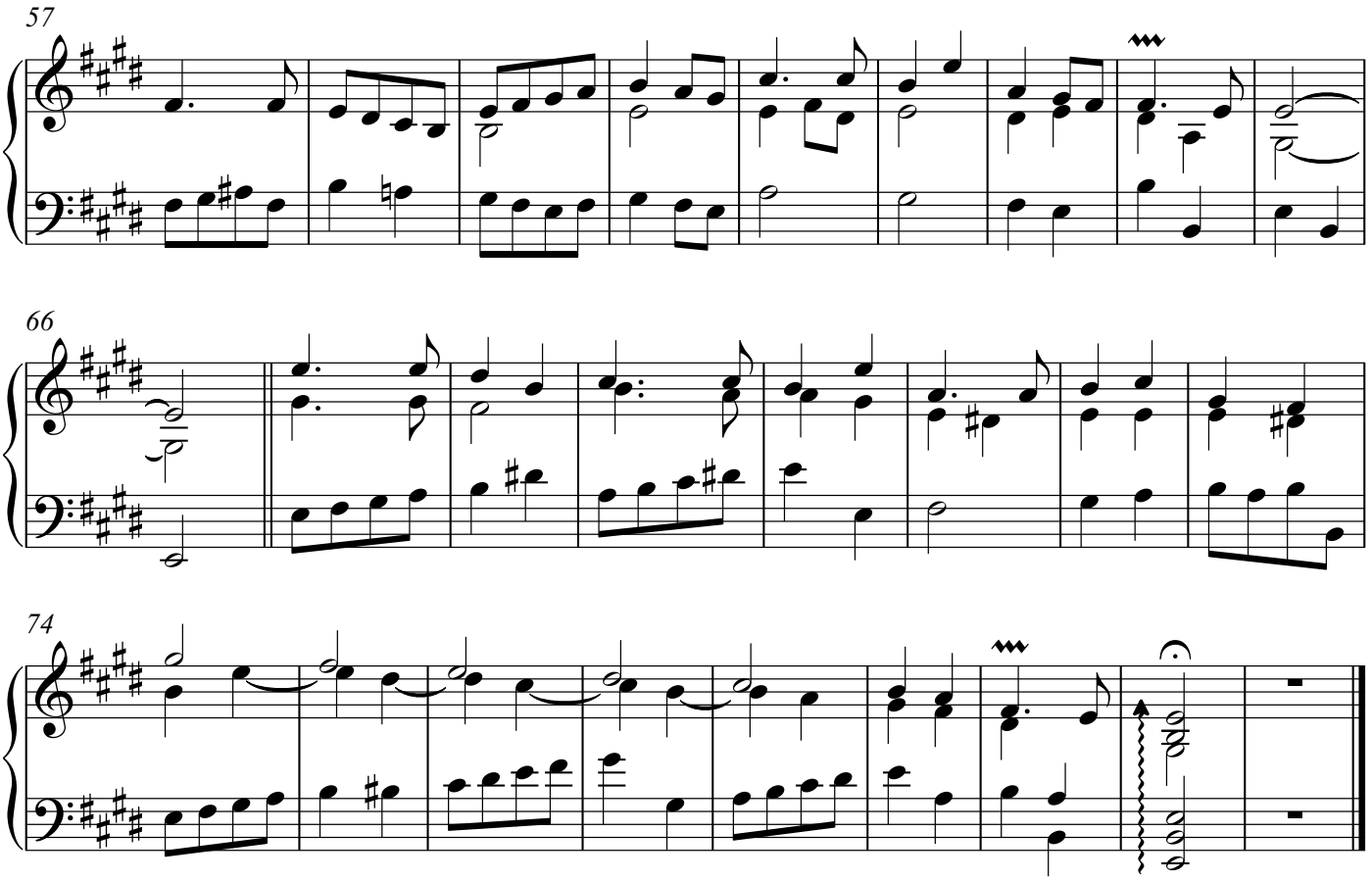

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