



# Lenny Cavallaro

États-Unis

## Romance in E Minor

### A propos de l'artiste

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... (la suite en ligne)

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### A propos de la pièce



**Titre :** Romance in E Minor  
**Compositeur :** Cavallaro, Lenny  
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**Editeur :** Cavallaro, Lenny  
**Style :** Romantique

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# Romance in E Minor

*Completed in 2000*

## Preface

There is a tempo indication for the *Romance in E Minor*, but performers are admonished to take it with a grain of salt. Effectively, the entire work is played quite freely, and any metronomic indication is at most a very vague suggestion as to tempo.

It would certainly be an idea for the performer to consider rolling certain chords - e.g., the third beats of m. 7, 21, etc.

It is difficult to find a connection between this piece, in E minor, and the Prelude of Bach's work known as the *Fragment of a Suite in F minor*, S. 823. I have written a very romantic composition, rather than the prelude of a projected suite. Nevertheless, I respectfully maintain that masterpiece in some subconscious way may well have inspired this present effort.

If I may, I should like to interpolate a word of caution. The late section (pick-up to m. 102) is admittedly somewhat more difficult, but the performer should not succumb to the temptation to transform it into a virtuosic passage. To do so would be totally out of character for the composition as a whole.

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](mailto:LennyCavallaroMusic@gmail.com).

## Romance in E Minor

Lenny Cavallaro

**Piano**  $\text{♩} \approx 88$ , but very freely

*mp*

con ped.

5

*mf*

10

*p* *mp*

15

20

*p*

25

Musical score for measures 25-29. The piece is in G major (one sharp). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A *cresc.* (crescendo) marking is placed above the right hand starting at measure 27.

30

Musical score for measures 30-34. The right hand has a melodic line with a fermata over the first measure. The left hand has a bass line with a fermata. Dynamic markings include *f* (forte) at the beginning and *mp* (mezzo-piano) later. Time signatures change from 4/4 to 3/4 at measure 34.

35

Musical score for measures 35-39. The right hand continues with a melodic line, and the left hand has a bass line with some rests. The key signature remains G major.

40

Musical score for measures 40-44. The piece changes key signature to G minor (two sharps). The right hand has a melodic line with a fermata, and the left hand has a bass line. A *cantabile* marking is present above the right hand, and a *mf* (mezzo-forte) marking is below the left hand. A triplet of eighth notes is marked with a '3' above it in measure 44.

45

Musical score for measures 45-49. The right hand features a melodic line with a fermata, and the left hand has a bass line with rests. The key signature remains G minor.

50

Musical score for measures 50-54. The right hand has a melodic line with a fermata, and the left hand has a bass line. A *p* (piano) dynamic marking is present below the left hand. A quintuplet of eighth notes is marked with a '5' above it in measure 54.

55 *f* *mp* *mp* L.H. L.H. L.H.

61

66 *mf*

71 *p* *mp*

76

81 *p* *p* *con due ped.*

*p - o - c - o - - - r - i - t.*

87

t.c.

Detailed description: This system contains measures 87 to 91. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. A fermata is placed over the final note of measure 91, with the instruction 't.c.' (tutti) below it.

92

cresc.

ff rit.

a tempo

f

Detailed description: This system contains measures 92 to 96. Measures 92-94 show a crescendo leading to a fortissimo (ff) dynamic and a ritardando (rit.) marking. Measure 95 has a hairpin crescendo. Measure 96 returns to a fortissimo (f) dynamic and a tempo marking. The right hand continues with melodic patterns, and the left hand has a more active accompaniment.

97

poco rit.

mp

Detailed description: This system contains measures 97 to 101. Measures 97-99 feature a poco ritardando (poco rit.) marking. Measure 100 has a mezzo-piano (mp) dynamic. Measure 101 continues the melodic and accompaniment patterns. The left hand has a more active accompaniment.

102

Detailed description: This system contains measures 102 to 104. The music continues with melodic lines in the right hand and accompaniment in the left hand. The key signature and time signature remain consistent.

105

Detailed description: This system contains measures 105 to 107. The music continues with melodic lines in the right hand and accompaniment in the left hand. The key signature and time signature remain consistent.

108

8va

f

Detailed description: This system contains measures 108 to 112. Measure 108 has a fortissimo (f) dynamic. Measure 109 has an 8va (octave) marking. Measure 110 has a 2/4 time signature change. Measure 111 has a fortissimo (f) dynamic. Measure 112 continues the melodic and accompaniment patterns. The right hand has a more active accompaniment.

112 (8)

117 (8)

Loco

*mp*

*Red.*

122

*poco rit.*

*p*

*pp*

*Red.*

\*