VICTOR FROST

PARTITA

for violoncello and piano

op. 66

Cello part

FOUR WINDS PRESS
New York

Cello

to Frank Murphy

Partita

for violoncello and piano, op. 66

1. Introduction

Victor Frost

♩ = 52

semplice

mp

4

7

1

10

f subito

13

2

16

ff

mf

♩ = 52

espr.

20

(*mf*)

24

3

dim.

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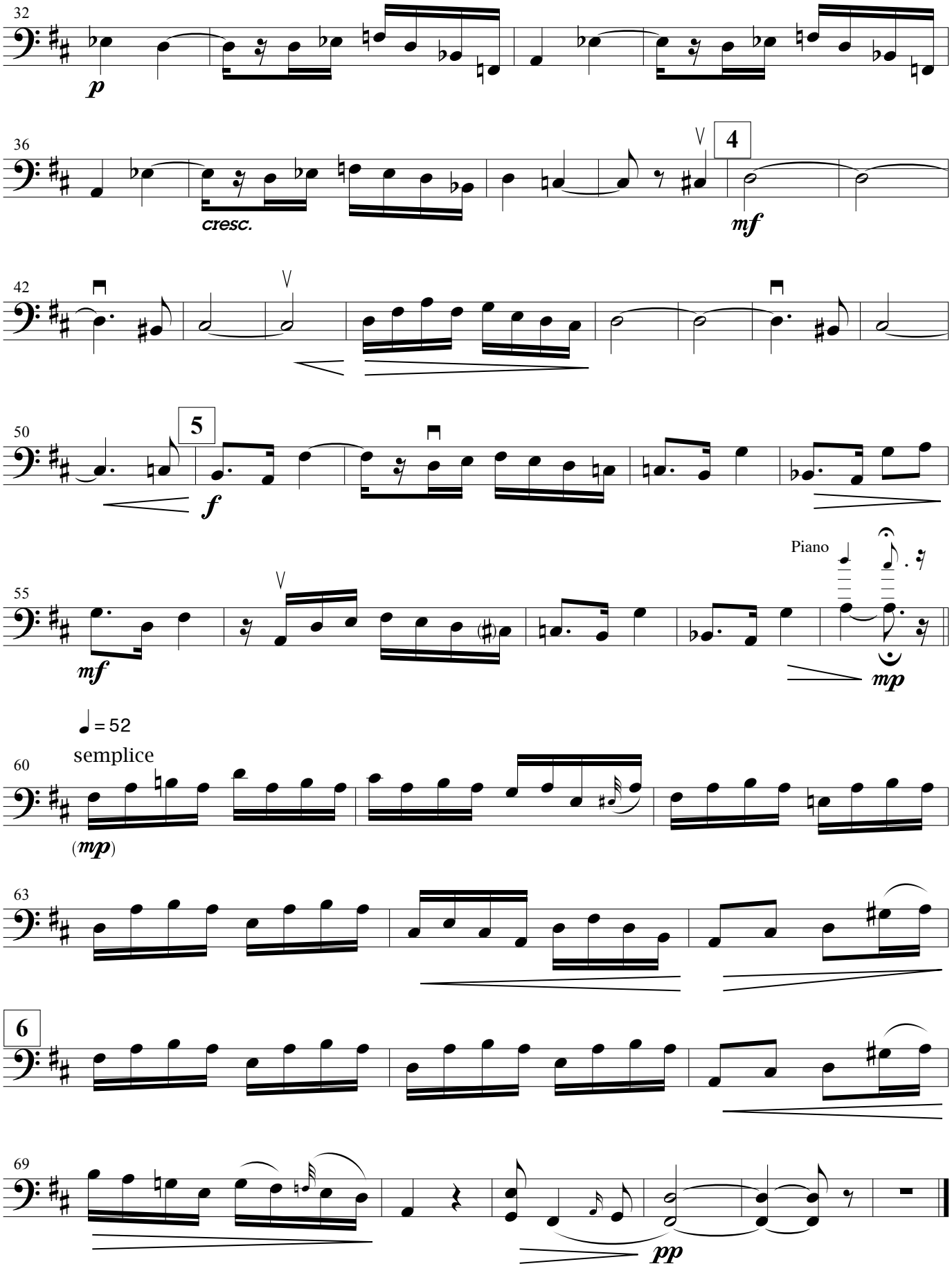
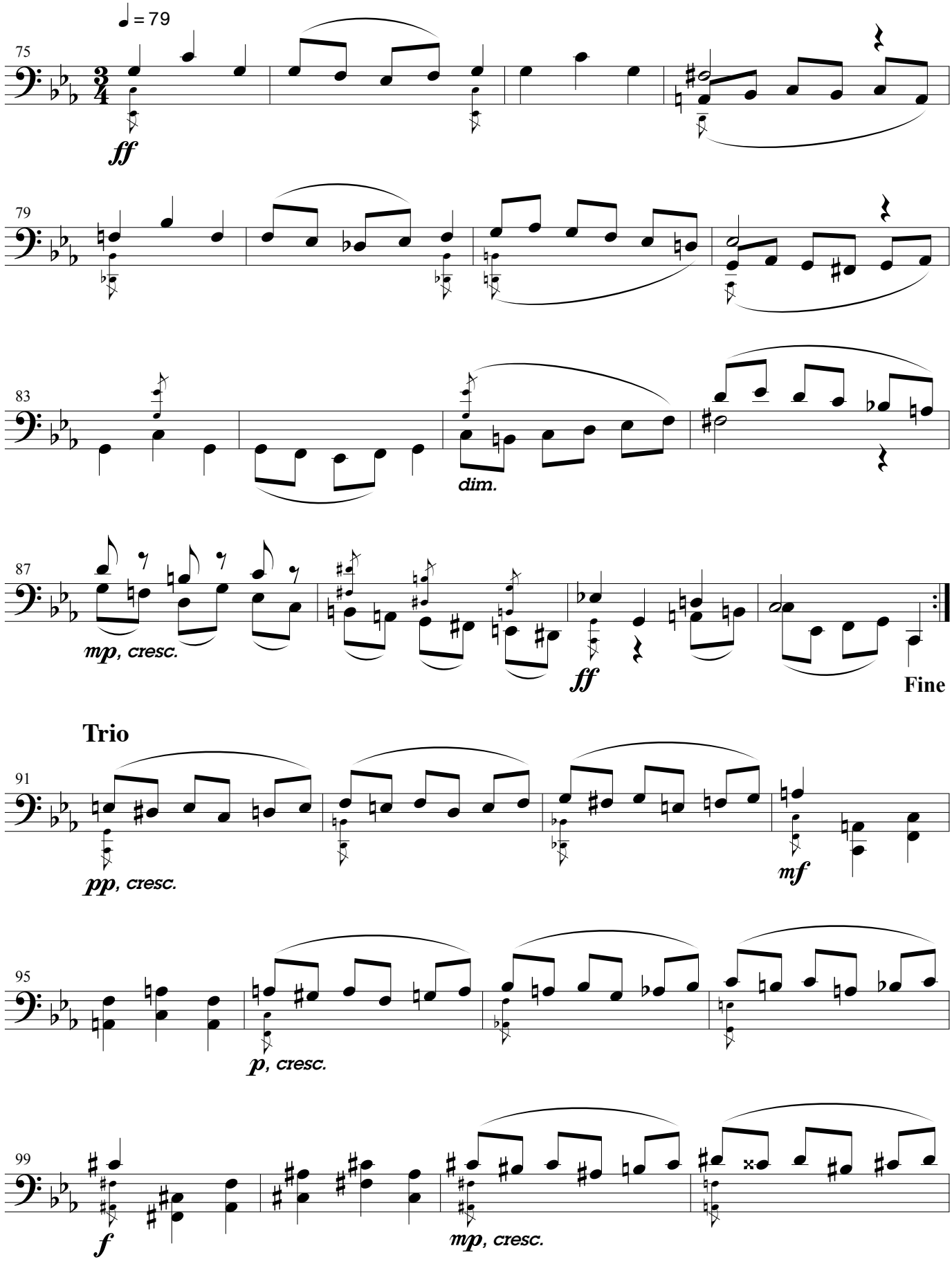
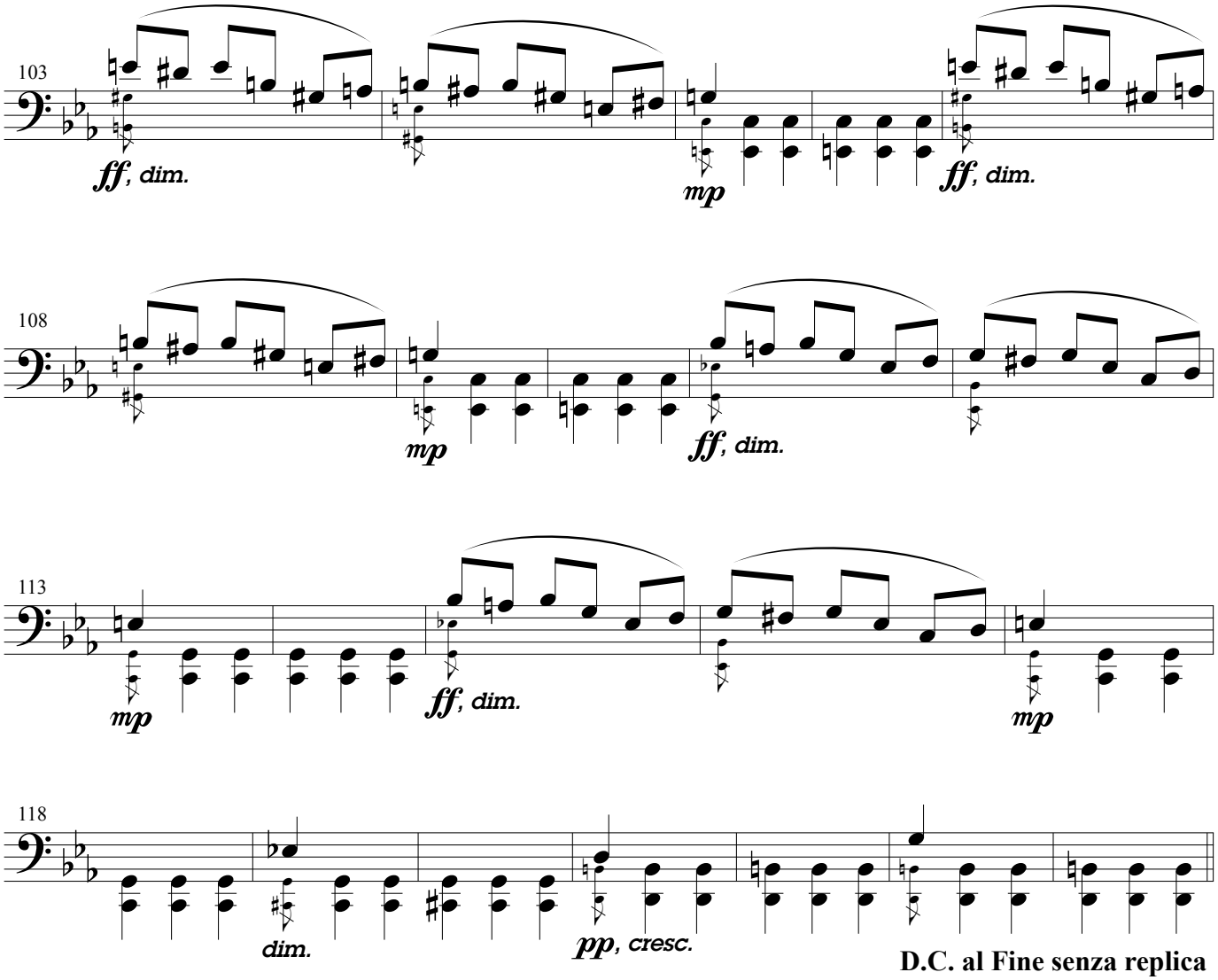
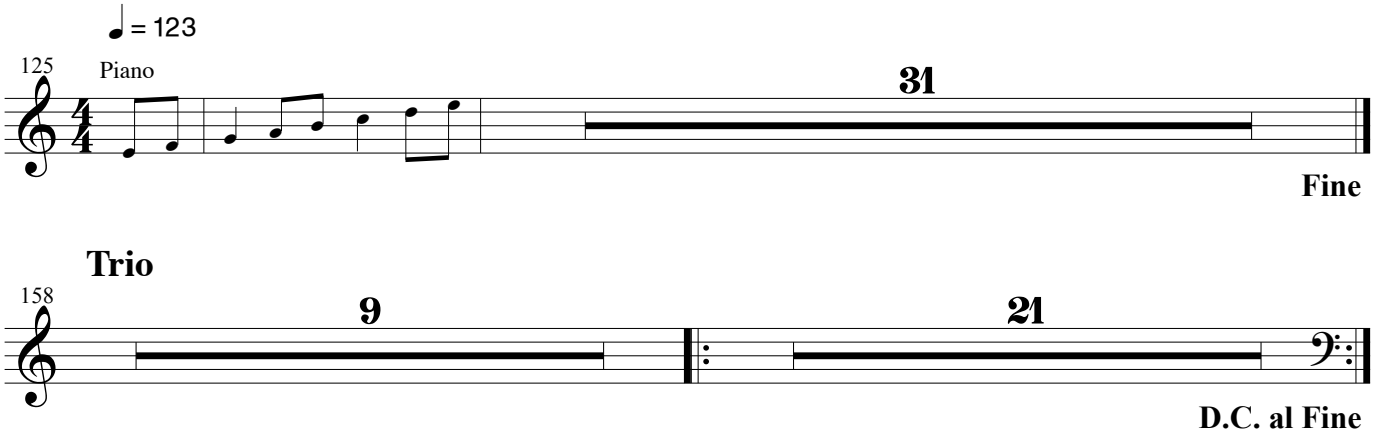

32
p
36
cresc.
4
mf
42
50
5
f
55
mf
Piano
mp
♩ = 52
semplice
60
(mp)
63
6
69
pp

2. Minuet ('cello solo)

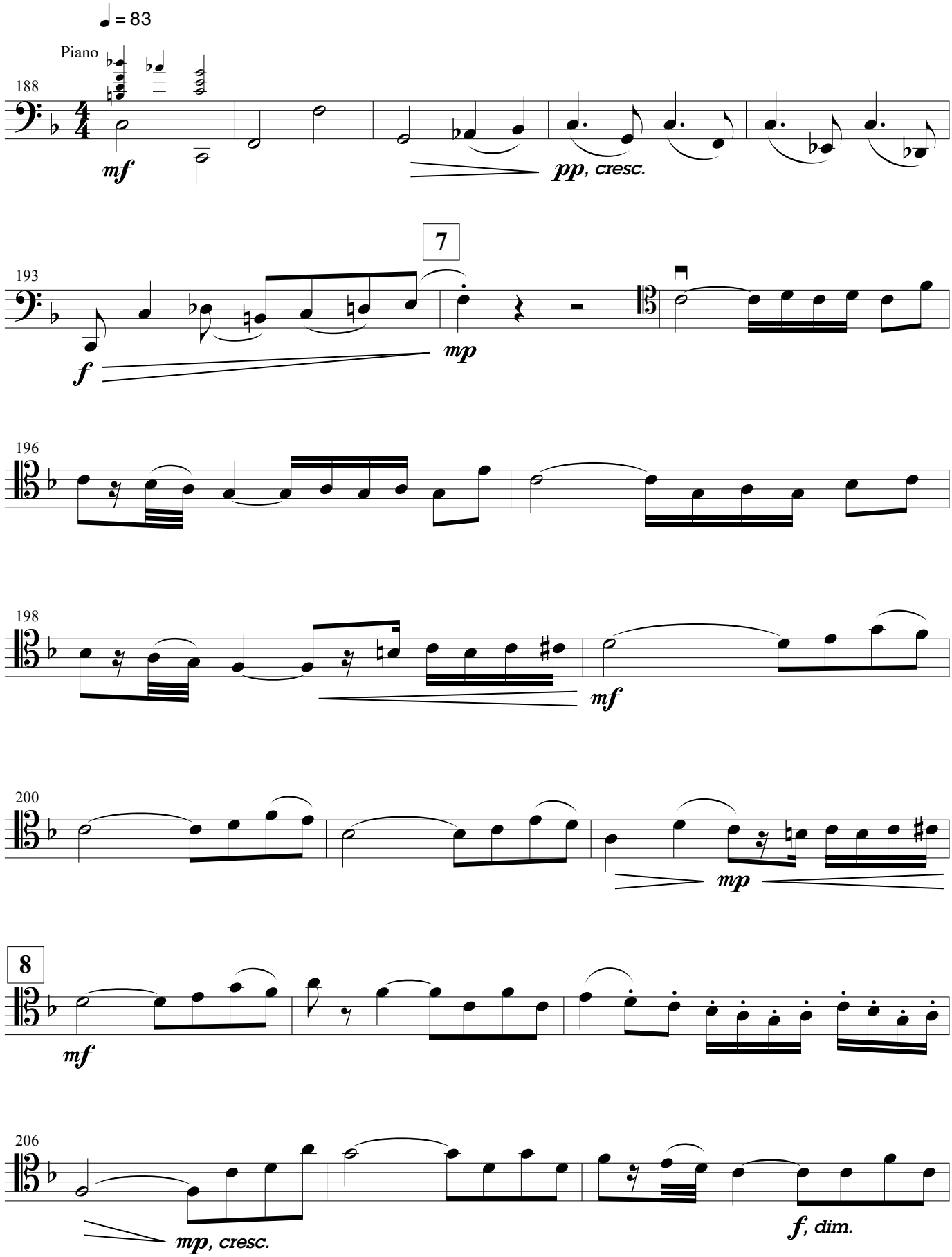


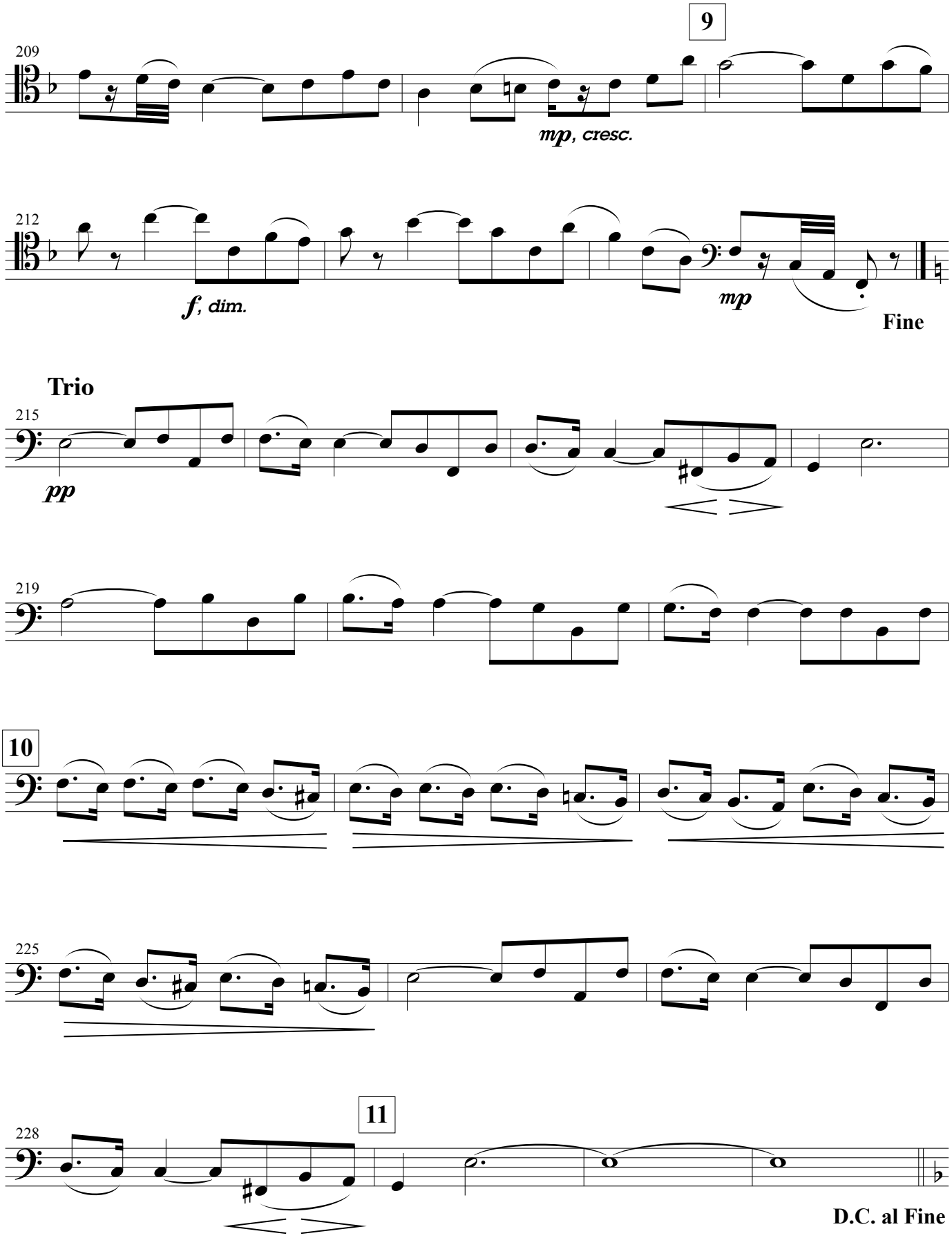


3. Bourrée (piano solo)

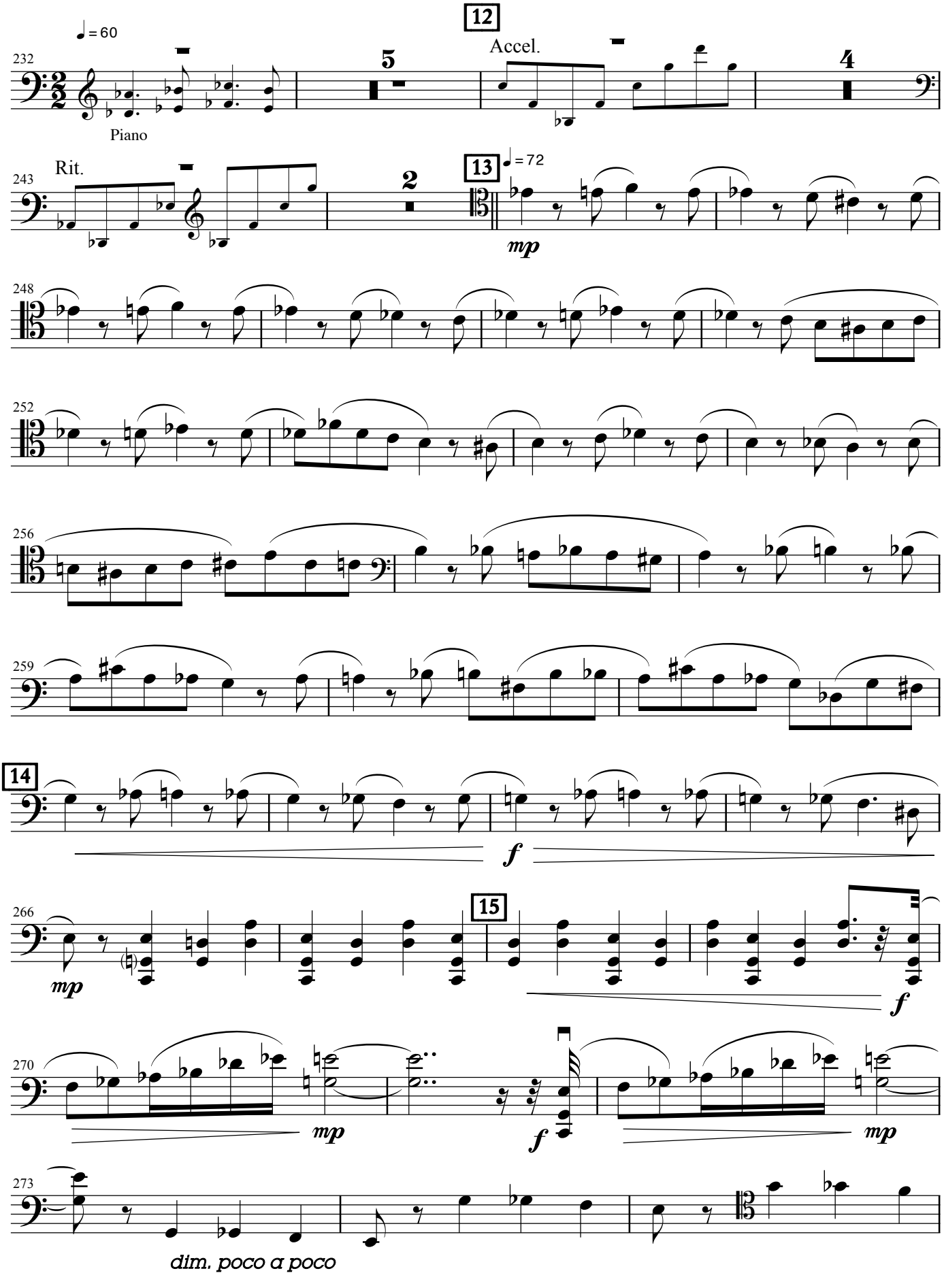


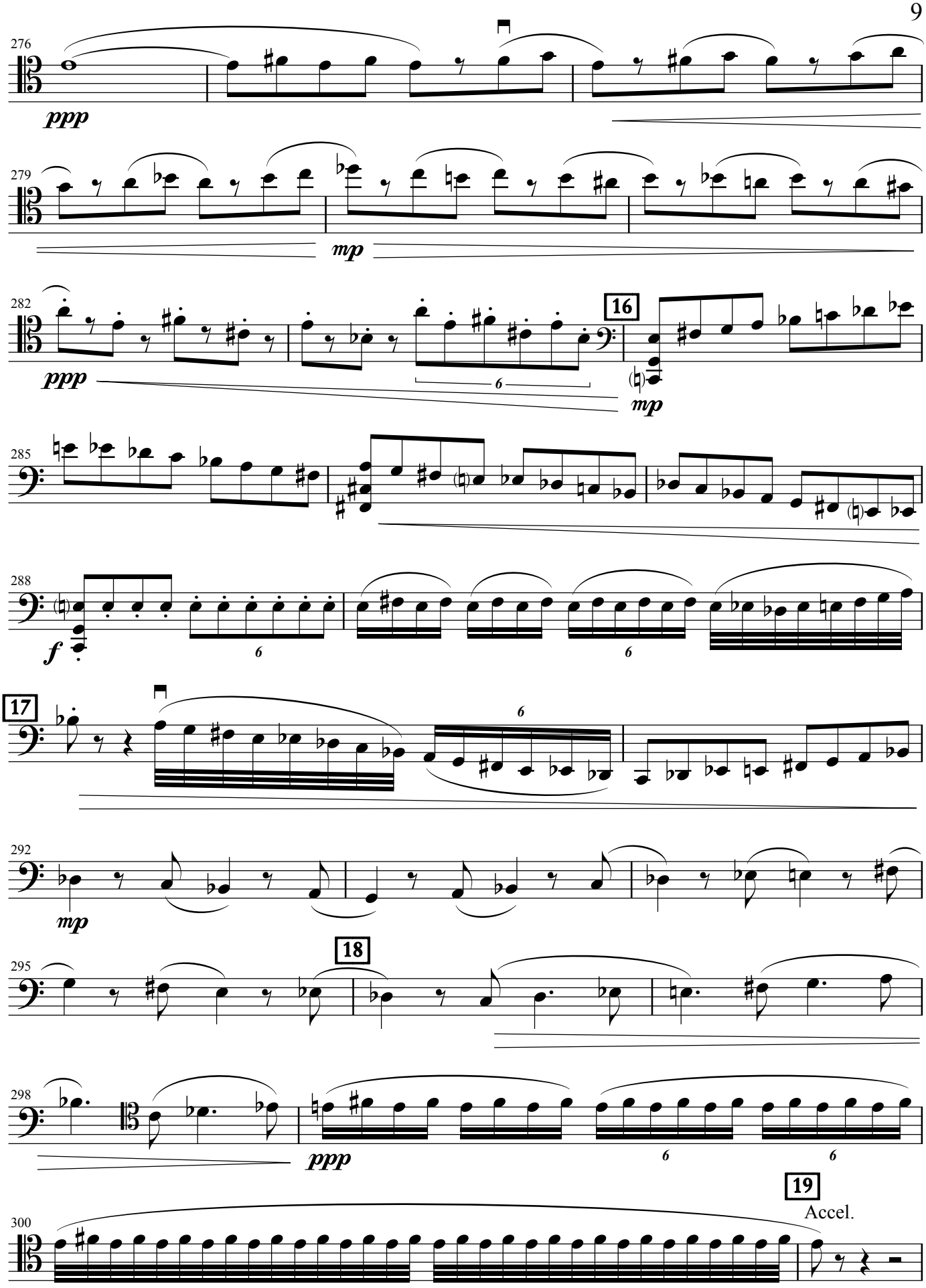
4. Habañera

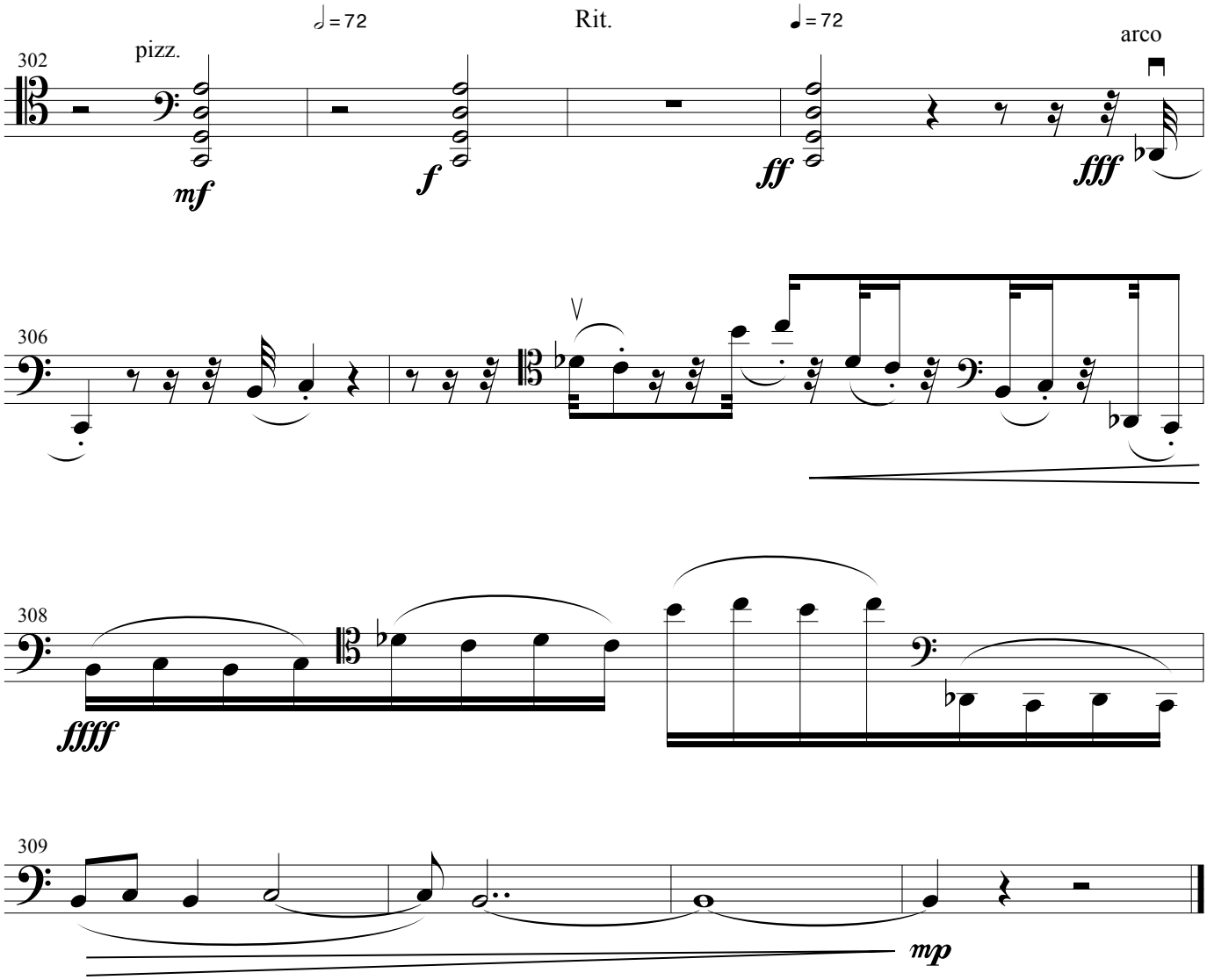

♩ = 83
Piano
188
mf
pp, cresc.
7
193
f
mp
196
198
mf
200
mp
8
mf
206
mp, cresc.
f, dim.


9
209
mp, cresc.
212
f, dim.
mp
Fine
Trio
215
pp
219
10
225
11
228
D.C. al Fine

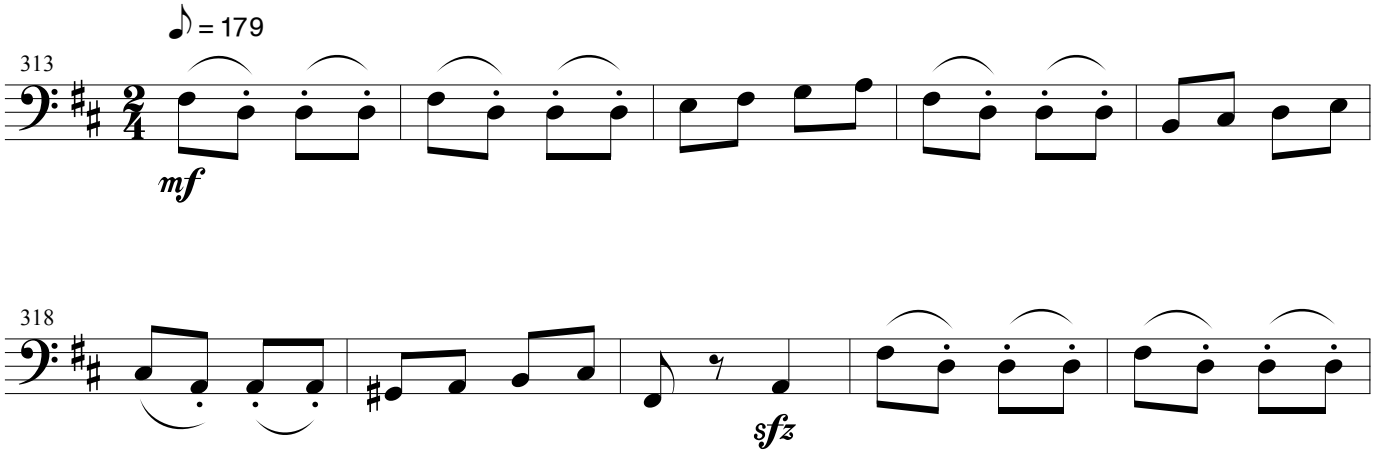
5. Pavane in Fifths

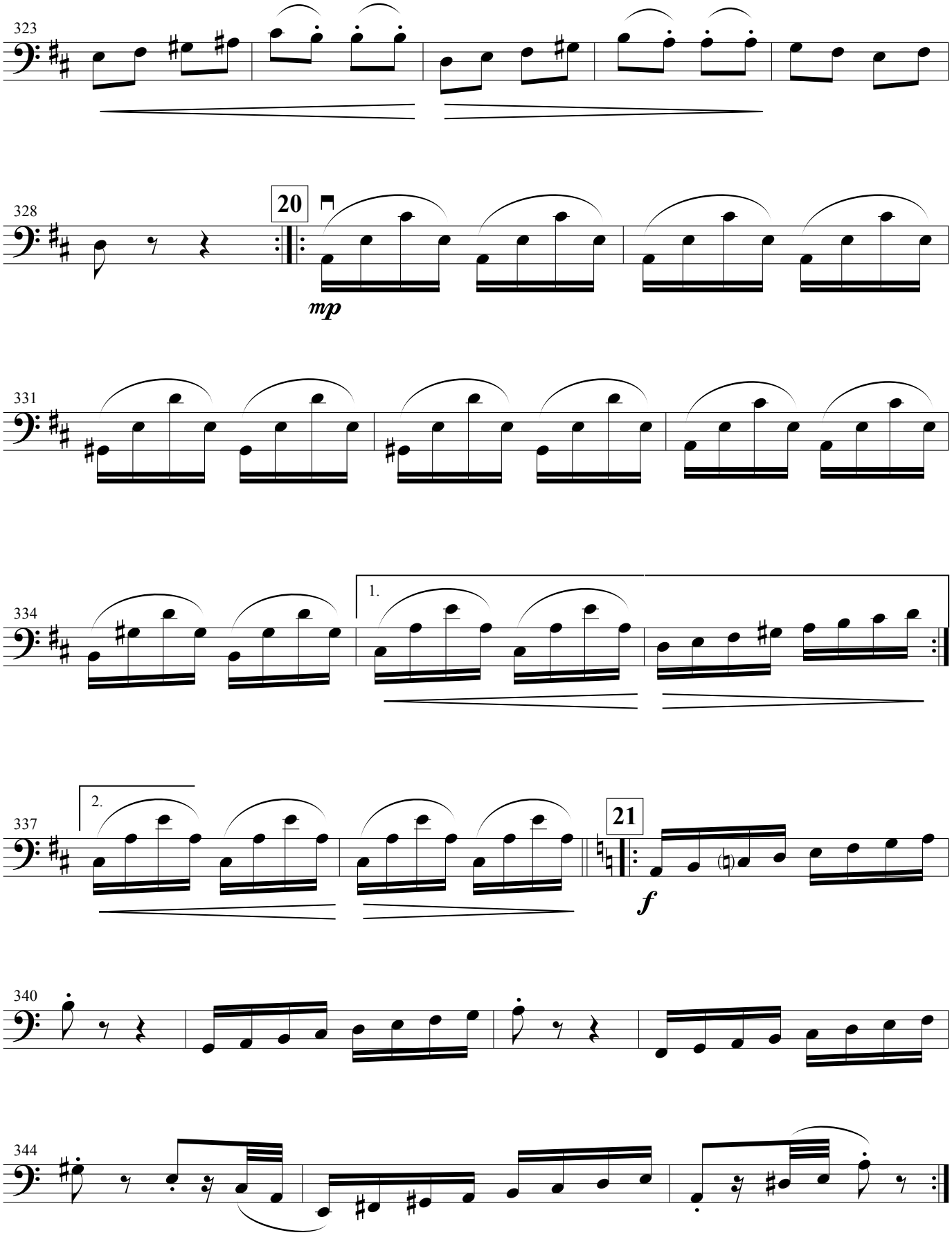


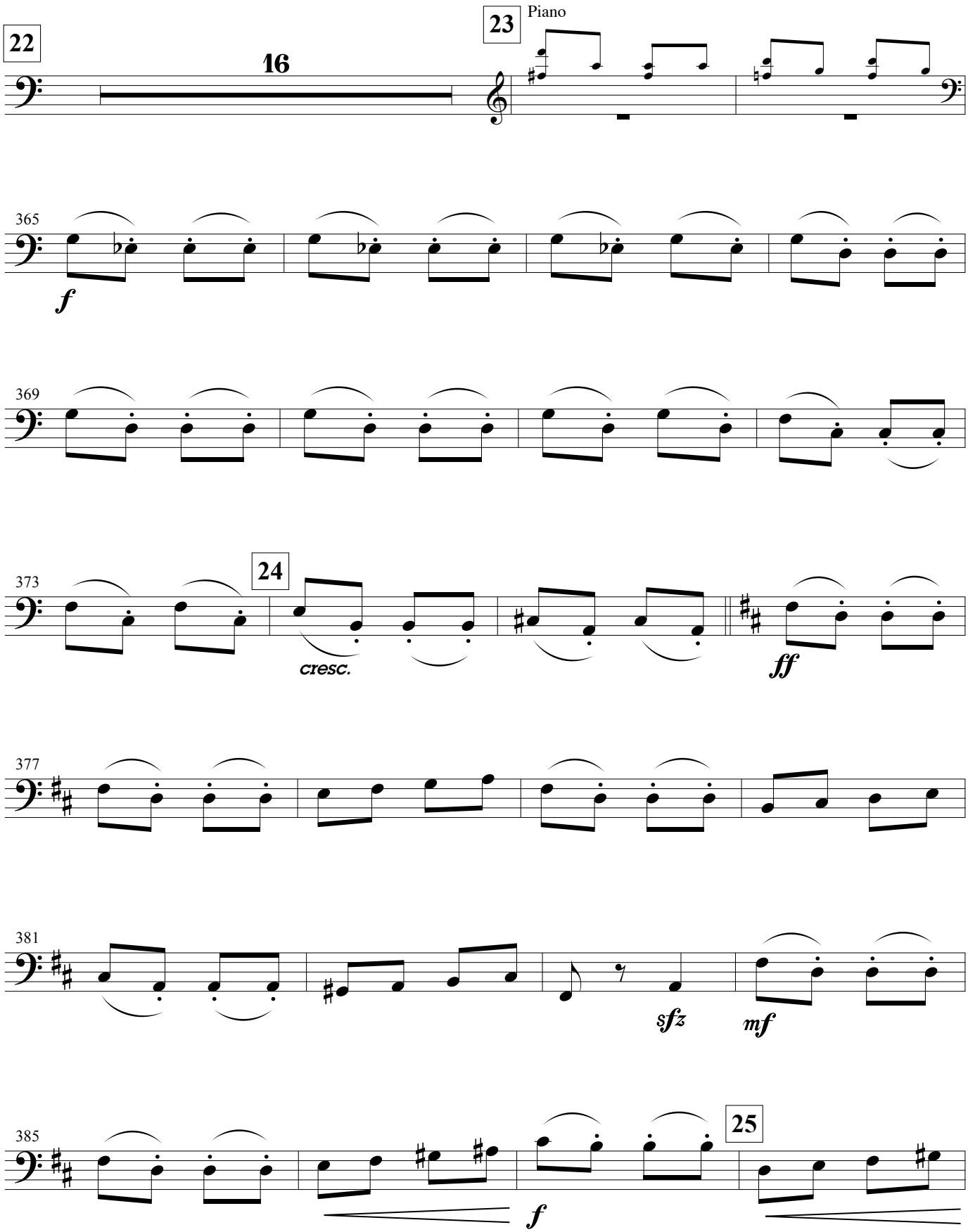

276
ppp
279
mp
282
ppp
16
mp
285
288
f
17
292
mp
295
18
298
ppp
19
Accel.
300

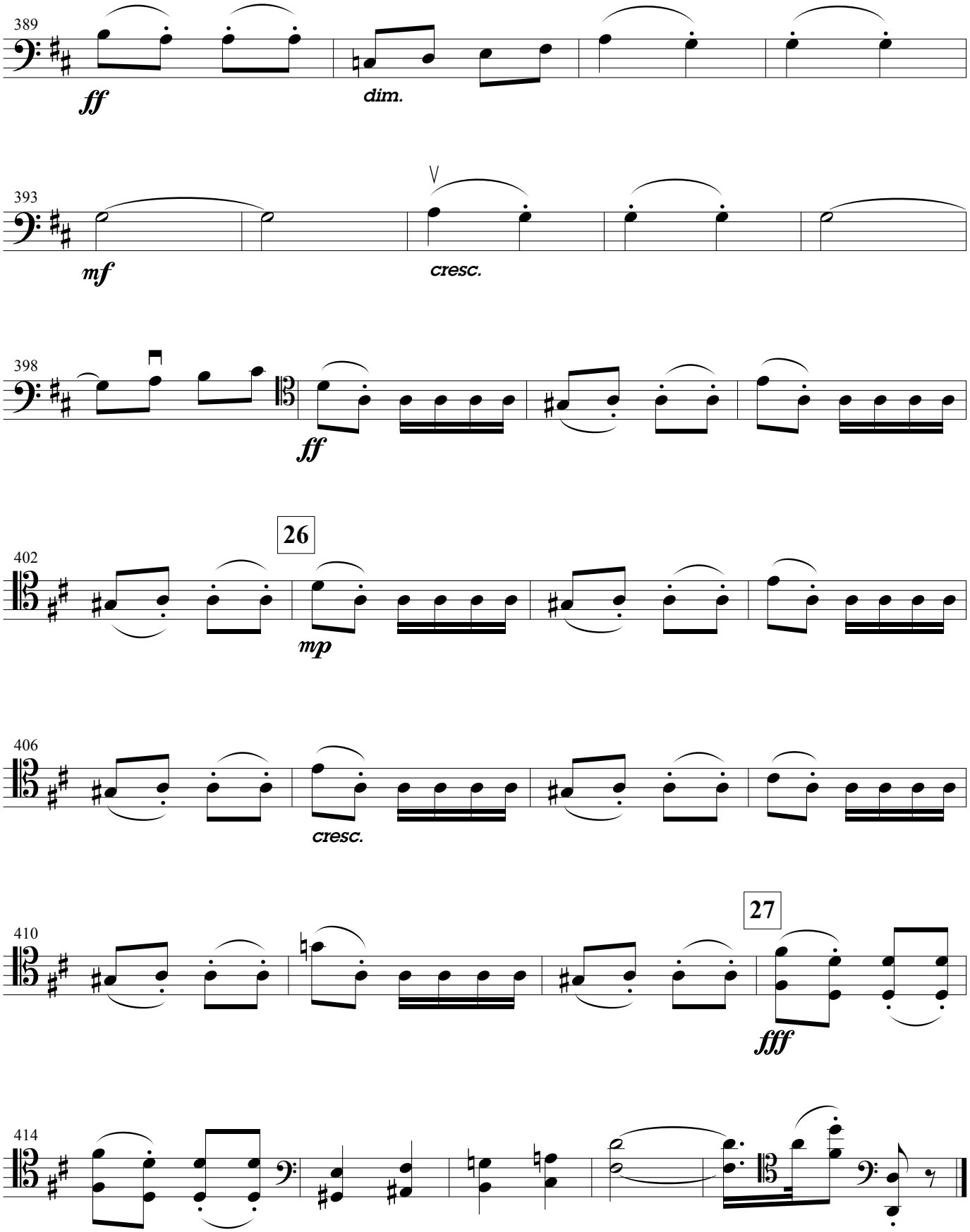


6. Polka




323
328
20
mp
331
334
1.
337
2.
21
f
340
344


22
16
23
Piano
365
f
369
373
24
cresc.
ff
377
381
sfz
mf
385
25
f


389
ff
dim.
393
mf
cresc.
398
ff
26
402
mp
406
cresc.
410
27
fff
414

Performance notes

1. In the Introduction, each of the pairs of mm. 18–19, 58–59, and 70–71 takes the place of what would have been a single m. The augmentation by degrees we see in them is, of course, just a written-out rit. (Easiest to see this process in the middle pair there. It would otherwise have been identical to m. 54. In case you're curious, it's deliberate that the hairpin here doesn't match that of 54; rather, it harks back to the 18–19 pair.) The interpretive effect of following such notation would seem sufficient. A further rit. upon the augmented notes themselves would probably just gild the lily!

2. The slashed grace notes in the Minuet are all to be played as consistently as practicable, always before the beat (even when they don't "have" to be). In m. 88 there are three stems-up chords whose top notes, in spite of the grace-note notation, are probably the main melody. If not, they would constitute a quite viable countermelody.

3. Sometimes staccato is just a note shortener, but usually it implies a sharper articulation to the note. (When I want the former, it is my usual practice to simply write a shorter note value followed by a rest, as in m. 87 of the Minuet.) In the Habañera, m. 194 of the 'cello part, I seem to want to have it both ways. A shortening so that the E and F match the previous two pairs of notes, but an articulation to give the cadence more point. The tendency has been for 'cellists to treat that downbeat F as if the staccato were on an eighth note rather than quarter.

4. The small notes for the pianist in mm. 288 to 298 of the Pavane in Fifths add very little to the musical argument and should simply be omitted if they are not completely comfortable. Try playing everything on the downbeat of m. 292. If it can be played comfortably without recourse to arpeggiation, then fine. Otherwise, *all* of the small notes in the eleven mm. should be left out.

5. In m. 308 of the Pavane, I use alternating thirty-second notes, but then mitigate these with the note "unmeasured tremolo." Although the notes can be played freely, the passage should still conclude as indicated: with the precise tremolo notes showing before m. 309. And of these, the two indicated thumb notes in each hand would get tied into the 309 downbeat.

6. While it could be argued that the whole suite is greater than the sum of its parts, the fact is that the individual numbers can be (and have been) programmed separately, particularly as encores. If by chance you want to do the Introduction out of context, feel free to use a title I had considered giving it early on: Hommage à Tchaikovsky.