

Violoncello  
Piano

H.A.Jenkins

# Partition

միջնորդ

*Written for Illuminate Women Composers  
Autumn Series 2020*

Duration 6mins

Throughout history the world has been full of divisions.  
 These divisions are often man-made.  
 Conflict, violence, religion, gender, nature vs. nurture.

Land partitioned like a commodity. Lives destroyed over its ownership. Cultures lost.

Even in the current times in which we live, we have been segregated due to disease and disagreements over race and gender equality.

Rainforests and the natural world plundered. The atmosphere slowly being destroyed. Ice-caps melt.

Will there ever be harmony; will we always be partitioned?

### **Note from the composer**

Lockdown in 2020; normal life stopped and we were all thrown into limbo. We were like many civilizations before us, partitioned, but this time not by war, land, religion or race, but by something we couldn't see. I was reading about Persia at the time and how despite being conquered and divided by other powers, their culture was something that survived - quite a poignant and powerful thought.

During this time, I realised that communication, arts and culture were important more than ever before, and that the nature of these conversations and creative outlets had to adapt and change to order to work successfully.

I kept a note throughout this time of the conversations I had with friends and family; more specifically the flow of conversation over the phone or Zoom, and the balance between those included. Although we were partitioned in our prospective spaces, we could be connected via technology, shared experience, shared frustrations, anxieties and small moments of joy.

This piece is a series of five small moments that are all loosely linked with motif or harmony. The premise is that over time, these moments represent conversations between two people with each person (cello or piano) contributing differently each time; sometimes it is an equal contribution, sometimes one might be more emotional support to the other, or one is particularly dominant. These conversations can happen in any order (performers can chose to play sections in isolation or even repeat a section more than once if desired) just as they would in real life.

Notations are an attempt at exploring the timbral possibilities that evoke emotion and patterns of conversation. All tempo markings are purely suggestive and the whole piece is fairly rubato and expressive.

# Partition Արջ նորմ

## I Apart

H.A.Jenkins

Moderato con atmosfera (♩ = 76)

Violoncello

Piano

*pp* *p* <sup>3</sup> *pp* *p* <sup>6</sup>

una corda

3

(8)

*pp* *p* <sup>3</sup>

5

una corda *pp*

(8)

*pp* *p* <sup>7</sup>

8

ppp

pp

8va

red.

11

Sul D

ppp

3

Sul D

pp

p<sup>3</sup>

8va

red.

16

ppp

pp

p

6

3

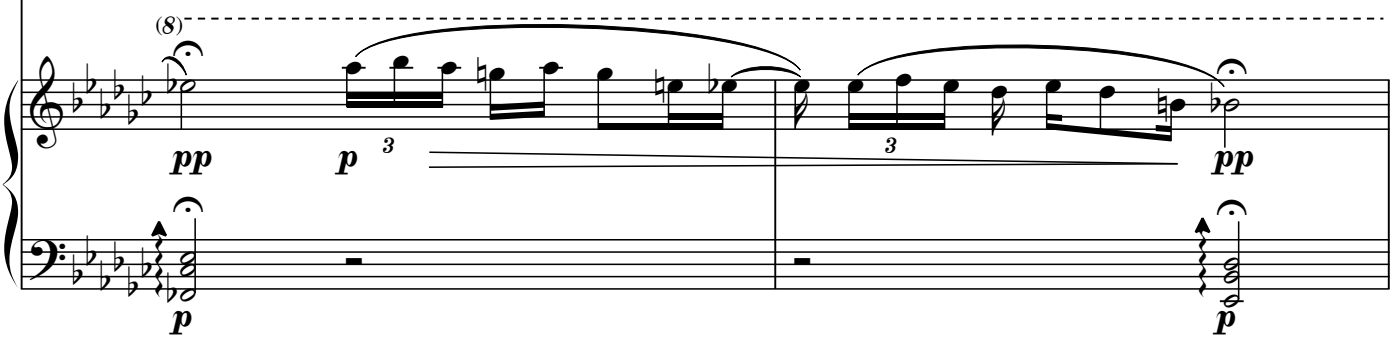

4

8

red.

\*slightly flatten this note

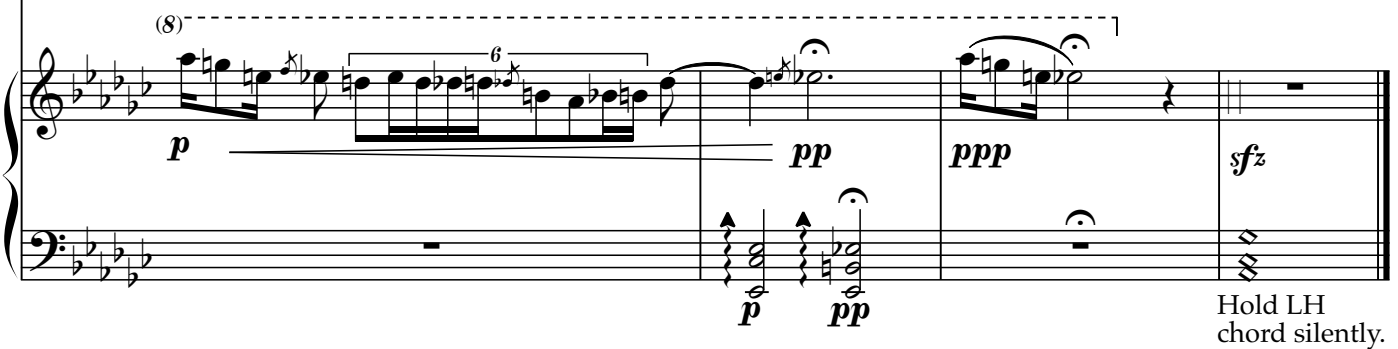
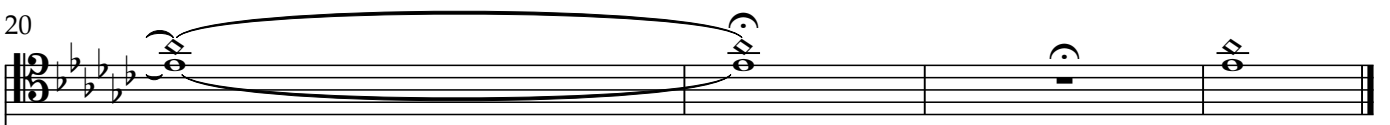
18



*pp* *p* *pp*

*p* *p*

20



*p* *pp* *ppp* *sfz*

*p* *pp*

Hold LH chord silently.

## II Bastion

24

Allegretto agitato (♩ = 88)

mf tre corde

Allegretto agitato (♩ = 88)

f con moto tre corde

Red. \*

Detailed description: This system covers measures 24 and 25. The top staff (bass clef) features a melodic line with a fermata over measures 24 and 25. The middle staff (treble clef) contains a rhythmic accompaniment of eighth notes. The bottom staff (bass clef) provides a bass line with eighth notes and some triplets. Dynamics include *mf* and *f*. Performance instructions include *tre corde* and *con moto*. A *Red.* (ritardando) marking is present at the end of measure 25, followed by an asterisk.

26

Red. \*

Detailed description: This system covers measures 26 and 27. The top staff (bass clef) has a melodic line with a fermata over measures 26 and 27. The middle staff (treble clef) continues the rhythmic accompaniment. The bottom staff (bass clef) continues the bass line. A *Red.* (ritardando) marking is present at the end of measure 27, followed by an asterisk.

28

mf

Red. \*

Detailed description: This system covers measures 28 and 29. The top staff (bass clef) has a melodic line with a fermata over measures 28 and 29. The middle staff (treble clef) continues the rhythmic accompaniment. The bottom staff (bass clef) continues the bass line. A *mf* dynamic marking is present at the start of measure 28. A *Red.* (ritardando) marking is present at the end of measure 29, followed by an asterisk.

30

Musical score for measures 30-31. The system consists of three staves: a single bass staff at the top, a grand staff (treble and bass) in the middle, and a single bass staff at the bottom. The key signature has four flats, and the time signature is 4/4. Measure 30 features a long note in the top bass staff, a melodic line in the treble staff starting with a forte (*f*) dynamic, and a rhythmic accompaniment in the bottom bass staff with accents (*v*) and a *Red.* marking. Measure 31 continues the melodic line in the treble staff and the accompaniment in the bottom bass staff, ending with an asterisk (\*).

32

Musical score for measures 32-33. The system consists of three staves: a single bass staff at the top, a grand staff (treble and bass) in the middle, and a single bass staff at the bottom. The key signature has four flats, and the time signature is 4/4. Measure 32 features a long note in the top bass staff with a mezzo-piano (*mp*) dynamic, a melodic line in the treble staff with an *8va* marking and a dashed line, and a rhythmic accompaniment in the bottom bass staff with a *Red.* marking. Measure 33 continues the melodic line in the treble staff and the accompaniment in the bottom bass staff, ending with an asterisk (\*).

34

Musical score for measures 34-35. The system consists of three staves: a single bass staff at the top, a grand staff (treble and bass) in the middle, and a single bass staff at the bottom. The key signature has four flats, and the time signature is 4/4. Measure 34 features a rhythmic accompaniment in the top bass staff with a piano (*p*) dynamic and a *pizz.* marking, a melodic line in the treble staff with a dashed line and an *(8)* marking, and a long note in the bottom bass staff. Measure 35 continues the melodic line in the treble staff and the accompaniment in the bottom bass staff, ending with a *Red.* marking and an asterisk (\*).

36

\* Red. \*

38

arco  
mp  
p  
Red. \* Red.

41

3  
sfz  
ff  
ppp  
Red. \*



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### III Confined

46 Adagietto (♩ = 72)

mp espress.                      sighing

Adagietto (♩ = 72)

This system contains measures 46 through 50. The upper staff features a melodic line with various articulations, including slurs and accents. The lower staff is mostly empty, with some notes in the bass line. The tempo is Adagietto (♩ = 72).

51 pizz.      pizz.      pizz.      arco

*f*                      *mf*

This system contains measures 51 through 55. The upper staff has a series of chords and notes, with dynamic markings *f* and *mf*. The lower staff has a bass line with some notes. The tempo is Adagietto.

57 pizz.      pizz.      pizz.      arco

*f*                      *mp*                      *pp*                      *p*

*Red.*

This system contains measures 57 through 61. The upper staff has a series of chords and notes, with dynamic markings *f*, *mp*, *pp*, and *p*. The lower staff has a bass line with some notes. The tempo is Adagietto.

62

*pp p pp mp espress.*

*mp espress.*

\*

66

*sighing p f pizz.*

*p f*

69

*pizz. arco pizz. pizz. pizz. f*

*f*

### IV Distanced

74 **Lento** (♩ = 60)

arco *con sordino* **p**

**Lento** (♩ = 60)

*ppp* **p** *8va*

*una corda*

80

**p** **ppp**

(8)

**pp** **ppp**

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### V Endeavour

86 *Andante moderato* (♩ = 88)

*senza sordino* **mf** *cantabile.*

*Andante moderato* (♩ = 88)

**mp**

*tre corda*

*Red.*

\* *Red.*

89

**mp**

92

**mf**

3

\* *Red.*

95

*ff*

*f*

\*

98

*gliss.*

*sighing*

*mf*

*p*

*Red.*

101

*rit.*

*p*

*ppp*

*pp*

*ppp*

*Red.*

\*