Concerto for the Piano Forte or Harpsichord in E-flat Major

by Maria Hester Park

(1760-1813)

Edited by Barbara Harbach

Orchestral Score prepared by Robert J. Haskins

Maria Hester Park (1760-1813) was an English composer and teacher. Not much information is available about her early life, but she appeared in harpsichord and piano concerts before she married Thomas Park. She was active in composition from about 1795 to 1811.

Her extant works include:

Op. 1 Sonatas for harpsichord/piano with violin accompaniment (1785)
Op. 2 Three sonatas for harpsichord/piano (c. 1790)
Op. 3 A Set of Glees with the Dirge in Cymbeline (c. 1790)
Op. 4 Two sonatas for piano/harpsichord (c. 1790)
Op. 6 Concerto for piano or harpsichord with strings (c. 1795)
Op. 7 Sonata for piano (c. 1796)
Op. 13 Two Sonatas for piano with violin accompaniment (c. 1801)
Waltz for piano (c. 1800)
Divertimento for piano with violin accompaniment (c. 1811)

Op. 1 and 2 were published under her maiden name of Maria Hester Reynolds.

The *Concerto for the Piano Forte or Harpsichord in E-flat Major* is Park's Op. 6, published and sold by the music seller to Her Highness the Duchess of York. The Concerto is scored for violins 1 and 2, viola, violincello/bass. However, the Concerto was written so that, if necessary, the performer could play the orchestra reduction as well as the solo passages. In this version, the orchestra opens with an *Allegro* movement with a strong pulsing theme; this is followed by a solo passage foreshadowing the melodic second theme. The orchestra comes in on the dominant, and the usual interweaving of themes follows. In typical concerto style, the final statement in the first movement is preceded by a cadenza improvised by the performers. The charming *Andante* in B-flat major is a short continuous movement which provides a contrast between the faster outer movements; it ends on a dominant seventh chord which is quickly resolved in the opening of the *Rondo Presto*. This five-part final movement begins with a light-hearted, rollicking rondo in 6/8 meter. The second part features the solo with its characteristic sixteenth notes and horn calls by the orchestra. The fourth part is an intense, dramatic solo in the relative minor. This long episode has a sixteenth-note Alberti bass; it showcases Park's virtuosic writing and wit. The horn calls, reminiscent of the second section, and a flourish herald the return of the rondo theme.

Editor's Note: This performing edition is an Urtext in which few ornaments, phrasing, articulation, or dynamics have been added to the score that were not originally provided by the composer. Each performer may determine these details following the composer's indications. However, the editor has unified ornaments, phrasing, articulation, and dynamics within passages or in restatements except where the composer clearly wanted variety with each recurrence. Likewise, obvious harmonic uniformity was provided by the editor (for example, where chromatic alterations were not carried out consistently in the original edition within passages or chords). Unnecessary accidentals were omitted, and the notation was altered occasionally to conform to modern standards.

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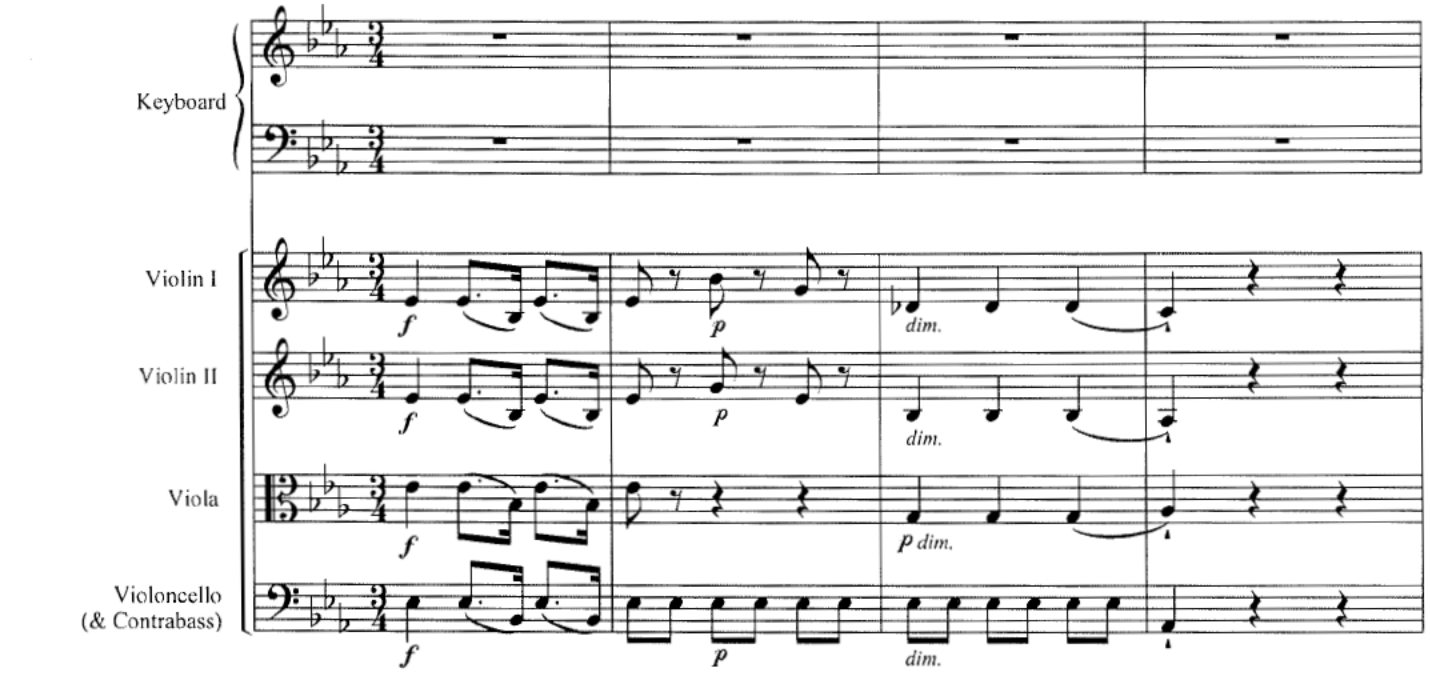
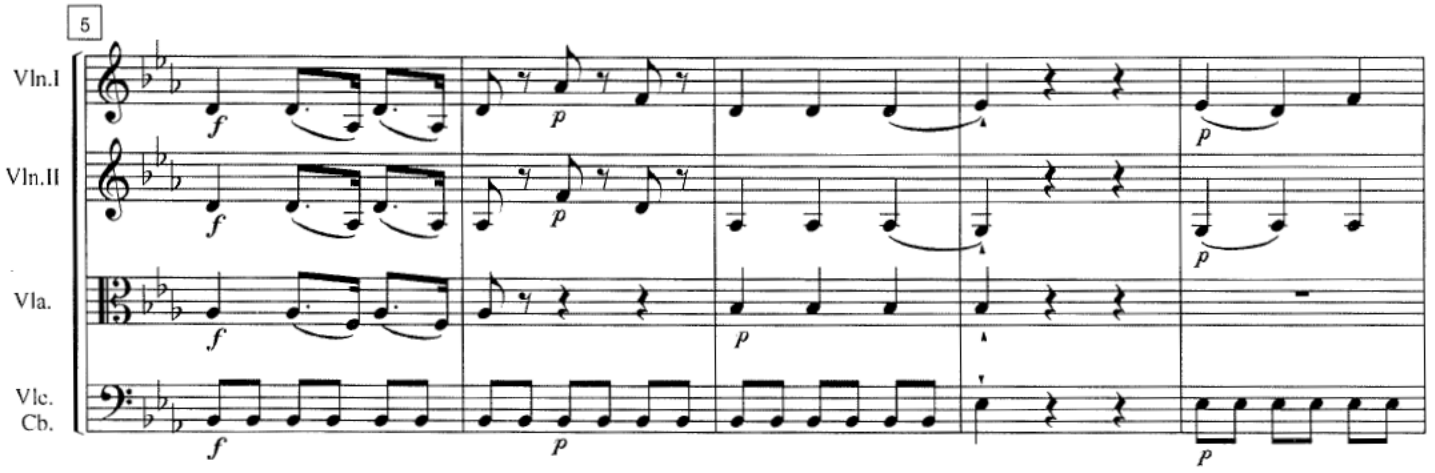
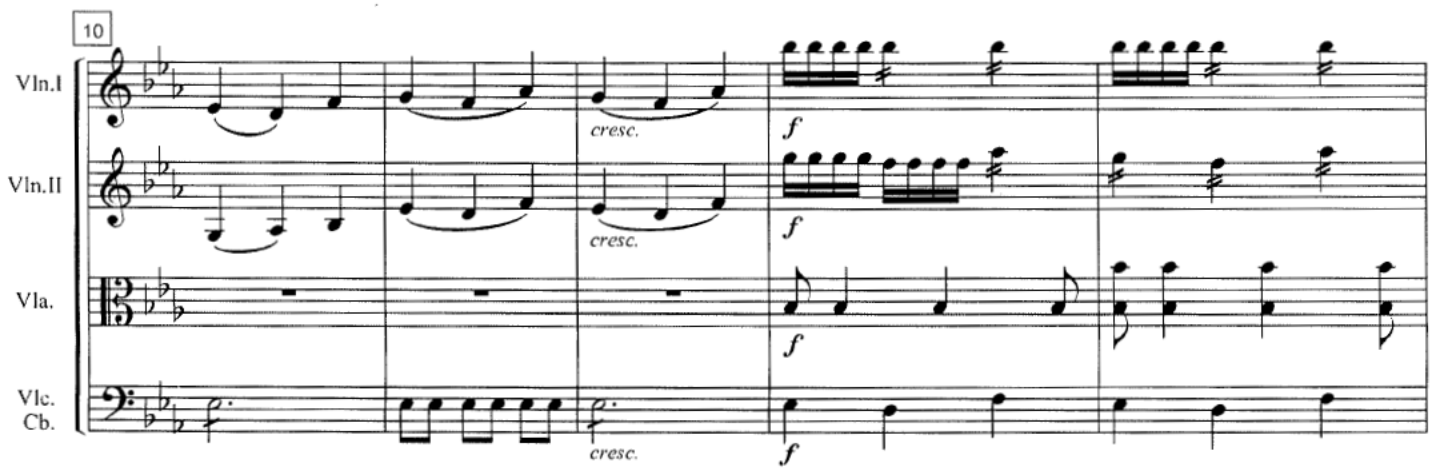
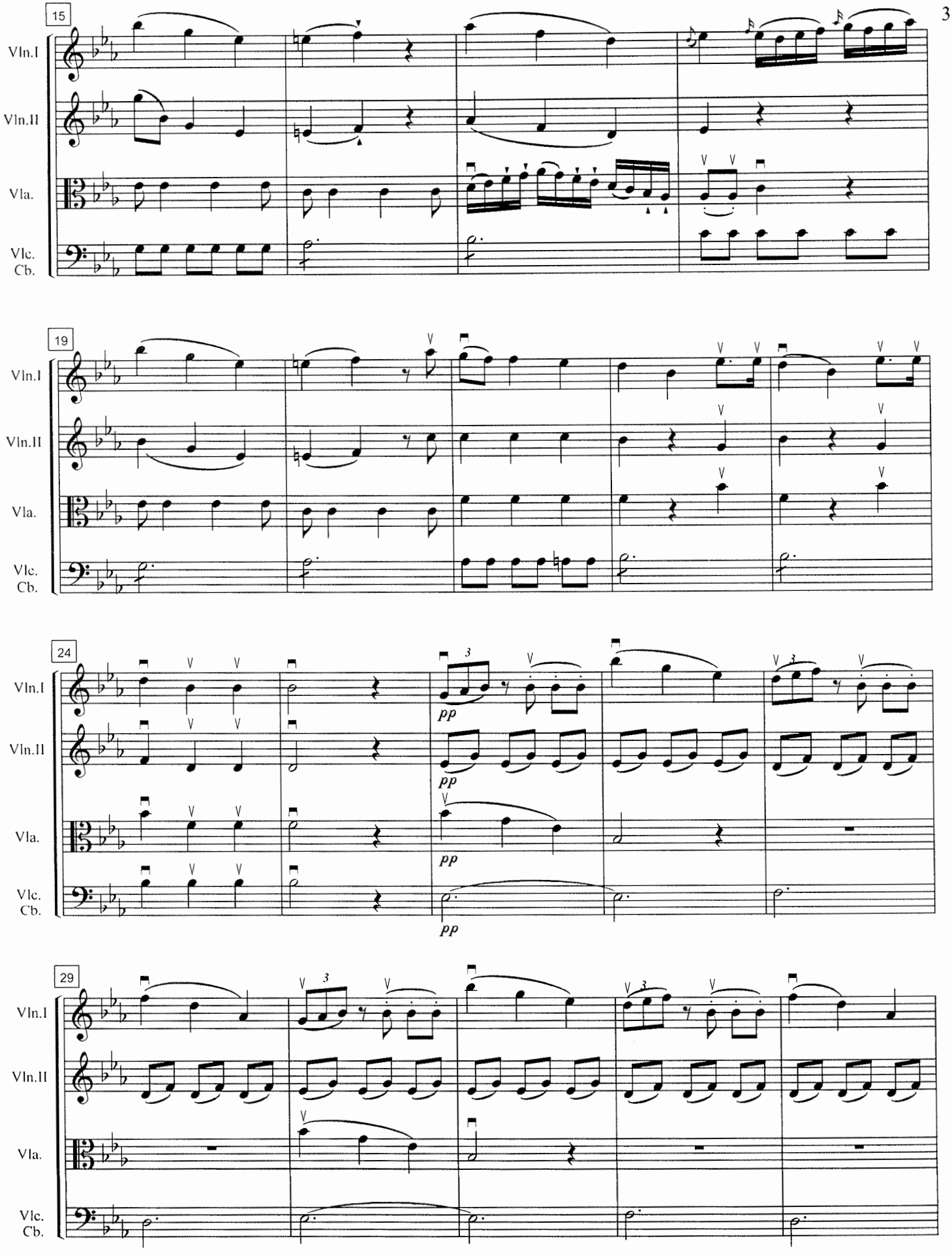
I.

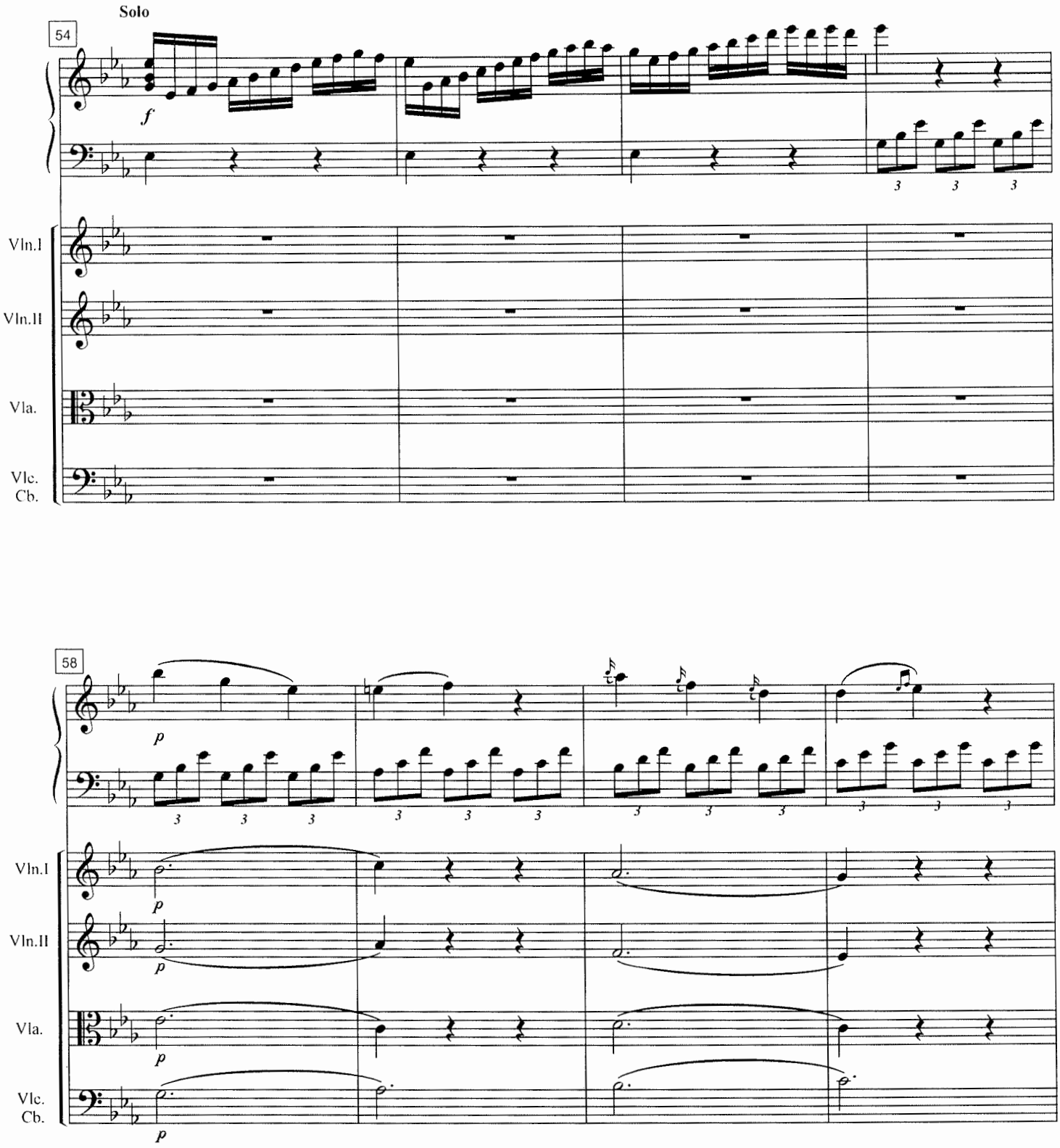
Allegro


Keyboard
Violin I
Violin II
Viola
Violoncello
(& Contrabass)
f
p
dim.
p dim.

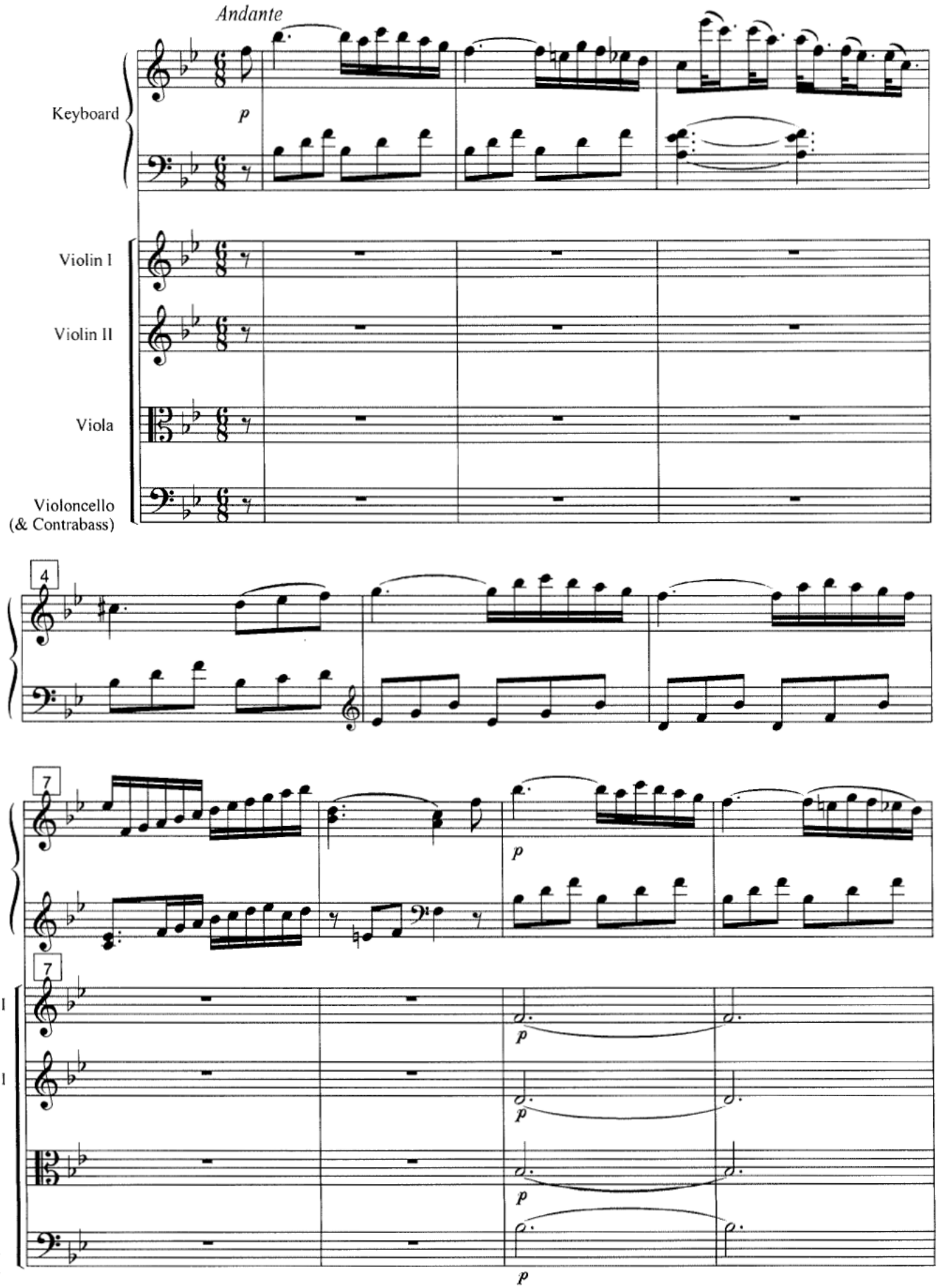

5
Vln.I
Vln.II
Vla.
Vlc.
Cb.
f
p


10
Vln.I
Vln.II
Vla.
Vlc.
Cb.
cresc.
f

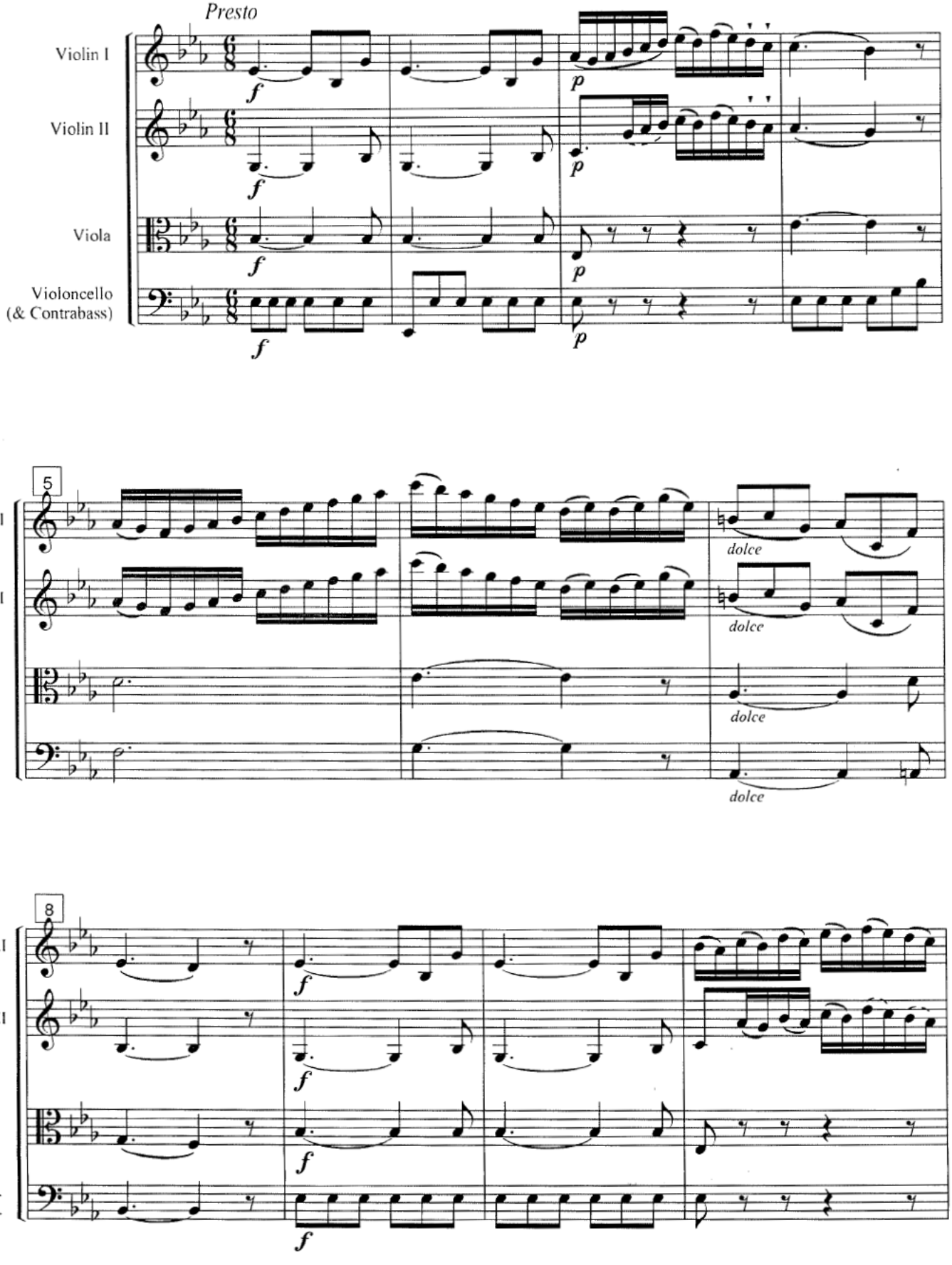

15
Vln.I
Vln.II
Vla.
Vlc.
Cb.
19
Vln.I
Vln.II
Vla.
Vlc.
Cb.
24
Vln.I
Vln.II
Vla.
Vlc.
Cb.
pp
pp
pp
pp
29
Vln.I
Vln.II
Vla.
Vlc.
Cb.


Solo
54
f
Vln.I
Vln.II
Vla.
Vlc.
Cb.
58
p
Vln.I
Vln.II
Vla.
Vlc.
Cb.

II.


Andante
Keyboard
p
Violin I
Violin II
Viola
Violoncello
(& Contrabass)
4
7
7
Vln.I
Vln.II
Vla.
Vlc.
Cb.
p
p
p
p
p

III. Rondo


Presto
Violin I
Violin II
Viola
Violoncello
(& Contrabass)
f
p
5
Vln.I
Vln.II
Vla.
Vlc.
Cb.
dolce
8