

[piano score]

DAVID DZUBAY

# **Sonata for Cello and Piano**

(1992)

**PRO NOVA MUSIC**  
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# **Sonata for Cello and Piano** (1992)

I Lament - dirge/recitative

II Slipstream (escape)

**Duration:** 18 minutes

## **Program Note**

In the first movement, the cello sings a lyric song of mourning accompanied by the piano with both dirge-like plodding and declamatory recitative-like gestures. Beginning with a canon in inversion between piano and cello, the lament soon breaks out in anger and grief, reaching a climax slightly before the midpoint of the movement. The second half is more reflective, mature, wise, only occasionally giving in to bursts of intense emotion.

In the second movement, I wanted to achieve a feeling of weightlessness, with the music constantly being pulled forward, as if in some kind of slipstream. In contrast to the heavily grounded Lament, this movement strives to break free from its bounds.

(D. Dzubay)

Composed for Carter Enyeart and Jo Boatright, of Voices of Change.

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Recording: Centaur CRC 2300; Carter Enyeart, Cello; Adam Wodnicki, Piano

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# Sonata for Cello and Piano

(1992)

DAVID DZUBAY  
(b. 1964)

## I. Lament - dirge/recitative

♩ = 54

Cello

Piano

*pp* *p* *pp*

*pp* *p* *pp*

8vb  
ped. sempre  
una corda

7 9

*p* *pp* *mp* *p* *mf*

*p* *pp* *p* *mf* *mp* *p*

(8vb)  
(u.c)  
(ped.)

13

*pp* *mp* *pp* *mp* *p* *mf* *pp* *p*

*mp* *mf*

(8vb)  
(u.c)  
(ped.)

♩ = 60

19 *poco accel...* 21

*mp* *mf* *pp* *mp* *mf*

*poco accel...*

*p* *mp* *mf* *mf* *pp* *mp* *mf*

(ped.) *tre corde*  
(8vb)

8va  
1 *loco*

*sost.* *Red.*

24

*f* *p* *f* *f*

*tr*

*3* *5* *3* *5*

*8va* *ped.* *ped.*

27

*pp* *f* *pp* *f*

*3* *5* *3* *5*

*ped.* *ped.* *8vb*

(c)

30

*tr* *gliss.* *p* *niente* *piu mosso* *f*

*5* *3* *3* *3* *69* *69*

*f* *pp* *f* *p* *f* *ppp* *f*

*una corda* *simile* *simile*

34

*3* *3* *3* *5* *5*

*f* *f* *simile*

37

38 *Meno mosso* ♩ = 60

*tr* *ff* *ritard...* *tenuto* *p* *f*

*Meno mosso* ♩ = 60

*ff* *mf* *mp* *ritard...* *8va*

*Red.* *3*

41 *a tempo* ♩ = 60

*a piacere* 42 *a tempo* ♩ = 60

*gliss.* *mp*

*a tempo* ♩ = 60 *8va*

*a tempo* ♩ = 60 *8va* *loco* *p*

*mp* *f* *f* *p* *f* *Red.* *8vb*

44

*f* *p* *f* *f* *p* *f* *8va* *loco*

*f* *f* *p* *f* *3* *5* *3* *5* *Red.*

47

*p* *f* *p* *f* *p* *f* *tr* *tr*

*pp* *f* *8va* *3* *5* *3* *3* *3*

50

*loco*

*ff*

(ped.)

8va - - - - -

54

*f* *mf* *mp* *p* *mp*

*mf* *mp* *p*

(8vb) (ped.)

8vb - - - - -

60

*con sordino*

*pp* *p* *niente* *pp* *p* *pp*

*pp* *ppp* *pp*

(ped.)

8vb - - - - -

una corda

66

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

*port.*

(ped.)

8va - - - - -

tre corde

72 *mp* *pp* *p* *mp* *p* *mp* *ritard... (◡)*

*loco* *pp* *p* *mp* *ritard... (◡)*

*una corda - 1* *pp*

(ped.) \* *Red.* *8vb*

**a tempo** ♩ = 60

Let dynamics affect speed of trill (cresc. = accel., decres. = rit.)

(bow as needed)

78 *tr*  $\frac{1}{2}$  *pp* *gliss.* *p* *gliss.* *gliss.*

**a tempo** ♩ = 60

Let dynamics affect speed of trill (cresc. = accel., decres. = rit.)

*tr*  $\frac{1}{2}$  *pp* *p* *tr*  $\frac{1}{2}$  *pp* *p*

\* *una corda*  
*ped. sempre*

84 *gliss.* *gliss.* *tr*  $\frac{1}{2}$  *mp* *mf* *f* *fp*

*mp* *mf* *f* *8va* *15ma* *palm \**

*mp* *mf* *f* *5* *ff* *forearm \**

(ped.) *tre corde*

89 *senza sordino* *ff* *f* *mf* *p*

*loco* *tr*  $\frac{1}{2}$  *ff* *pp* *3*

(palm \*) *ff* *pp*

(forearm \*) *(elbow on B)* *tr*  $\frac{1}{2}$  *ff* *pp* *3*

*una corda* *ff* *pp* \*

\* white keys only  
(ped.) \*

95 unrelentingly steady tempo until end . . . *con sordino*

*p mp pp pp p pp*

*mp pp ppp p*

*8vb tre corde una corda 8vb sempre tre corde*

*ped. \**

103 (accompanying piano)

*p mp mf ppp*

*p mp mf mp*

*(8vb) mp*

*ped. sempre pp una corda*

108

*mp mf pp mf pp p f*

*mf mf f*

*(8vb) (ped.) p pp mp p mp mf f mf*

*rush*

113

*pp mf pp p*

*mp pp mf pp*

*(8vb) (ped.) mp mp mf p*

*gliss.*

118

*mf* *pp* *p* *mp* *pp* *p* *mp* *pp*

*p* *mf* *pp* *mp* *p* *pp* *mp* *p* *pp*

(8vb)  
(ped.) *mf*

124

*p* *ritard...* *a tempo* *gliss.* *niente*

*ritard...* *a tempo* *8va* *pp* *p* *niente* *silent*

*loco*  
(ped.) *p* *pp* *p*

\*  
3/7/92  
Denton

## II. Slipstream (escape)

*♩ = 116*  
(senza sordino)

*f*

*♩ = 116*  
*8va*  
*loco*  
*f* *sfz* *p* *p* *f* *f* *f* *p* *p* *f*

5

*p* *f*

*8va* *loco*  
*sfz* *f* *f* *f* *f* *f*

*p* *p* *p* *p* *p* *f*

9

*mf* *f*

*Red.*  
(okay to capture some of the low A's)

*p* *f*

13

*8va* *loco*  
*sfz* *sfz*

*Red.* *Red.* *\** *Red.*

17

8va -1

*sfz* *sfz* *sfz*

*pp* *f*

(ped.)

21

*mp* *f* *mp*

*f* *mf*

(ped.)

26

*mp* *crescendo...* *f*

*mp* *f*

*ped.* *ped.*

30

*mf* *decrescendo...*

*mp*

*simile*

34

*mp* *mf*

38

*mp* *mf*

42

*mp* *f*

46

*mf* *f* *p* *f*

*pp* *f* *pp* *f*

Red. Red.

50

(ped.) *ped.*

55

*ritard...* *a tempo* *tr* 57

*ritard...* *a tempo* *8va* *sfz*

(ped.) *ped.*

59

*p*

62

64

*mp* *f* *ff*

65

Measures 65-67 of the cello and piano score. The cello part features a continuous eighth-note pattern with various accidentals. The piano accompaniment consists of chords and single notes, with some measures marked with accents (^) and dynamic markings like *Red.*

68

Measures 68-71 of the cello and piano score. The cello part continues with eighth-note patterns. The piano part includes chords and moving lines, with dynamic markings *mf*, *p*, and *f*. A *Red.* marking is present at the beginning of the system.

72

73

Measures 72-75 of the cello and piano score. Measure 72 is a whole rest for the cello. Measure 73 begins with a new rhythmic pattern. The piano accompaniment features chords and moving lines, with dynamic markings *f* and *mf*.

76

79

Measures 76-79 of the cello and piano score. The cello part has eighth-note patterns. The piano part includes chords and moving lines, with dynamic markings *f* and *mf*. A *Red.* marking is present at the end of the system. The final measure (79) includes the instruction *8va* and *loco*.

80

80

*pizz.*  
*p*

*8va* *loco* *8va* *loco* *8va* *loco*

*p* *f* *mf* *p* *f* *mp* *p* *f* *mf*

(ped.) *ped.* *ped.* *ped.*

86

86

*mp* *p* *mf* *p*

*8va* *loco* *8va* *loco*

*p* *f* *mf* *p* *f* *mf*

(ped.) *ped.* *ped.*

91

91

*mf* *p* *mf* *p*

*8va* *loco* *8va* *loco*

*p* *mf* *mp* *p* *f* *mf* *mp*

(ped.) *ped.* *ped.*

96

96

*mf* *mp* *f* *sub. p*

*8va* *loco* *8va* *loco*

*mf* *f* *mf* *mp* *f*

(ped.) *ped.* *ped.*

101

*arco*

*f* *ff* *f* *mf* *f* *mf* *f* *mp* *f* *mp* *f*

(ped.) *ped.* *ped.*

105

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

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

*gliss.* *gliss.*

*ped. sempre*

109

*niente*

*poco accel . . .* *poco più mosso* *simile*

3-7x 3-7x

*pp*  
*una corda*

(ped.)  
(u.c)

111

niente

(ped.)  
(u.c.)

112

*p* *pp* *p* *pp* *p* *pp*

(ped.)  
(u.c.)

116

*mp* *p* *mp* *p* *mf* *p*

gliss. gliss.

8va (r.h. only)

(ped.)  
(u.c.)

*mp* *p* *mp* *p* *crescendo...*

120

*mf* *p* *mf* *p* *mf* *p*

3 3 5

8va

(ped.) *crescendo...*  
(u.c.)

*tre corde*

123

*f*

8va

*ff*

*Red.*

\*  
\*

126

*f* *ff* *mf* *f* *ff* *mf* *f* *ff* *mf* *f*

2" 3"

*gliss.*

8va (r.h. only)

*loco* 8va

*ped. sempre*

\*\* *fast, but distinct*

129

*f* *p* *f* *ff* *mf* *ff*

*gliss.*

3" 3"

*loco* 8va

8va

*...to tremolo* *a piacere*

*ff* *mf* *ff*

*ff* *mf* *ff*

*(ped.)*

132

*tr*

*ff*

*loco*

*Red.*

\*  
\*

135

Musical score for measures 135-137. The top staff is a single melodic line in treble clef. The bottom two staves are piano accompaniment in grand staff. The piano part features a steady eighth-note accompaniment with various chords and intervals. Measure 137 includes a triplet of eighth notes in the piano part.

138

Musical score for measures 138-140. The top staff continues the melodic line. The piano accompaniment continues with eighth notes. Measure 140 features a triplet of eighth notes in the piano part. A dynamic marking "8vb" is present at the end of the system.

141

145

Musical score for measures 141-145. The top staff shows a melodic line with a triplet in measure 141 and a dynamic shift from *ff* to *f* in measure 145. The piano accompaniment consists of eighth notes. A dynamic marking "(8vb)" is at the start of the system.

147

Musical score for measures 147-150. The top staff features a melodic line with a dynamic shift from *ff* to *pp* over measures 147-150, with the instruction "decrecendo...". The piano accompaniment consists of eighth notes with dynamic markings *mf*, *mp*, *p*, and *pp* corresponding to the melodic line. A dynamic marking "(8vb)" is at the start of the system.

154

*simile*

154

*simile*

*p*

*pp*

8vb

158

158

*mp*

*simile*

*p*

8vb

162

162

*mf*

*p*

*mp*

*mf*

*mp*

*mf*

8vb

*loco*

8vb

166

166

*crescendo...*

*crescendo...*

8vb

*loco*

8vb

*loco*

169

*f*

This system contains measures 169 to 172. It features a cello line and a piano accompaniment. The piano part has a dense texture with many sixteenth notes. The cello line has some slurs and accents. A large watermark is visible across the page.

172

*f*

*red.*

This system contains measures 172 to 175. The piano accompaniment continues with a rhythmic pattern. The cello line has some slurs and accents. A large watermark is visible across the page.

175

178

*cantabile*

*mf*

*mp*

*red.*

This system contains measures 175 to 178. The cello line features a melodic line with slurs and accents, marked *cantabile* and *mf*. The piano accompaniment has triplet patterns. A large watermark is visible across the page.

179

*decrescendo...*

*mp*

*simile*

This system contains measures 179 to 182. The cello line has a melodic line with slurs and accents, marked *decrescendo...* and *mp*. The piano accompaniment has triplet patterns. A large watermark is visible across the page.

183

*mf* *mp*

187

*mf* *mp* *crescendo...*

191

*f* *mf* *f* *poco piu mosso*  $\text{♩} = 126$  *tr*

195

*pp* *f* *8va* *loco*

200

*pp*  $\curvearrowright$  *f*

8vb Red.

204

*pp*  $\curvearrowright$  *f*

Red. Red.

208

*ff*

8va *ff*

Red. Red.

212

213  $\text{♩} = 132$

*ff*

(8va) *mf mp ff*

*ff*  $\text{♩} = 132$  *accel...*

(Red.) 8vb

216  $\text{♩} = 138$

*sfz* *sfz* *sfz* *sfz* *sfz*

$\text{♩} = 138$

*sfz* (palm slap) *sfz* *sfz* *sfz* *sfz*

219

*sfz* *sfz*

*sfz* *sfz* *sfz* *sfz* *sfz*

*Red.* *sfz*

222

*sfz* *sfz*

*sfz* *sfz* *8va* *loco*

(ped.) *sfz*

226 227  $\text{♩} = 144$

*ff* *pp* *sul A*

$\text{♩} = 144$

*ff* *pp*

(ped.)