

DAVID DZUBAY

**Sonata**  
for  
Alto Saxophone and Piano

(1995)

**PRO NOVA MUSIC**

# Sonata for Alto Saxophone and Piano (1995)

- I Arabesque
- II Reflections
- III Reverberations

Duration: circa 20 minutes

## Program Note:

This work was commissioned by Eric Nestler with the support of the University of North Texas. The premiere was given by Eric Nestler and Kathryn Fouse on December 3, 1995, at the University of North Texas, Denton, TX.

"The subtitle of the first movement of my *Sonata for Alto Saxophone and Piano, Arabesque*, came about because the music I was imagining features highly ornamented, intricately swirled melodic lines, which are often presented in canonic textures. The form of this movement also reflects the symmetry of an arabesque, the eleven sections of the movement falling into a palindrome, which has its axis in the central 3/8 section.

"*Reflections*, the second movement, is through composed, and except for a couple brief outbursts, has the dream-like quality of a nocturne. Most of the material here comes from the first movement, though it is transformed, as if reflected on a body of water by moonlight.

"*Reverberations* makes use of another symmetrical form, though not as straight forward as a palindrome. If one were to toss two rondos into a blender, this form might be the result. This fast movement begins with alternations of three ideas (a, b, c), each of which are given four presentations which decrease in duration. One third of the way into the movement, this music is elided with three other ideas (x, y, z), also given four presentations each, this time increasing in duration. The result is the following form: abacbxcbayxcbzyxczyxzyz. Whatever. Hopefully, because of the differences in (a,b,c) and (x,y,z), what comes across is a movement which begins with fairly static music with a lot of repetition, has a central, quasi-development section which is unstable in its rapid alternations, and works towards longer, goal oriented, less repetitive music in the last third. In addition to actual reverberations or echoes in the music, this movement also reverberates material from the earlier movements."

- David Dzubay

## Performance notes:

Care should be taken regarding balance - the style of piano playing the work needs is quite aggressive. The piano's dynamic level should match the saxophone; for example, the pp in m. 16 (I) should balance with the saxophone so the three part canon is clear.

A strong sense of pulse should be felt throughout, but in particular during the sections which lack a pulsed foundation (much of the second movement).

In m.280 (III), the pianist should rapidly (violently, even!) switch from sustain to sostenuto pedal immediately after the G flats, and in so doing, catch much of the resonance from the preceding arpeggio.

David Dzubay is Professor of Music at the Indiana University School of Music in Bloomington, Indiana, where he teaches composition and is Director and Conductor of the Indiana University New Music Ensemble.

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

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

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

64 *cresc.* *f*

68 *ff* *dim. poco a poco* *mf* *mp*

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

93 *p* *mf* *niente*

109 *f* *mf* *f* *fp* *f* *dim. poco a poco*

124 *niente* *f*

135 *f*

139

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

149 *dim...*

154 157 *p* *mf*

160 *f* *p*

163

167 *pp* *p cantabile* *mp* *p* *cresc. poco a poco*

177 *ff*

183 5 3

187 *p* *ff*

191 *dim...*

194 *(dim.)* *mf* *mp*

199 *(dim.)* *p* *pp* *ff*

# II Reflections

**Staff 1:**  $\text{♩} = 36$ , *ritard...*,  $\text{♩} = 46$ . Dynamics: *ppp*, *pp*, *ppp*, *p*, *ppp*, *p*, *ppp*, *p*, *ppp*, *mp*, *pp*, *p*, *ppp*. Articulations: *timb. tr.*. Fingerings: 2, 3, 5.

**Staff 2:** *poco rubato*, *a tempo*. Dynamics: *p*, *mp*, *pp*, *mp*, *ppp*, *p*, *ppp*, *pp*, *mp*, *p*, *niente*. Fingerings: 5, 5, 3.

**Staff 3:** Dynamics: *p*, *mp*, *pp*, *mf*, *pp*, *p*, *ppp*. Fingerings: 3, 5, 5, 3, 6, 3.

**Staff 4:** *a tempo*. Dynamics: *mf*, *pp*, *f*, *pp*, *f*, *p*, *f*, *fp*, *f*. Articulations: *timb. tr.*. Fingerings: 5, 6, 6, 6.

**Staff 5:** *(accel.)*. Dynamics: *ff*, *p*, *ff*, *mf*, *ff*, *f*, *cresc.*. Articulations: *timb. tr.*. Fingerings: 3, 5, 6, 9, 6, 6.

**Staff 6:**  $\text{♩} = 54$ . Dynamics: *ff*, *p*, *ff*, *mf*, *ff*, *f*, *cresc.*. Articulations: *timb. tr.*. Fingerings: 5, 6, 6, 6.

**Staff 7:**  $\text{♩} = 60$ . Dynamics: *ff*. Fingerings: 6, 6, 3, 3, 3, 3, 3, 3, 5.

**Staff 8:**  $\text{♩} = 46$ , *timb. & random alternations*. Dynamics: *mf*, *f*, *ff*, *f*, *ff*, *niente*. Fingerings: 3, 5, 12, 12, 3.

**Staff 9:** Dynamics: *niente*, *p*, *pp*, *mf*, *cresc.*. Fingerings: 5, 3.

**Staff 10:** Dynamics: *f*. Fingerings: 5, 10, 10, 10, 10, 10. *poco ritard...*. Dynamics: *p*. Fingerings: 5, 6, 12, 12, 12.

a tempo

53  $\text{♩} = 48$

niente niente *mp* *ppp* *mp* *ppp* *mp* *pp* *p*

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

64 *mp* *pp*

68 *ppp* *pp* *p* *ppp* *p* *ppp* *p* *pp* *pppp*

poco ritard... a tempo timb. tr. timb. tr. ritard...

### III Reverberations

$\text{♩} = 152$

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

10 *pp* *f* *f* *mf* *f* *mf* *f* *p* *f*

19 *mp* *p* *ppp* *p* *mp* *p* *mf* *dim.*

25 *ppp* *niente* *pp*

32 *mf* *f*

39 *pp* *f* *pp* *f* *pp*

47 *mp* *cresc.*

54 *ff* *mf*

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

68 *pp*

75 *p* *mp* *cresc.*

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

91 *f* *pp* *f*

98

105 *(f)* *pp* *f*

113 *119*

122 *ff* *niente*

133 *f*

135

141 *p* *cresc.*

148 *(cresc.) ff*

153

157 *tr* *p niente p*

161

166 *f*

167

173

180 *ff* *mf < f* *mp* *mf* *f* *ff*

186

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

191

197 *p mp cresc.* *f* *f* *mf* *p* *mp* *p*

206 *mp* *p* *mf* *p* *mp* *cresc.*

211

214 *f*

219

quasi cadenza (in tempo)

220

226 *tr*

231 *ff* *tr* *slow... ..fast* *mp* *f* *niente*

239 *pp* *sempre*

247 *p* *pp*

254 *pp* *cresc. poco a poco*

262 *f* *tr* *p*

268 269 *ff* 2

276 *s*

282 *mp* *mf* *pp*