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 it's 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: abacbaxcbayxcbzyxczyxzyz. 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.

Pro Nova Music (BMI)
5415 E. James Road
Bloomington, IN 47408 USA

ProNovaMusic.com

[Transposed Score]

Commissioned by Eric Nestler with the support of the University of North Texas

Sonata for Alto Saxophone and Piano

(1995)

DAVID DZUBAY
(b. 1964)

I Arabesque

PERUSAL

[Revised Dec. 2005]

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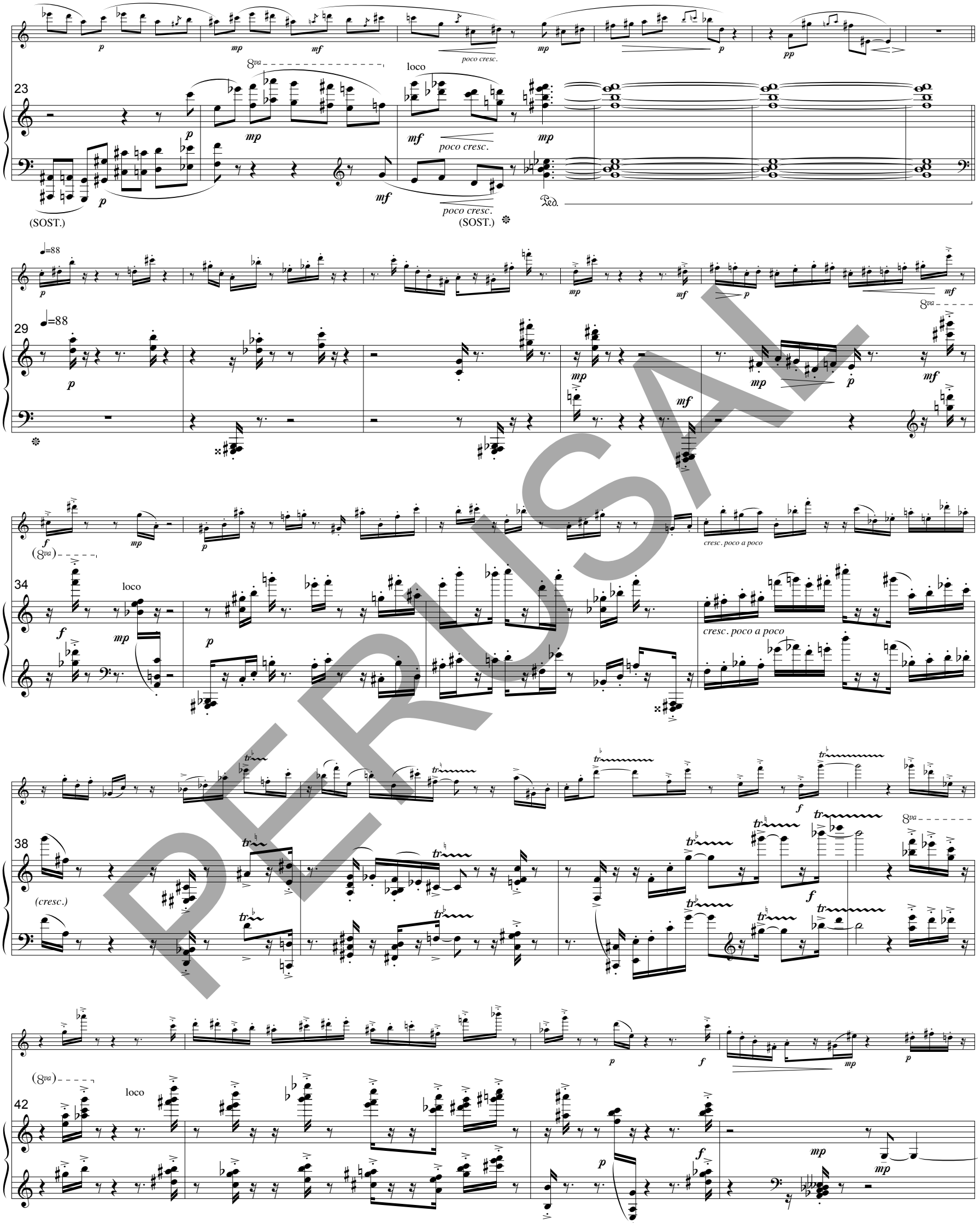
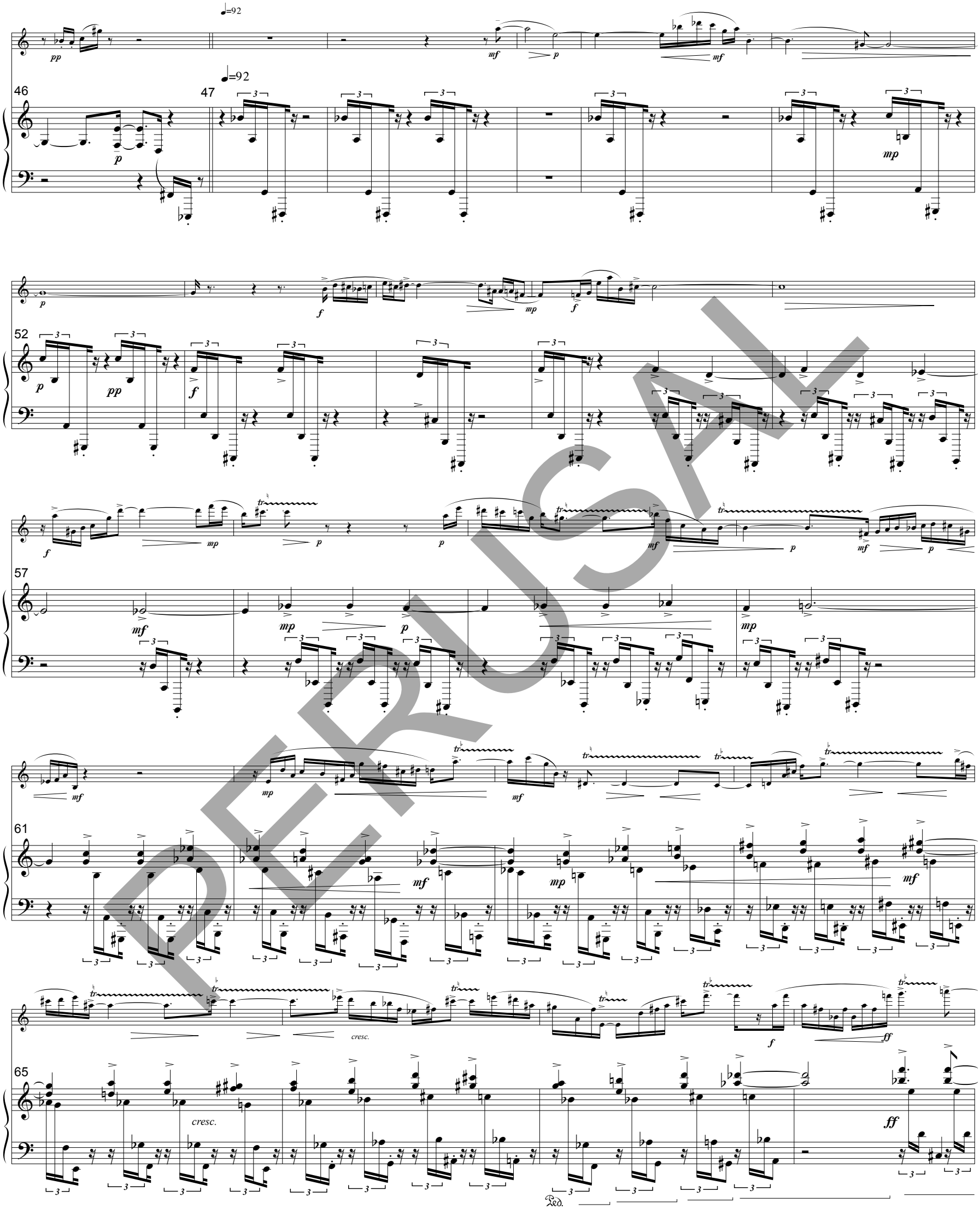
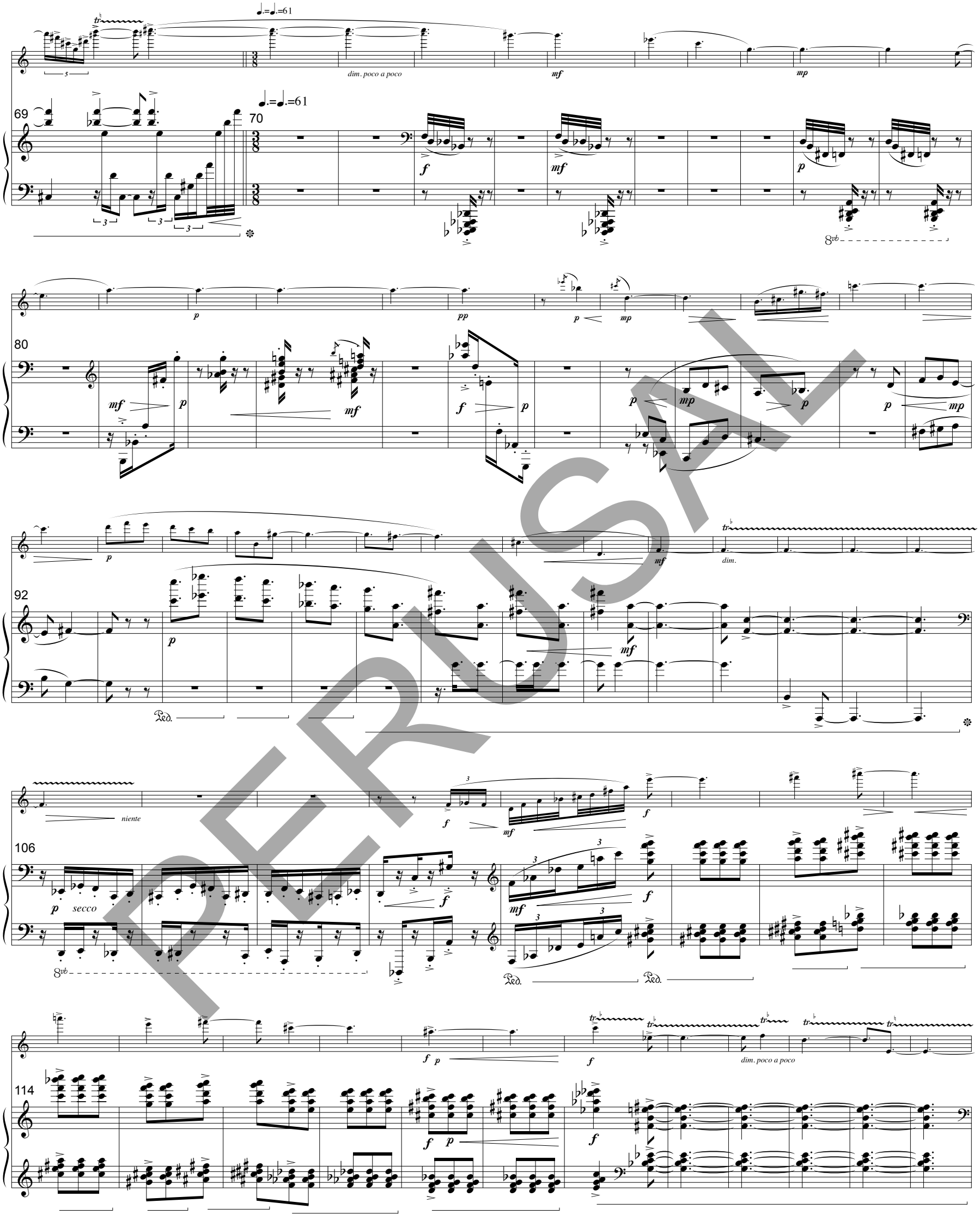

23
(SOST.)
8va
loco
poco cresc.
(SOST.)
Ped.
29
♩=88
34
(8va)
loco
cresc. poco a poco
38
(cresc.)
42
(8va)
loco

PERUSAL


♩=92
pp
mf
p
46
47
♩=92
p
mp
p
f
mp
f
52
p
pp
f
f
mp
p
p
mf
p
mf
p
57
mf
mp
p
mp
mf
61
mf
mp
mf
cresc.
f
ff
65
cresc.
ff
Ped.

PROOF


dim. poco a poco
69
70
80
92
dim.
106
niente
secco
114
dim. poco a poco

PERUSAL

niente

126

secco

8vb

135

(8vb)

Ped.

142

=92

146

=92

Ped.

147

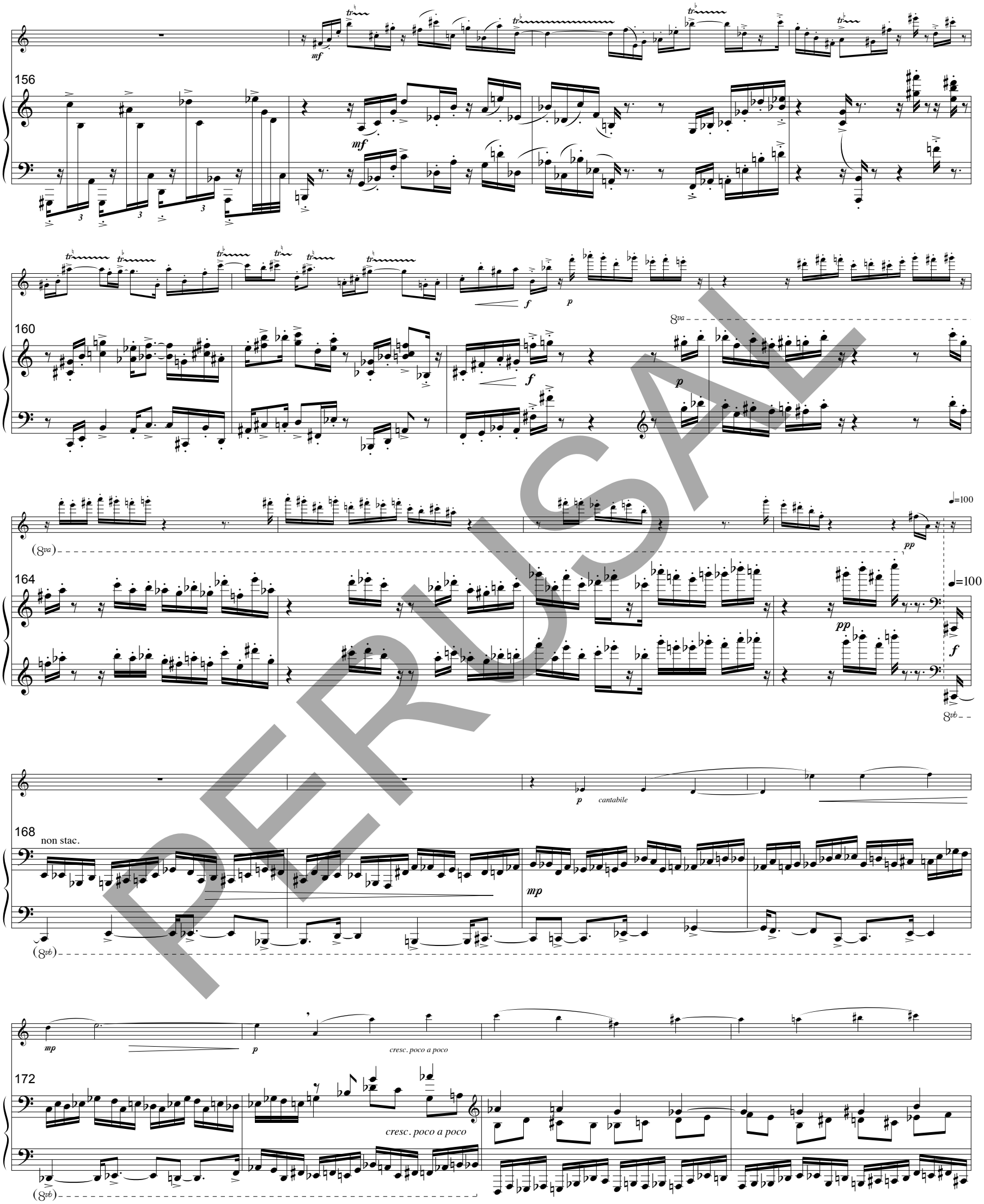
dim...

dim...

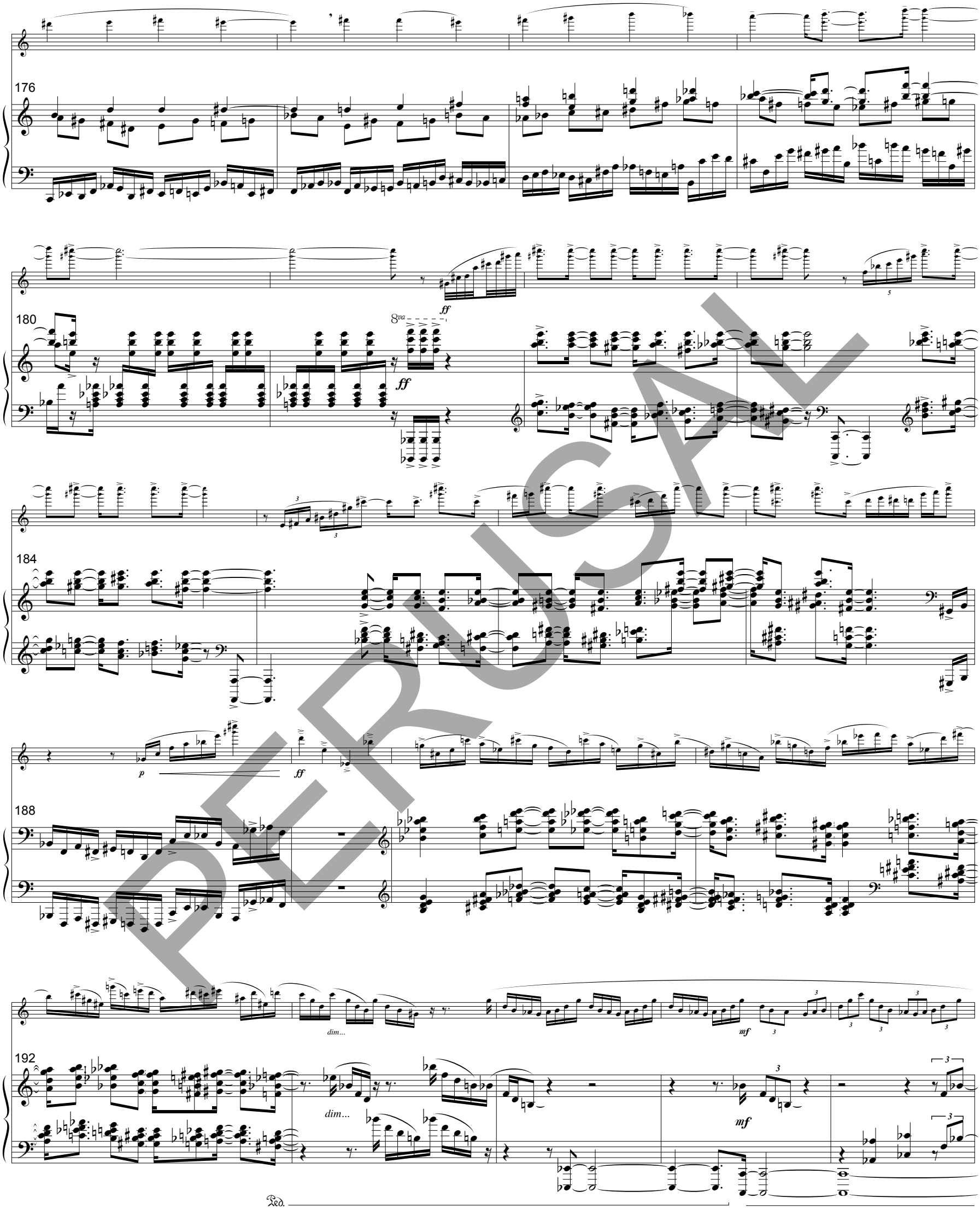
151

Ped.

PROOF


156
160
164
168
172
mf
f
p
8va
(8va)
pp
♩=100
8vb
non stac.
mp
cantabile
cresc. poco a poco
(8vb)

PERUSAL



PERUSAL

=108 ff pp

197 201

=108 ff

II Reflections

=36 ritard... =46 ppp pp ppp p ppp p ppp p ppp timb. tr timb. tr

=36 poco rubato ten. ten. ritard... =46 5

mp p mp mf p

Ped.

poco rubato a tempo

mp pp p ppp p mp pp mp ppp p

7 a tempo 11

mp pp p mp dim.

ppp pp mp p niente p mp pp

12

pp p mp

8vb

poco ritard... a tempo

mf pp p ppp

poco ritard... a tempo

19 8va

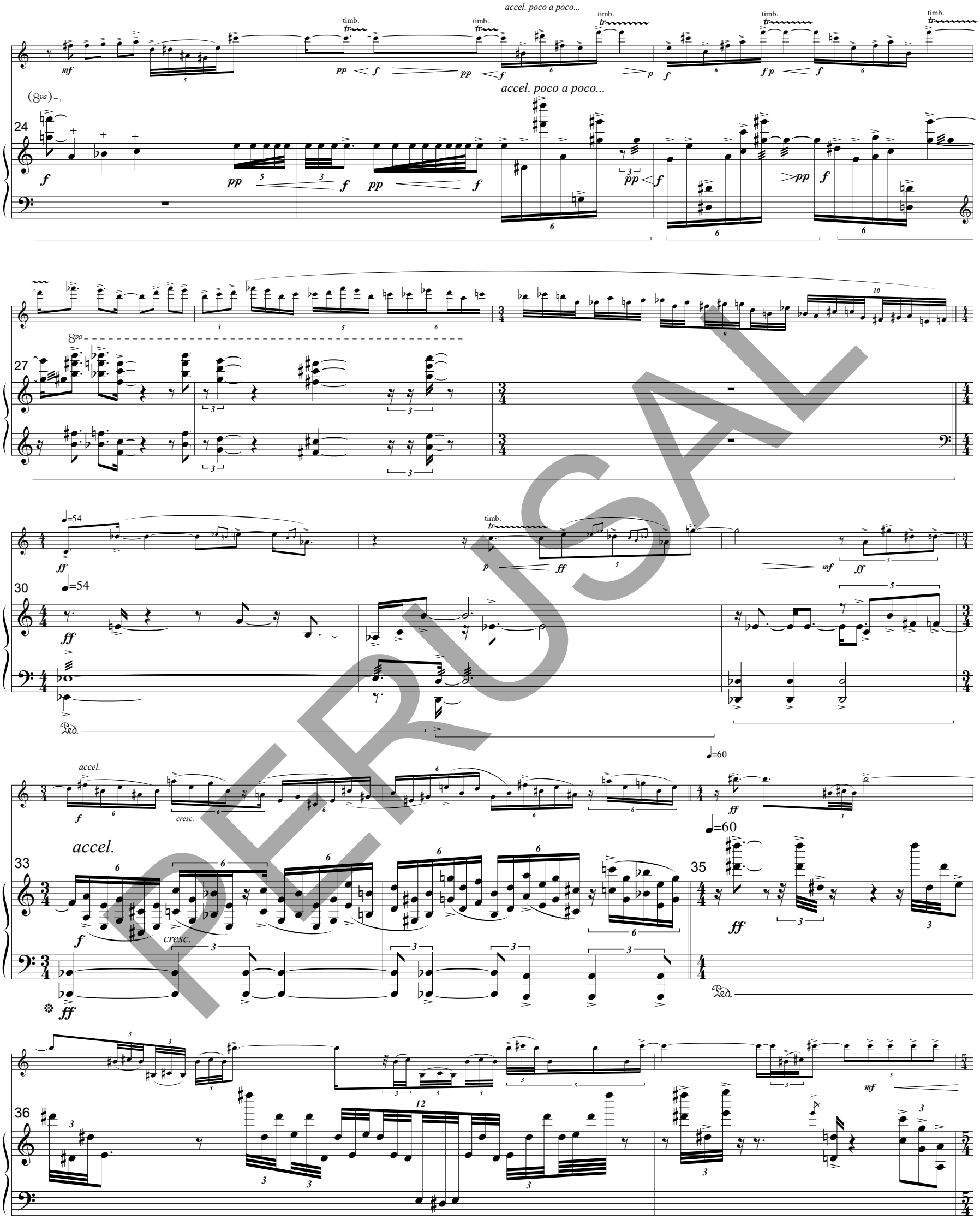
(mute string with fingertip)

mf p mp mp pp mp

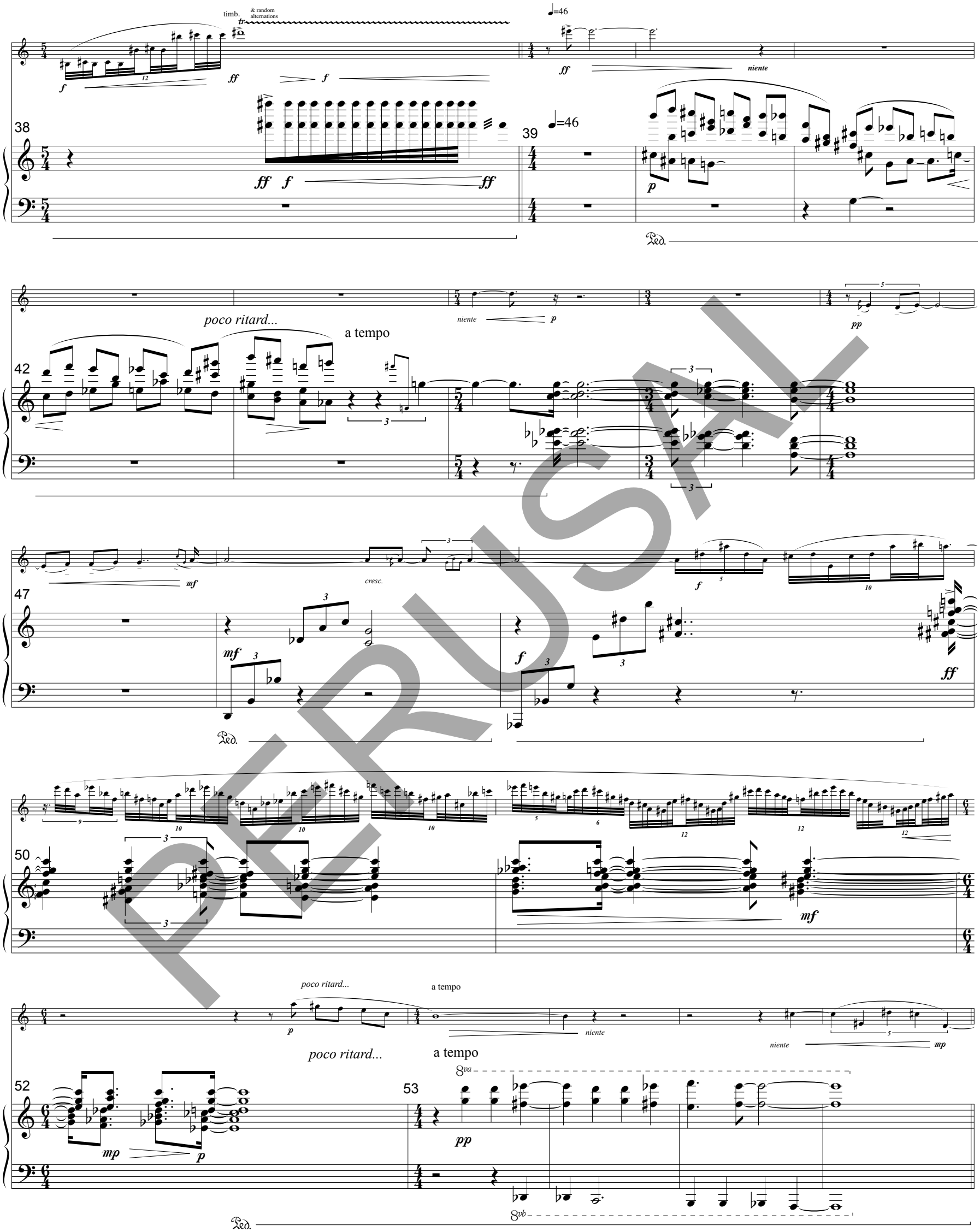
(8vb)

Ped.

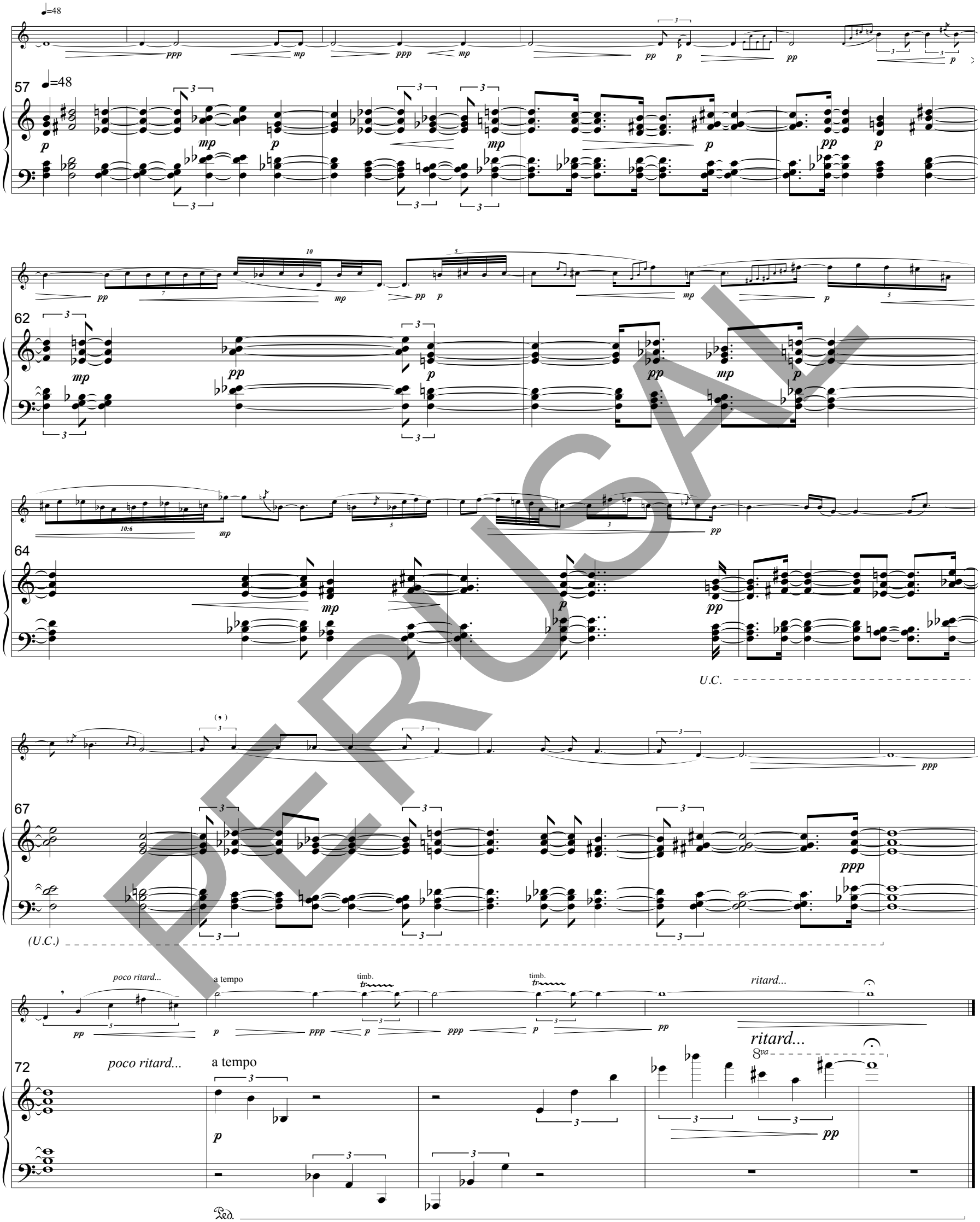
PERUSAL


accel. poco a poco...
timb.
accel. poco a poco...
8va
♩=54
♩=54
accel.
cresc.
accel.
cresc.
♩=60
♩=60

PERUSAL


timb.
& random alternations
38
39
niente
poco ritard...
a tempo
42
47
cresc.
50
52
53
8va
8vb

PERUSAL

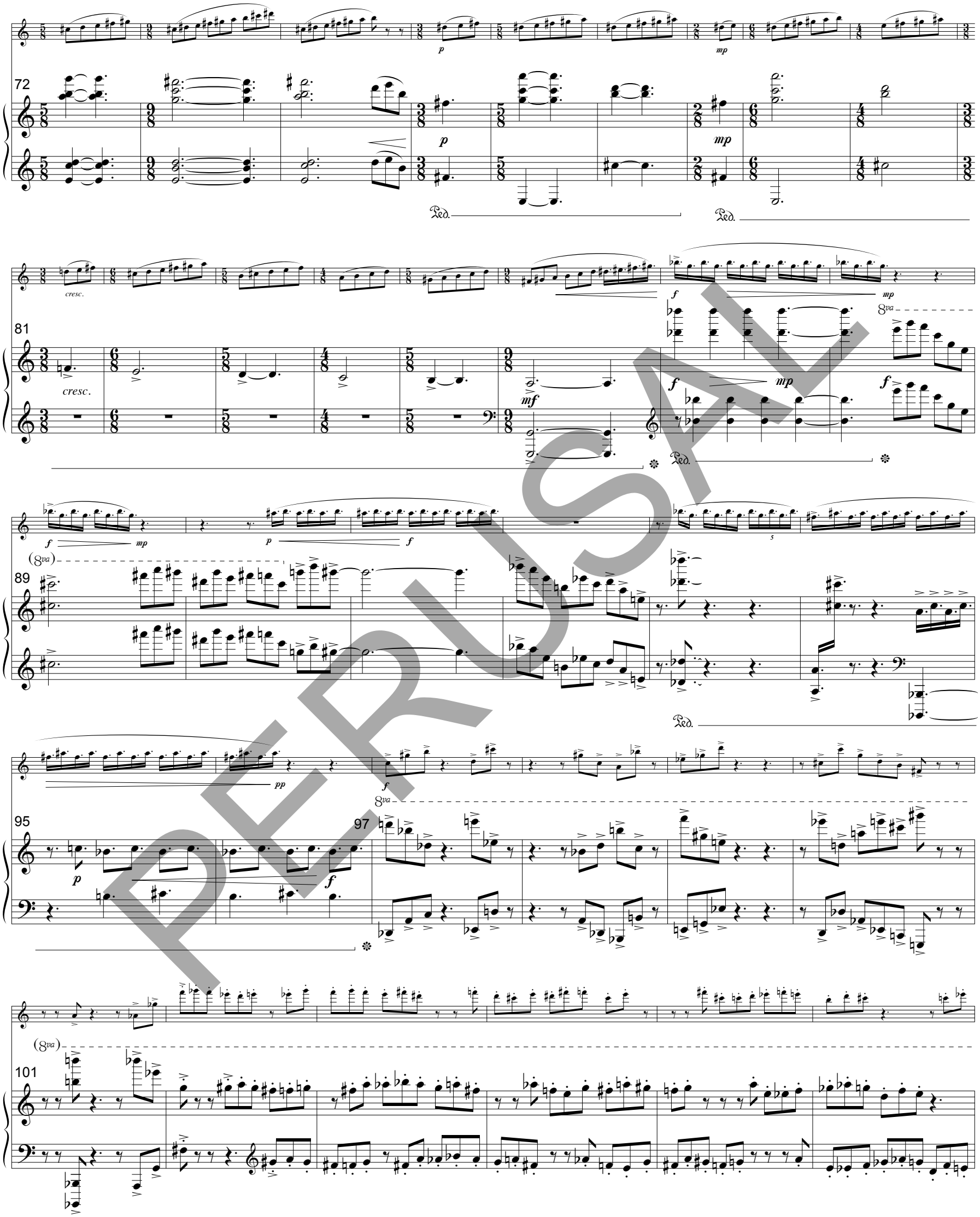

♩=48
57
62
64
U.C.
67
(U.C.)
poco ritard...
a tempo
timb.
ritard...
72
poco ritard...
a tempo
ritard...
8va
Ped.

PERUSAL

III Reverberations

PERUSAL

PERUSAL



PERUSAL

107

(8va)

loco

pp sub.

(f)

pp

111

f

f

113

118

120

125

tr

ff

ff

127

niente

mf

p

8vb

134

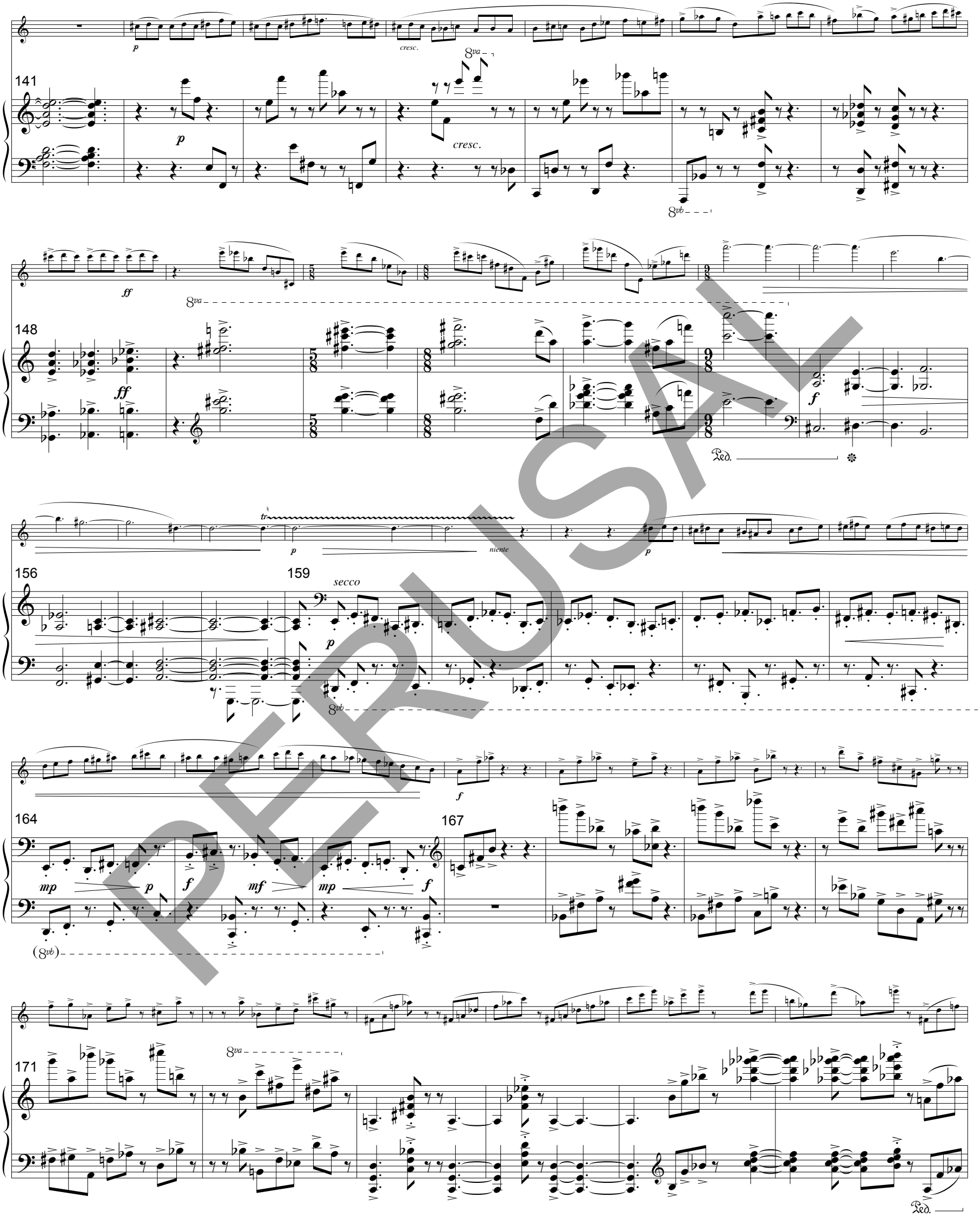
135

f

p

(8vb)

PERUSAL



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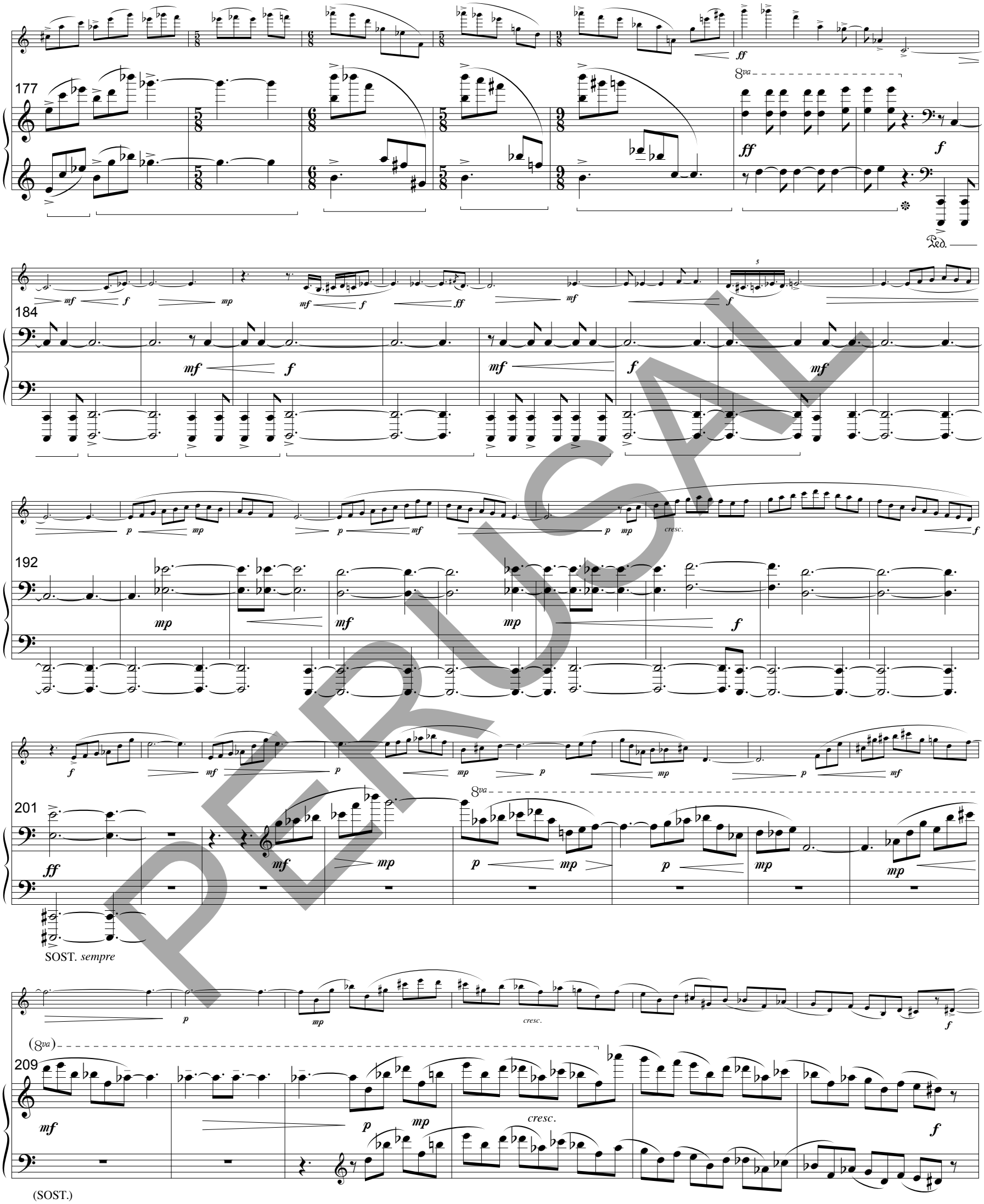

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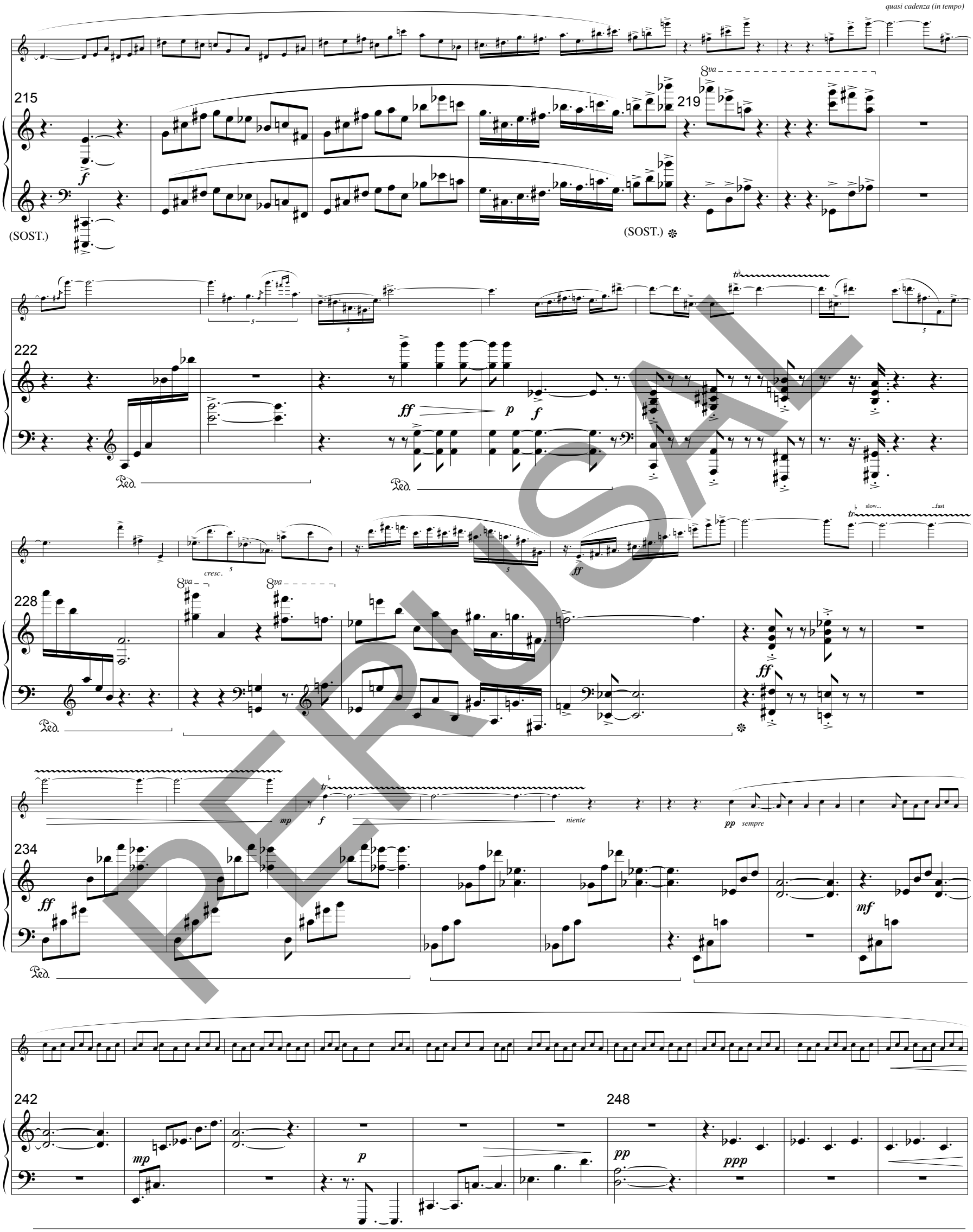
quasi cadenza (in tempo)
215
(SOST.)
219
(SOST.)
222
Ped.
Ped.
228
cresc.
8va
8va
slow...
...fast
Ped.
234
mp
f
niente
pp
sempre
Ped.
242
mp
p
248
pp
ppp

PERUSAL

accel. poco a poco

p pp pp

cresc. poco a poco

accel. poco a poco

8va

252

pp

8va

cresc. poco a poco

Ped.

♩=168

f

(8va)

259

(8va)

♩=168

262

f

tr

p

ff

266

8va

ff

Ped.

272

276

5

mp mf pp

279

8va

loco

ff mf p mf p mp p

(catch some resonance from arpeggio)

Ped. SOST. Ped.

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