

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: abacbacbayxbaycbzxyzxyz. 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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**Sonata for Alto Saxophone and Piano**

(1995)

**I Arabesque**

DAVID DZUBAY

(b. 1964)

**I Arabesque**

1 *f* *trill* *trill*

2 *f* *trill* *trill*

3 *ff* *trill* *trill*

4 *ff* *trill* *trill*

5 *ff* *trill* *trill*

6 *ff* *trill* *trill*

7 *ff* *trill* *trill*

8 *ff* *trill* *trill*

9 *ff* *trill* *trill*

10 *ff* *trill* *trill*

11 *ff* *trill* *trill*

12 *ff* *trill* *trill*

13 *ff* *trill* *trill*

14 *ff* *trill* *trill*

15 *ff* *trill* *trill*

16 *ff* *trill* *trill*

(SOST.) *pp dolce* *pp dolce*

The image shows a page of sheet music for piano, page 10. The music is arranged in four staves. The top staff uses treble clef, the second staff bass clef, the third staff treble clef, and the bottom staff bass clef. The key signature changes frequently, indicated by sharp and flat symbols. Various dynamics are marked throughout the page, including *p*, *mp*, *mf*, *f*, *loc* (loco), *poco cresc.*, *cresc. poco a poco*, *tr* (trill), and *8va* (octave up). Articulation marks like dots and dashes are also present. Performance instructions like *(SOST.)* and *\* (SOST.)* appear in parentheses. The page number 10 is located at the top left of the first staff. Measures 23 through 42 are shown, with measure 23 starting with a dynamic of *p*. Measure 29 begins with *d=88*. Measure 34 starts with *f*. Measure 38 starts with *(cresc.)*. Measure 42 starts with *(8va)*.

46                          47                          48  


49                          50                          51  
 52                          53                          54  
 55                          56                          57  
 58                          59                          60  
 61                          62                          63  
 64                          65                          66

Measures 46-66 of an Alto Saxophone Sonata score. The score consists of two staves: Treble and Bass. The key signature changes frequently, including sections with no sharps or flats, and sections with one sharp or one flat. Measure 46 starts with a bass note followed by a treble note. Measures 47-50 show a series of eighth-note patterns. Measures 51-54 feature sixteenth-note patterns. Measures 55-58 show eighth-note patterns. Measures 59-62 show sixteenth-note patterns. Measures 63-66 show eighth-note patterns. Various dynamics are indicated throughout, such as *p*, *f*, *mf*, *mp*, *cresc.*, and *ff*. Measure 66 concludes with a *Rit.* instruction.

5 *tr.* = 61  
*dim. poco a poco* *mf* *mp*  
 69 *p* *70* *f* *mf* *p* *8vb*  
 80 *mf* *p* *mf* *f* *p* *p* *mp* *p* *mp*  
 92 *p* *mf* *dim.*  
*Red.*  
 106 *niente* *f* *mf* *f* *mf* *f* *mf* *f*  
*p secco* *8vb* *Red.* *Red.*  
 114 *f p* *f* *dim. poco a poco*  
*f p* *f* *f*

niente

126 *secco*

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

*8vb*

135 *f*

*(8vb)* *Reo.*

*92* *92*

142 *146* *Reo.*

*dim...*

147 *dim...*

*trill* *trill* *trill* *trill* *trill* *trill* *trill* *trill*

151 *3* *3* *3* *6* *6* *p* *pp* *3* *f*

*pp* *3* *3* *3*

*Reo.* \*

Musical score for orchestra and piano, page 156-172. The score consists of ten staves of music. The top two staves are for the piano (treble and bass clef), followed by six staves for the orchestra (two violins, viola, cello/bass, double bass, and piano). The score includes dynamic markings such as *mf*, *f*, *p*, *pp*, *cantabile*, *mp*, *cresc. poco a poco*, and tempo changes like *100*. The score is heavily annotated with a large, semi-transparent 'COPY' watermark.

176

180

184

188

192

*dim...*

*mf*

*3*

*dim...*

*mf*

*3*

*3*

*Red.*

## II Reflections

Musical score for orchestra and piano, page 12, measures 24-36. The score consists of six staves. Measures 24-26 show woodwind entries with dynamic markings like *p*, *pp*, *f*, and *accel. poco a poco...*. Measures 27-30 feature brass and woodwind sections with complex rhythmic patterns and dynamics including *ff* and *mf*. Measures 31-35 show a continuation of the brass section with *cresc.* and *ff* markings. Measure 36 concludes the section with a final dynamic of *mf*.

38

39

40

42

43

44

45

46

47

48

49

50

51

52

53

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

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

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

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

67      *p*      *pp*      *p*      *pp*      *p*      *pp*      *p*      *pp*      *p*      *pp*      *p*

72      *p*      *p*

*poco ritard...*      *a tempo*      *timb.*      *timb.*      *ritard...*      *ritard...*      *ritard...*      *ritard...*

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

*p*      *p*

*ped.*      *8va*      *pp*

### III Reverberations

14

*p.*

*f.*

*pp*

*f.*

*pp sub.*

*f.*

*mp*

*p.*

*niente*

*pp*

*dim.*

*pp*

*mf*

*pp*

*pp*

*(pp)*

*ff*

A page from a musical score for orchestra and piano. The score consists of six systems of music, each with multiple staves. The instruments include strings, woodwinds, brass, and percussion. The music is written in various keys and time signatures, with frequent changes in dynamics such as *p*, *mf*, *f*, *pp*, and *cresc.*. The score is annotated with performance instructions like "Redo." and "ff". A large, semi-transparent watermark reading "DRAFT" is overlaid across the page.



72

$\text{p}$        $\text{mp}$

81

$\text{cresc.}$        $\text{mf}$        $\text{f}$        $\text{mp}$        $\text{f}$

89

$\text{f}$        $\text{mp}$        $\text{p}$        $\text{f}$

95

$\text{p}$        $\text{f}$

97

$\text{pp}$        $\text{f}$        $\text{8va}$

101

$\text{(8va)}$

Alto Saxophone Sonata - page 14

107 (8va) - - - - - loco  
 (f) 5 pp 111 f

113 118

ff 120 125

niente 127

f 134 135 (8vb) - - - - -

A musical score page featuring six staves of music for orchestra and piano. The score includes dynamic markings such as *p*, *cresc.*, *ff*, *secco*, *niente*, *f*, and *8va*. Articulation marks like *tr.* and *mp* are also present. Performance instructions include *sforzando* (sf), *ritardando* (Rit.), *tempo rubato* (tempo rub.), and *riten.* (rit.). The page number 141 is at the top left, and measure numbers 141, 148, 156, 159, 164, 167, and 171 are indicated along the left margin. A large diagonal watermark reading "DRAFT" is overlaid across the page.

177

ff

8va

f

184

mf

f

ff

mf

f

192

mp

mf

mp

f

p

mp

cresc.

f

201

ff

mf

mp

p

mp

p

mp

8va

mp

SOST. sempre

p

mp

cresc.

f

(8va)

209

mf

p

mp

cresc.

f

(SOST.)



Sheet music for piano, page 10, measures 252-289. The music is in 4/4 time and consists of six staves. Measure 252 starts with a dynamic *p* and includes performance instructions: *accel. poco a poco*, *8va*, *pp*, *cresc. poco a poco*, *accel. poco a poco*. Measures 253-256 show a continuation of the melodic line with dynamics *pp* and *cresc. poco a poco*. Measure 257 begins with *8va* and *pp*, followed by *Red.* Measure 258 starts with *8va* and *pp*, followed by *Red.* Measures 259-262 continue with *8va* and *pp*, followed by *Red.* Measure 263 starts with *f* and *262*, followed by *Red.* Measures 264-266 show a transition with dynamics *p*, *ff*, and *Red.* Measures 267-271 continue with *ff* and *Red.* Measures 272-275 show a continuation of the melodic line with *ff* and *Red.* Measure 276 starts with *5* and *Red.* Measures 277-279 continue with *5* and *Red.* Measure 280 starts with *8va* and *loco*, followed by *4*, *ff*, *mf*, *p*, *mf*, *p*, *mp*, *p*, *pp*, and *Red.* The instruction "(catch some resonance from arpeggio) SOST." is written below the staff.

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