

Girtain (2020)

First Sonata

Violin and Piano

G I R T A I N

F I R S T S O N A T A

for Violin and Piano

EDGAR GIRTAIN

FIRST SONATA

In G Major
for Violin and Piano

Duration: 21 minutes

www.edgarfgirtainiv.com

Introduction

Any composer fumbling into writing a violin sonata in the year 2020 is either recklessly naïve, or hopelessly self-conscious. Perhaps I'm both. This sonata is not only my first major work for solo instrument and piano (surprising, given the dozens of works to my name) but also contains some of the most technically ambitious writing I've managed in this style to date. Until now I've written most of my major works in safe, obscure genres (women's chorus, non-traditional chamber combinations), and most of my piecemeal works in the more exposed, common genres: orchestra, and works for solo instruments and piano. This is partly a response to the needs of the moment—I tend to write where music is needed—and partly because these genres are already brimming with masterpieces by some of the greatest minds to have ever graced music. After all, what could I possibly contribute to this repertoire? Does the world really need yet another violin sonata? Why dedicate my time to a genre that was in its prime 100 years ago? Indeed, today's world calls for an expansion of musical space, not continued reexamination of the extant. Therefore, a work like this one begins thus: with much trepidation, fraught with implicit comparison to the canonic staples, and laden with the technical difficulties demanded by the genre.

In addition to the aforementioned difficulties, there can be no doubt that this music is, if not outright conservative, at least in dialogue with the past. This fact should imply a host of problems for a 21st century composer, ranging from the philosophical, to the technical, to the moral. But for me, it mostly doesn't. My musical life, if not oddly historical, is in many ways similar to the kinds of lives that created historical music: I perform, conduct, teach, and compose for practical reasons often in addition to artistic ones, and more frequently work with amateurs than professionals. Much of my time is quite practically dedicated to other peoples' music, most of which fits comfortably under

Introduction

Cualquier compositor que intente escribir una sonata para violín en el año 2020 es imprudentemente ingenuo o desesperadamente consciente de sí mismo. Quizás soy ambos. Esta sonata no es solo mi primera obra importante para instrumento solista y piano (sorprendente, dada las decenas de obras a mi nombre) sino que también contiene algo de la música técnicamente más ambiciosa que he logrado en este estilo hasta la fecha. Hasta ahora, he escrito la mayoría de mis obras grandes en géneros ocultos y seguros (coro de mujeres, combinaciones de cámara no tradicionales), y la mayoría de mis obras ligeras en los géneros más expuestos y comunes: orquesta y obras para instrumentos solistas y piano. Esto es en parte una respuesta a las necesidades del momento (tiendo a escribir donde se necesita música) y en parte porque estos géneros ya están llenos de obras maestras de algunas de las mentes más grandes que alguna vez hayan adornado la música. Entonces, ¿qué podría contribuir a este repertorio? ¿El mundo realmente necesita otra sonata para violín y piano? ¿Por qué dedicar mi tiempo a un género que estaba en su apogeo hace 100 años? De hecho, el mundo de hoy exige una expansión del espacio musical, no un reexamen continuo de lo existente. Por lo tanto, una obra como esta comienza así: con mucha inquietud, cargada de comparación implícita con las obras canónicas y llena de las dificultades técnicas exigidas por el género.

Además de las dificultades ya mencionadas, no cabe duda de que esta música es, si no totalmente conservadora, al menos en diálogo con el pasado. Este hecho debería implicar una serie de problemas para un compositor del siglo XXI, que van desde lo filosófico, lo técnico y lo moral. Pero para mí, en su mayoría no lo hace. Mi vida musical, si no extrañamente histórica, es en muchos aspectos similar al tipo de vida que creó la música histórica: interpreto, dirijo, enseño y compongo por razones prácticas, a menudo además de artísticas, y con mayor frecuencia trabajo con aficionados que profesionales. Gran parte de mi tiempo está prácticamente dedicado a la música de otras personas, la mayoría de las cuales se adapta cómodamente a de la música de "práctica común".

that rubric of what we call “common practice” music. And while I coincidentally reject a positivist view of human knowledge in favor of a more relativist one, the fact is, for better or worse, historical music is mostly as contemporary and relevant to me and my world as it was in the day it was written.

Though I don’t always warmly embrace music of the common practice period, given the natural limitations of the two instruments at hand and my practical experiences with them, the length of music that needed to be written, and the extraordinary abilities of Emmanuele, for whom I was fortunate enough to write this work, the use of certain kinds of established figurations in the violin and piano writing were at times unavoidable—and even pleasantly fruitful. While I have not explicitly striven to individualistically assert something necessarily of myself with this work, I have certainly aimed to express ideas that I perceive no one else has until this moment, in the most novel and engaging way I can, and with constant care to be as clear and transparent in my handling of those ideas as possible.

While I will leave the meaning of the ideas and the relationships between them for the musician and listener to interpret, I imagine that some clarification of the organization of the work could be useful. Therefore:

About this work

This sonata is organized into four main sections as follows:

I

II

III

IV

A | B Development → C | B | C → Development and Recapitulation → D | D | D | Conclusion

Y aunque resulta que generalmente rechazo una visión positivista del conocimiento humano a favor de una más relativista, el hecho es que, para bien o para mal, la música histórica es principalmente tan contemporánea y relevante para mí y mi mundo como lo fue en el mundo el día que fue escrito.

Aunque no siempre abrazo calurosamente la música del período de práctica común, dadas las limitaciones naturales de los dos instrumentos disponibles y mis experiencias prácticas con ellos, la duración de la música que necesitaba ser escrita, y las habilidades extraordinarias de Emmanuele, para quien tuve la suerte de escribir esta obra, el uso de ciertas figuraciones establecidas en la música de violín y piano fue a veces inevitable e incluso agradablemente fructífero. Si bien no me he esforzado explícitamente por afirmar algo necesariamente de mí mismo con esta obra, ciertamente he tratado de expresar ideas que percibo que nadie más ha tenido hasta este momento, de una manera novedosa y atractiva, y con el cuidado constante de ser tan claro y transparente en mi manejo de esas ideas como sea posible.

Si bien dejaré el significado de las ideas y las relaciones entre ellas para que el músico y el oyente las interpreten, imagino que alguna aclaración de la organización de la obra podría ser útil. Por lo tanto:

Acerca de la obra

Esta sonata se organiza en cuatro partes principales de la siguiente manera:

These four principal sections are each connected via three transitions, and bookended with a coda and introduction. The effect is one of continuously flowing, uninterrupted musical thought.

As to the material within each movement, the first and third closely correspond to each other, working the same arpeggiated material from bar 1, while movements II and IV deal mostly with complimentary material that moves by step. In this way the movements correspond to each other in a way that weaves unity with variety.

At the conclusion of the first movement, a listener well-versed in the sonata tradition should be expecting a return of the exposition material; the start of the development section is clearly marked by a change in character with the quickly rolling piano chords, and follows a traditional masculine/feminine thematic pair. However, at precisely this point of heightened expectation, I play a formal gambit: the expected return of the principal material at the recapitulation is delayed, and the music takes what I hope will be perceived as a surprising leap into the deep end of the second movement.

The main material of the second movement surrounds a developmental section of the first movement's "feminine" material, and has painful, shaded character. The theme presented as a kind of interrupted theme with variation, first as an aching melody in the violin over block chordal accompaniment, and later in the piano while the violin performs virtuosic embellished diminutions over the original theme, now in the piano.

Following the suspenseful transition starting the third movement, the return of the exposition material from the first movement in bar 19 should sound at once welcome, and disorienting: Is this the third movement, a recall or previous material, or have we been in the first movement this whole time? Said material

Estas cuatro secciones principales están conectadas a través de tres transiciones, y están rodeadas de una coda y una introducción. El efecto es uno de pensamiento musical continuo e ininterrumpido.

En cuanto al material dentro de cada movimiento, el primero y el tercero se corresponden estrechamente entre sí, trabajando el mismo material arpegiado del compás 1, mientras que los movimientos II y IV tratan principalmente con material complementario que se mueve en segundos. De esta manera, los movimientos se corresponden entre sí de una manera que entrelaza la unidad con la variedad.

Al concluir el primer movimiento, un oyente bien versado en la tradición de la sonata debería esperar el regreso del material de exposición; El comienzo de la sección de desarrollo está claramente marcado por un cambio de carácter con los acordes de piano que se undulan rápidamente, y sigue un par temático masculino / femenino tradicional. Sin embargo, precisamente en este punto de mayor expectativa, juego un gambito formal: el retorno esperado del material principal a la recapitulación se retrasa, y la música toma lo que espero se perciba como un salto sorprendente hacia el segundo movimiento.

El material principal del segundo movimiento rodea una sección de desarrollo del material "femenino" del primer movimiento, y tiene un carácter doloroso y sombrío. El tema se presenta como una especie de tema interrumpido con variación, primero como una melodía dolorosa en el violín sobre el acompañamiento cordal en bloque, y luego en el piano mientras el violín realiza disminuciones embellecidas virtuosas sobre el tema original, ahora en el piano.

Después de la transición de suspenso que comienza el tercer movimiento, el regreso del material de exposición del primer movimiento en el compás 19 debe sonar a la vez bienvenido y desorientador: ¿Es este el tercer movimiento, un retiro o material anterior, o hemos estado en el primer movimiento todo este tiempo? Dicho

continues to develop, reflecting the journey it has gone through up until this point. Yet in bar 67, instead of transitioning back to the feminine theme, the masculine theme affirmatively reasserts itself. The absence of the feminine theme in the recapitulatory third movement is counterbalanced by its developmental restatement in the second.

The final movement's is perhaps the most unlike the other three. Partly because it is brilliant, fast music in a bewildering stream of mixed meters, and partly because, typical of my music, it blends an eclectic mix of punk-rock, minimalist, and American folk music styles. It is in a kind of strophic song-form, with each strophe starting with an outburst of sixteenth notes in the dorian mode, and then passing through a sequence of thematic material *moto perpetuo*, and terminating in an emotionally light, exuberant, chorus tune. As the tension ratchets up to its highest point, the sonata theme from the first movement makes one final, conclusive appearance, and the work closes with a grand, brilliant finish.

About the Composer

Edgar Girtain (b. 1988) is originally from the United States. His formal training began at Ithaca college, and continued later at Rutgers University, where he earned a bachelor's degree in Music Education and a master's degree in Composition and Music Theory.

Between 2012 and 2016 he worked as a freelance musician around New York, teaching in public schools and holding an organist's post at an Episcopal Church in Allendale, New Jersey. In 2017 he relocated to Puerto Montt, Chile to teach at the private K-12 "American School."

Since 2019 he has been pursuing a PhD with David Felder at SUNY Buffalo while simultaneously directing the art department of the Universidad Austral de Chile's Puerto Montt Campus. Learn more at www.edgarfgirtainiv.com

material continúa desarrollándose, reflejando el viaje que ha recorrido hasta este punto. Sin embargo, en el compás 67, en lugar de regresar al tema femenino, el tema masculino se reafirma afirmativamente. La ausencia del tema femenino en el tercer movimiento recapitulativo es contrarrestada por su reformulación del desarrollo en el segundo.

El movimiento final es quizás el más diferente a los otros tres. En parte porque es una música brillante y rápida en una desconcertante secuencia de métricas mixtas, y en parte porque, típica de mi música, combina una mezcla ecléctica de estilos de música punk-rock, minimalista y folk estadounidense. Está en una especie de canción estrófica, con cada estrofa comenzando con una explosión de semicorcheas en el modo dórico, y luego pasando por una secuencia de material temático *moto perpetuo*, y terminando en una melodía de coro emocionalmente exuberante y ligera. A medida que la tensión aumenta hasta su punto más alto, el tema de la sonata del primer movimiento hace una aparición final y concluyente, y la obra se cierra con un gran y brillante acabado.

Acerca del Compositor

Edgar Girtain (n. 1988) es originario de los Estados Unidos. Su entrenamiento formal comenzó en la Universidad de Ithaca, y continuó más tarde en la Universidad de Rutgers, donde obtuvo una licenciatura en Educación Musical y una maestría en Composición y Teoría de la Música.

Entre 2012 y 2016 trabajó como músico independiente en Nueva York, enseñando en escuelas públicas y ocupando el puesto de organista en una Iglesia Episcopal en Allendale, Nueva Jersey. En 2017 se mudó a Puerto Montt, Chile, para enseñar en la "American School", un colegio particular.

Desde 2019 ha realizado un doctorado con David Felder en SUNY Buffalo mientras dirige simultáneamente la Casa de Las Artes por la Universidad Austral de Chile, sede Puerto Montt. Más información en www.edgarfgirtainiv.com

for Emmanuele Baldini
SONATA

EDGAR F GIRTAIN IV (b. 1988)

Allegro non troppo

22

B

pp *crystalline*

27

rall. - - - - - *a tempo*

mp *cantabile*

32

36

C

cresc.

40 *accel.*
cresc.

44 *ff affetuoso* *f*

48 *f*

51 *f*

54 *rall.*

f *p*

rall.

p

58 *meno mosso; dream-like* *rit.*

meno mosso; dream-like *rit.*

p *molto dolce*

meno mosso; dream-like *rit.*

pp

Red *

61 *a tempo* *rit.* *a tempo*

a tempo *rit.* *a tempo*

a tempo *rit.* *a tempo*

64 *rit.* *a tempo*

rit. *a tempo*

rit. *a tempo*

3

67 *rit.* *a tempo* *rit.*

rit.

a tempo

rit.

70 *a tempo*

cresc.

a tempo

a tempo

73 *rit.*

rit.

rit.

76 *a tempo*

a tempo

pp una corda

pp una corda

79

rit. a tempo rit. a tempo rit.

p
molto dolce
a tempo

rit. a tempo rit.

tres corda
molto rubato
dolce

82

a tempo rit. a tempo

a tempo rit. a tempo

85

p *pp* *f* *molto cantabile*

rall. a tempo

rall. a tempo

88

90

p dim.

D

92

rall.

l.h.

l.h. *rall.*

pp soto voce

E *a tempo*

pp

E *a tempo*

ppp *cresc.*

Red.

*

100

fp

Red.

*

102

fp *ff molto espress.*

104

f

106

108

111

F
tremolo sempre

F^p

p

114

117

120

II.

Achingly Slow ♩=50

ord. IV

rit.

Achingly Slow ♩=50 **pp** *molto espressivo e cantabile*

pppp

rit.

cresc. poco a poco
a tempo *rit.* *a tempo* *rit.* *a tempo* *rit.*

cresc. poco a poco
a tempo *rit.* *a tempo* *rit.* *a tempo* *rit.*

ff *espressissimo* *dim.*
a tempo *rit.* *a tempo* *rit.* *a tempo* *a tempo rit.* *a tempo* *rit.*

ff *dim.*

a tempo *rit.* *misterioso* (♩=80)
a tempo *rit.* *misterioso* (♩=80)
pp
con rubato

pizz. *arco* *p* *cresc. poco a poco*
con rubato *p* *cresc. poco a poco*

18 *molto rall.* *a tempo*

affetuoso *ff molto espress.*

molto rall. *a tempo*

21

23 *rit.*

rit.

25 *p dolce*

p dolce *rall.*

rall.

G *a tempo*
pizz. arco⁶

30 *rit...*
pp *molto dolce*
6
rit...
3 3

33 *accel.* *rall.* *accel.* *rall.*
pp *ad lib.*
rit. *

35 *accel.* *rall.*
accel. *rall.*

36 *accel.* *rall.* IV

37 *molto rall.* *Tempo I* (♩=50) *mp* *pppp*

39 *rit.* *a tempo* *p* *molto espress.* *cresc.* *6* *rit.*

41 *a tempo* *rit.* *a tempo* *rit.* *a tempo* *rit.* *a tempo* *rit.* *ff* *a tempo* *rit.* *ff* *espressissimo*

a tempo *rit.* *a tempo* *rit.* *a tempo*

45

a tempo *rit.* *a tempo* *rit.* *a tempo* *rit.*

loco

a tempo *rit.* *a tempo*

48

a tempo *rit.* *a tempo*

sempre ff

molto rall.

51

molto rall.

53

pesante

attaca

III.

1

Andante

p cantabile

rall...

a tempo

tremolo sempre

pp sempre. misterioso.

pp sempre. misterioso.

*

7

12

ord. rit. Allegro non troppo

18 *mp cantabile*

rit. Allegro non troppo

p

23

decresc.

28

pp cristalline

pp cristalline

34

rall. H

pp

3

rall. H

pp

3

6

38

42

46

51

55

ff affetuoso

f

ff affetuoso

59

f

f

f

f

62

f

f

f

65

K

f

ff victoriously

V

V

V

V

69

sf

73

ff *poco rall.*
molto espress.
ff *poco rall.*
sotto

79

poco meno mosso.
p *poco meno mosso.*
Red. *

81

sp.
sim.

Musical score for measures 83-88. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features flowing eighth-note passages in the upper staves and a steady eighth-note accompaniment in the bass staff.

M
tremolo sempre

p

M

p *f*

Musical score for measures 89-92. The system consists of three staves. The top staff has a treble clef and contains a tremolo passage marked 'M tremolo sempre' and 'p'. The grand staff below has a treble and bass clef. The bass staff has a tremolo accompaniment marked 'M' and 'p'. The right-hand part of the grand staff has a melodic line that becomes more active in the final measure, marked 'f'. A 'v' symbol is present at the bottom of the grand staff.

89

N

N

f

Red

Musical score for measures 93-98. The system consists of three staves. The top staff has a treble clef and contains a melodic line with a 'rall.' marking. The grand staff below has a treble and bass clef. The bass staff has a tremolo accompaniment. The right-hand part of the grand staff has a melodic line with a 'molto rall.' marking and a 'pp' dynamic. A 'v' symbol is present at the bottom of the grand staff.

93

rall.
morendo

rall.
morendo

molto rall.
pp

molto rall.
ffz

Red

Musical score for measures 99-104. The system consists of three staves. The top staff has a treble clef and contains a melodic line with a 'rall.' marking and a 'morendo' dynamic. The grand staff below has a treble and bass clef. The bass staff has a tremolo accompaniment with a 'rall.' marking and a 'morendo' dynamic. The right-hand part of the grand staff has a melodic line with a 'molto rall.' marking and a 'pp' dynamic. The final measure has a 'molto rall.' marking and a 'ffz' dynamic. A 'v' symbol is present at the bottom of the grand staff.

99 Allegro accel.

Allegro *p* *mp* *cresc.* *accel.*

*

103 ord. *atacca* *atacca*

ord. *atacca* *atacca*

IV.

1 Allegro molto vivace *f* *pizz.* *f*

Allegro molto vivace *f* *pizz.* *f*

6 arco spic. *sfz* *f* *pp cresc.*

arco spic. *sfz* *f* *pp cresc.*

13

sf sf pp f

16

fp P decresc.

23

dolce dolce

29

Q Q pp cresc. poco a poco

34

p cresc. poco a poco

39

f *decresc.*

45

R

R

p *cresc.*

p *cresc.*

arco

53

p *cresc.*

p *cresc.*

p *cresc.*

pizz. arco

61

mf *cresc.*

mf *cresc.*

p

pizz. arco

70

p

arco

79

87

91

98

104

109

V

V

p

pizz.

114

arco

pizz.

arco

pizz. arco

119

pizz.

arco

pizz.

arco

125

W

W

p

pizz.

arco

133

pizz.

arco

8va

141

pizz. X
mp

(8) X
pp

149

156

arco *f* *pizz.* arco *pizz.* arco

Y

162

fp *fp* *fp*

168

ff *Z*

174

AA *arco* *p cresc.*

AA *p cresc.*

182

f *sp*

f *sp*

193

f

f

218

dolce *sff* *ff* *ff*

dolce *sff* *ff*

225

ff *ff* *ff* *fff*

tremolo sempre

231

ord. *ff pesante* *pp* *ff*

237

fff *fff*

241

VI VI VI VI VI V IV IV IV IV

ff

fp *ff*

3 3 3 3

vcl. vcl. vcl.

Detailed description: This musical score covers measures 241 to 244. Measure 241 features a violin line with sixteenth-note runs and a piano accompaniment of dotted quarter notes. Measure 242 continues the violin line with sixteenth-note runs and piano accompaniment. Measure 243 is the start of a new section, marked *fp*, with a violin line of sixteenth-note triplets and a piano accompaniment of sixteenth-note triplets. Measure 244 concludes the section with a violin line of sixteenth-note runs and a piano accompaniment of sixteenth-note runs, marked *ff*. The piece ends with a double bar line.

Violin

for Emmanuele Baldini
SONATA

EDGAR F GIRTAIN IV (b. 1988)

Allegro non troppo 10 *rall..*

A *a tempo*
mp cantabile

23 B
pp crystalline

rall.. - - - - *a tempo*

29
mp cantabile

35

C

cresc.

42 *accel..*

cresc.

45 *ff affetuoso* *>* *sf* *sf* *sf*

50 *sf* *sf* *sf* *sf*

V.S.

Violin

54 *rall..*

sf *p*

58 *meno mosso; dream-like* *rit.* *a tempo* *rit.*

p *molto dolce*

63 *a tempo* *rit.* *a tempo* *rit.*

p *molto dolce*

68 *a tempo* *rit.* *a tempo* *rit.*

p *molto dolce*

76 *a tempo* *rit.* *a tempo* *rit.* *a tempo* *rit.*

p *molto dolce*

82 *a tempo* *rit.* *a tempo* *rall..*

p *pp*

87 *a tempo*

f *molto cantabile*

D *rall..*

p dim.

E a tempo

pp

103 *ff molto espress.*

108

F tremolo sempre

p

115

118 *rall. morendo*

120 *molto rall.*

pp *attacca*

II.

Achingly Slow ♩=50

I Pno.

ord. IV rit.

pp molto espressivo e cantabile *

cres. poco a poco a tempo *rit.* *a tempo rit.* *a tempo rit.* *a tempo rit.* *a tempo rit.*

4

7 *a tempo rit.* *a tempo* *a tempo rit.* *a tempo rit.* *a tempo* *rit.*

ff espressissimo

dim.

V.S.

Violin

misterioso (♩=80)
pizz.

molto rall. .

14 arco
p con rubato cresc. poco a poco affettuoso

Musical staff 14-19: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff begins with a whole rest, followed by a quarter rest, then a series of eighth notes. A slur covers the notes from measure 15 to 19. Performance markings include 'arco', 'p con rubato', 'cresc. poco a poco', and 'affettuoso'. A 'pizz.' marking is present above the first measure.

a tempo

20 rit. rall..

Musical staff 20-25: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains sixteenth-note chords. Performance markings include 'a tempo', 'rit.', and 'rall..'. A hairpin symbol indicates a dynamic change to 'p dolce'.

a tempo

26 pizz. arco 6

Musical staff 26-29: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff begins with a whole rest, followed by a series of eighth notes. Performance markings include 'a tempo', 'pizz.', and 'arco 6'. A '6' marking is present above the notes in measure 29.

30 rit.. accel. rall. accel. rall. accel. rall.

Musical staff 30-35: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains sixteenth-note chords. Performance markings include 'pp molto dolce', 'rit..', and three instances of 'accel. rall.'. A '6' marking is present above the notes in measure 30.

36 accel. rall. IV molto rall. Tempo I (♩=50) rit.

Musical staff 36-39: Treble clef, key signature of one sharp (F#), 6/4 time signature. The staff contains a series of chords. Performance markings include 'accel. rall. IV', 'molto rall.', 'Tempo I (♩=50)', and 'rit.'. A 'b' marking is present below the notes in measure 36.

40 a tempo p molto espress. rit. cresc. 6

Musical staff 40-43: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains sixteenth-note chords. Performance markings include 'a tempo', 'p molto espress.', 'rit.', and 'cresc. 6'. A '6' marking is present above the notes in measure 40.

41 a tempo rit. a tempo rit. a tempo rit.

Musical staff 41-44: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains eighth-note chords. Performance markings include 'a tempo', 'rit.', and three instances of 'a tempo rit.'.

44 a tempo rit. a tempo rit. loco

Musical staff 44-47: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains sixteenth-note chords. Performance markings include 'a tempo', 'rit.', and three instances of 'a tempo rit.'. A 'loco' marking is present at the end. A '6' marking is present above the notes in measure 44.

46 a tempo rit. a tempo rit.

Musical staff 46-49: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains sixteenth-note chords. Performance markings include 'a tempo', 'rit.', and three instances of 'a tempo rit.'.

Violin

a tempo *rit.* *a tempo*

48 *sempre ff*

50

52 *molto rall.*

53 *pesante* *attacca*

Violin
III.

r **Andante** *rall.*

a tempo
tremolo sempre

pp sempre. misterioso.

ord. rit. **Allegro non troppo**

mp cantabile

pp *crystalline* *rall.*

H
pp 3

I
p *cresc. poco a poco*

poco accel.

ff *affetuoso* *sf* *sf* *sf*

J

sf *sf* *sf* *sf*

K

f

70

sf

L

ff *poco rall.*

poco meno mosso.

80

85

M tremolo sempre
p

88

N

rall..
morendo

molto rall.

Allegro

accel.

ord.

96

pp *cresc.* *atacca*

IV.

Allegro molto vivace

I

f *pizz.* *f*

8

Violin

7 **5** **O** arco spic.

sfp sf sf sf

14

pp f fp

P

decresc.

25

dolce

Q

p cresc. poco a poco

38

42

f decresc.

R

2

Violin

49 pizz. arco *p cresc.* pizz. arco *p cresc.*

57 pizz. arco *p cresc.* pizz. arco *mf cresc.*

63 pizz.

S

Violin

77 arco
p *v* *3*

Musical staff 77-85: Treble clef, starting with a 6/8 time signature. It features a melodic line with a triplet of eighth notes. Dynamics include *p* and *v* (accents). A fermata is placed over the triplet.

86 *pp* *f*

Musical staff 86-90: Treble clef, 2/4 time signature. It begins with a *pp* dynamic and a *f* dynamic. A fermata is placed over the first measure.

91 *p*

Musical staff 91-95: Treble clef, 2/4 time signature. It features a series of sixteenth-note patterns. Dynamics include *p*.

U *p dolce*

Musical staff 96-106: Treble clef, 2/4 time signature. It features a melodic line with slurs. Dynamics include *p dolce*. A fermata is placed over the final measure.

107 *V* *pizz.*

Musical staff 107-113: Treble clef, 2/4 time signature. It features a melodic line with slurs. Dynamics include *V* and *pizz.*

114 arco *pizz.* arco *pizz.* arco

Musical staff 114-118: Treble clef, 2/4 time signature. It features a series of sixteenth-note patterns. Dynamics include *arco*, *pizz.*, *arco*, *pizz.*, and *arco*.

119 *pizz.* arco *pizz.* arco

Musical staff 119-123: Treble clef, 2/4 time signature. It features a series of sixteenth-note patterns. Dynamics include *pizz.*, *arco*, *pizz.*, and *arco*.

124 W *p* *pizz.* arco

Musical staff 124-130: Treble clef, 2/4 time signature. It features a series of sixteenth-note patterns. Dynamics include *p*, *pizz.*, and *arco*. A fermata is placed over the final measure.

131 *pizz.*

Musical staff 131-137: Treble clef, 2/4 time signature. It features a series of sixteenth-note patterns. Dynamics include *pizz.*

138 arco *pizz.*

Musical staff 138-152: Treble clef, 2/4 time signature. It features a series of sixteenth-note patterns. Dynamics include *arco* and *pizz.*

X *mp*

Musical staff 153-157: Treble clef, 2/4 time signature. It features a melodic line with slurs. Dynamics include *mp*.

153 Y arco *f* *pizz.* arco

Musical staff 158-162: Treble clef, 2/4 time signature. It features a series of sixteenth-note patterns. Dynamics include *f*, *pizz.*, and *arco*.

Violin

160 pizz. arco

Musical staff 160-164: Treble clef, 3/4 time signature. Starts with a pizzicato (pizz.) instruction, then switches to arco. The music features a mix of eighth and sixteenth notes with various accidentals.

165

Musical staff 165-169: Treble clef, 3/4 time signature. Continues the melodic line with slurs and accents.

176

Musical staff 176-184: Treble clef, 3/4 time signature. Features a forte (ff) dynamic and a 'Z' marking above the staff.

185 AA arco p cresc.

Musical staff 185-194: Treble clef, 3/4 time signature. Includes the instruction 'AA arco' and 'p cresc.' (piano crescendo).

196 f sp f

Musical staff 196-201: Treble clef, 3/4 time signature. Dynamic markings include f, sp (sostenuto), and f.

202 p cresc. poco a poco rall.

Musical staff 202-208: Treble clef, 3/4 time signature. Includes 'p cresc. poco a poco' and 'rall.' (rallentando) markings.

209

Musical staff 209-212: Treble clef, 3/4 time signature. Features a forte (ff) dynamic.

Tempo I 213 dolce

Musical staff 213-219: Treble clef, 3/4 time signature. Marked 'Tempo I' and 'dolce' (dolce).

220

Musical staff 220-225: Treble clef, 3/4 time signature. Includes a second ending bracket and a forte (ff) dynamic.

220 ff

Musical staff 220-225: Treble clef, 3/4 time signature. Multiple forte (ff) dynamic markings.

Violin

tremolo sempre

227 *ff* *ff* ord. *ff pesante*

236 *fff*

240 *ff*

The image shows a violin score for measures 227 to 240. Measure 227 begins with a tremolo pattern marked 'tremolo sempre' and a forte (ff) dynamic. The notation includes a series of eighth notes with a tremolo line underneath. Measure 236 features a series of slurs over eighth notes, marked with fortissimo (fff). Measure 240 continues with slurs and a forte (ff) dynamic. The score includes various musical notations such as slurs, dynamics, and fingering indications (VI, V, IV).

Piano

for Emmanuele Baldini
SONATA

EDGAR F GIRTAIN IV (b. 1988)

Allegro non troppo

Musical score for measures 1-7. The piece is in 4/4 time with a key signature of one sharp (F#). The first system shows the right hand (l.h.) playing a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The left hand (b.h.) plays a bass line with chords. The dynamic marking *fp* is present. The system ends with a fermata over the final notes.

Musical score for measures 8-11. The right hand continues the melodic line. The left hand features triplet patterns in measures 9 and 10. A *cresc.* marking is present in measure 11. The system ends with a fermata.

Musical score for measures 12-15. The right hand has a complex texture with many beamed notes. The left hand continues with rhythmic patterns. A *rall.* marking is present in measure 15. The system ends with a fermata.

A a tempo

Musical score for measures 16-20. The right hand has a complex texture with many beamed notes. The left hand continues with rhythmic patterns. A *p* dynamic marking is present in measure 16. The system ends with a fermata.

Musical score for measures 21-24. The right hand has a complex texture with many beamed notes. The left hand continues with rhythmic patterns. The system ends with a fermata.

B

pp

Musical score for section B, measures 1-28. The piece is in G major and 3/4 time. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment with chords and moving lines. The dynamic is marked *pp*.

29

rall. a tempo

Musical score for section B, measures 29-33. The tempo changes from *rall.* to *a tempo*. The right hand continues with a melodic line, and the left hand features a rhythmic accompaniment of eighth notes. The dynamic is *pp*.

34

Musical score for section B, measures 34-44. The right hand has a more active melodic line with slurs, and the left hand has a steady accompaniment. The dynamic is *pp*.

C

cresc.

accel.

Musical score for section C, measures 45-48. The right hand has a dense, chordal texture with a *cresc.* marking. The left hand has a rhythmic accompaniment. The tempo is marked *accel.* and the dynamic is *pp*.

45

ff affetuoso

Musical score for section C, measures 49-52. The right hand has a dense, chordal texture with a *ff* marking and *affetuoso* instruction. The left hand has a rhythmic accompaniment with triplets. The dynamic is *pp*.

49

Musical score for section C, measures 53-56. The right hand has a dense, chordal texture with a *ff* marking. The left hand has a rhythmic accompaniment with triplets. The dynamic is *pp*.

52

V

rall.

p

56

meno mosso; dream-like

pp

rit.

3

*

61

a tempo

rit.

3

63

a tempo

rit.

3

66

a tempo

rit.

3

68 *a tempo* *rit.*

70 *a tempo* *rit.*

73

76 *a tempo* *rit.*

pp una corda

79 *rit.* *a tempo* *rit.*

tres corda
molto rubato

81 *a tempo* *rit.* *a tempo* *rit.*

dolce

83 *a tempo*

86 *rall.* *a tempo*

pp *f*

88

90 **D**

92 *pp soto voce* *rall.*

l.h.

E *a tempo*

ppp *cresc.*

100 *fp*

fp

Ped. *

102 *fp*

104 *f*

106

108

110

F *p* *f*

115

118

rall. *molto rall.*

morendo *ffz* *attacca*

II.

I

Achingly Slow ♩=50

pppp *rit.*

4

anttempo a poco *rit.* *a tempo* *rit.* *a tempo* *rit.*

6

a tempo *rit.* *a tempo* *rit.* *a tempo* *rit.* *a temp.rit.*

ff *dim.*

9 *a tempo rit. a tempo rit. a tempo rit.*

14 *misterioso (♩=80)*

con rubato pp

p

17 *cresc. poco a poco*

molto rall.

20 *a tempo*

ff

6

22

24 *rit.* *p dolce* *a tempo*

26 *rall.* *a tempo* **G**

28

31 *pp* *rit.* *6* *3* *3*

33 *accel.* *rall.* *accel.* *rall.* *pp* *ad lib.*

35 *accel.* *rall.*

36 *accel.* *rall.*

37 *molto rall.* *mp* *Tempo I* (♩=50) *pppp*

39 *rit.* *a tempo* *rit.*

41 *a tempo* *rit.* *a tempo* *rit.* *a tempo* *rit.*

44 *a tempo* *rit.* *a tempo* *rit.* *a tempo* *rit.* *ff* *espressissimo*

a tempo *rit.* *a tempo* *rit.* *a tempo*

51 *molto rall.* *attaca*

III.

Andante *rall.*

p cantabile

5 *a tempo*

pp sempre misterioso.

11

18 *rit.* - - - **Allegro non troppo**

24

29

35 *rall.* - - - **H**

39

43

Piano

poco accel. . . 13

48

cresc. poco a poco

I

Detailed description: This system contains measures 48 through 53. The music is in 4/4 time with a key signature of three sharps (F#, C#, G#). It features a complex texture with multiple voices in both the treble and bass staves. A first ending bracket labeled 'I' spans measures 48-50. The dynamic marking is *cresc. poco a poco*. The piece concludes with a repeat sign at the end of measure 53.

54

ff affetuoso

3

Detailed description: This system contains measures 54 through 58. The music continues with a more intense and expressive character, marked *ff affetuoso*. The bass line features prominent triplet patterns in measures 54, 56, and 58. The treble staff has dense chordal textures. The system ends with a repeat sign.

59

3

Detailed description: This system contains measures 59 through 62. The music maintains the expressive intensity. The bass line continues with triplet patterns. The treble staff features a melodic line with some grace notes. The system ends with a repeat sign.

63

3

Detailed description: This system contains measures 63 through 66. The music continues with the same expressive character. The bass line features triplet patterns. The treble staff has a melodic line with grace notes. The system ends with a repeat sign.

67

ff victoriously

K_v

Detailed description: This system contains measures 67 through 69. The music becomes more triumphant, marked *ff victoriously*. A key signature change to two sharps (F#, C#) is indicated by the 'K_v' marking. The bass line features a melodic line with grace notes. The system ends with a repeat sign.

70

f

Detailed description: This system contains measures 70 through 73. The music continues with a strong, triumphant character, marked *f*. The bass line features a melodic line with grace notes. The system ends with a repeat sign.

ff *poco rall.*

80 *poco meno mosso.*

p *sp*

sed. *sim.*

82

84

M

p *f*

89

N

rall. *molto rall.*

f *morendo* *sfz*

Ped. * *Ped.*

99 **Allegro**

p *mp* *cresc.* *accel.*

*

103

atacca

IV.

I Allegro molto vivace

f *fp*

5

O

pp cresc. *f*

16

fp *p* *decresc.*

23

dolce

28

Q

pp *cresc. poco a poco*

37

41

f *decresc.*

R

p *p cresc.* *p cresc.*

Piano

17

55

62

mf cresc.

p

78

87

T

pp *f*

91

fp

8va

98

(8)

U

p *decresc.*

Piano

104

109

114

119

125

133

141

150

Musical score for measures 150-156. The piece is in 3/8 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady accompaniment of eighth notes. The key signature has one flat.

Y

Musical score for measures 157-163. The right hand has a melodic line with some rests, and the left hand continues with eighth notes. A dynamic marking of *fp* (fortissimo piano) appears in measure 163. The key signature changes to two flats.

164

Musical score for measures 164-170. The right hand has a more active melodic line with sixteenth notes. The left hand has a bass line with eighth notes. Dynamic markings of *fp* are present in measures 164 and 165. A slur covers measures 168-170.

Z

Musical score for measures 171-180. The right hand features a complex melodic line with many beamed notes. The left hand has a steady accompaniment. A dynamic marking of *ff* (fortissimo) is present in measure 171.

AA

Musical score for measures 181-190. The right hand has a melodic line with some rests. The left hand has a steady accompaniment. Dynamic markings include *p cresc.* (piano crescendo) in measure 181, *f* (forte) in measure 185, and *sp* (sforzando) in measure 186.

191

Musical score for measures 191-198. The right hand has a melodic line with some rests. The left hand has a steady accompaniment. A dynamic marking of *f* (forte) is present in measure 191. The piece ends with a double bar line in measure 198.

198

p cresc. poco a poco

This system contains measures 198 to 202. It features a treble and bass clef. The right hand has a melodic line with slurs and accents, while the left hand provides a steady accompaniment. A dynamic marking of *p cresc. poco a poco* is present in the right hand.

203

This system contains measures 203 to 206. The right hand continues with a melodic line, and the left hand has a consistent accompaniment pattern.

207

rall. Tempo I

fff

This system contains measures 207 to 214. It begins with a *rall.* marking followed by *Tempo I*. The dynamic marking *fff* is prominent. The right hand has a more active melodic line with slurs and accents, and the left hand has a complex accompaniment with some double notes.

215

dolce

ff

This system contains measures 215 to 223. It starts with a *dolce* marking. The right hand has a melodic line with slurs and accents, and the left hand has a complex accompaniment with some double notes. Dynamic markings of *ff* are present.

224

fff

This system contains measures 224 to 230. The right hand has a melodic line with slurs and accents, and the left hand has a complex accompaniment with some double notes. A dynamic marking of *fff* is present.

231

pp

ff

This system contains measures 231 to 234. The right hand has a melodic line with slurs and accents, and the left hand has a complex accompaniment with some double notes. Dynamic markings of *pp* and *ff* are present.

237

237

fff

240

This system contains measures 237 to 240. The music is in a minor key. The right hand features a complex texture with many beamed notes and chords, starting with a *fff* dynamic. The left hand provides a bass line with several accented chords marked with a triangle (^).

241

241

fp

ff

244

This system contains measures 241 to 244. Measures 241-243 feature a triplet of eighth notes in the right hand, with a *fp* dynamic. The left hand has chords marked with a 'v' (accents). Measure 244 features a *ff* dynamic. The system concludes with a double bar line.