GIRTAIN

First Sonata

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:

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 musica 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 este 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:

I	II	III	IV
A | B Development →	C | B | C →	Development and Recapitulation →	D | D | D | Conclusion

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 arpeggiate 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 a la 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 sombroso. 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 and 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 rachets 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 mixtos, 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.

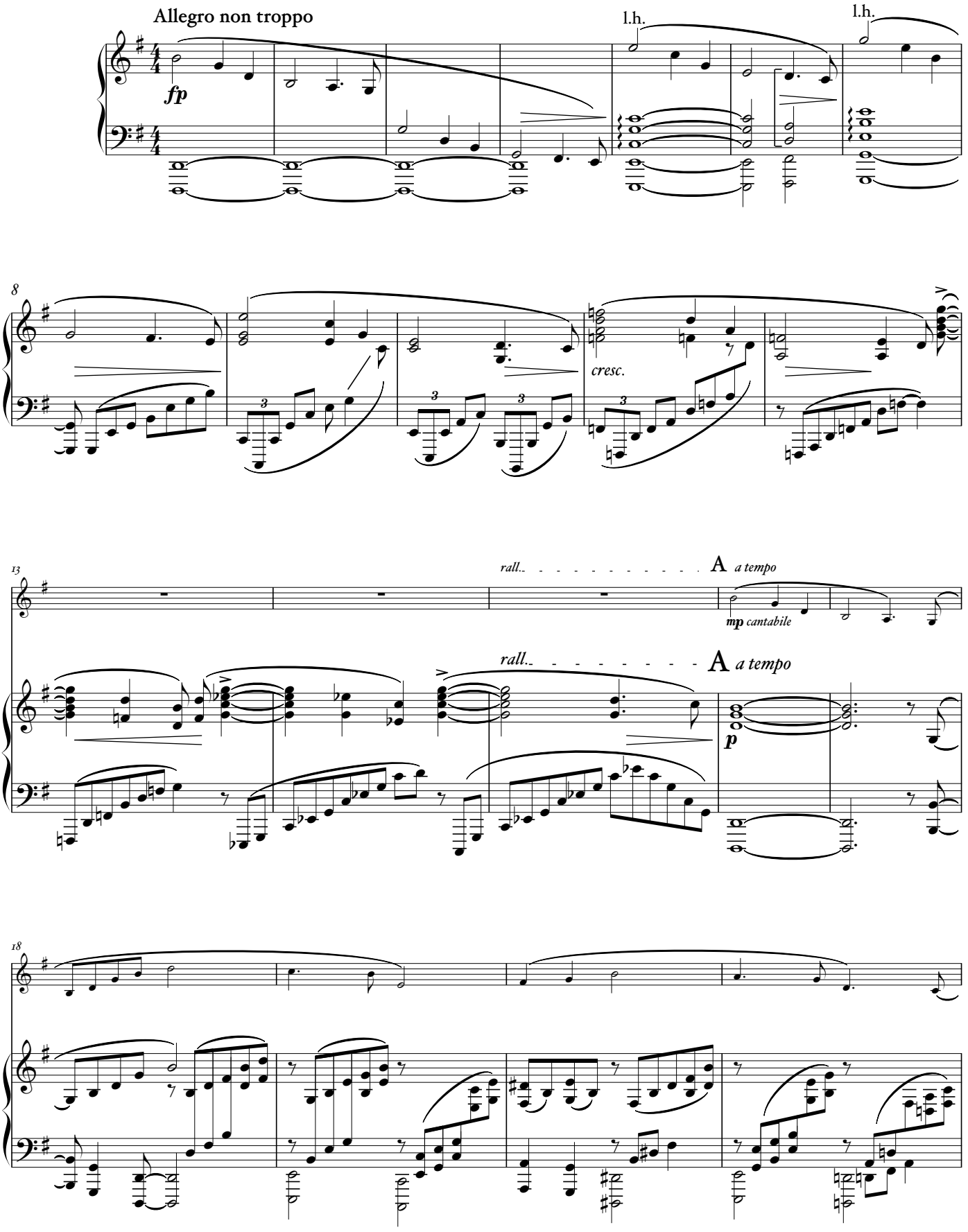
Entre 2012 y 2016 trabajó como músico independiente en Nueva York, enseñando en escuelas públicas y ocupando el puesto de organista en una Iglesia Episcopal en Allendale, Nueva Jersey. En 2017 se mudó a Puerto Montt, Chile, para enseñar en la "American School", un colegio particular.

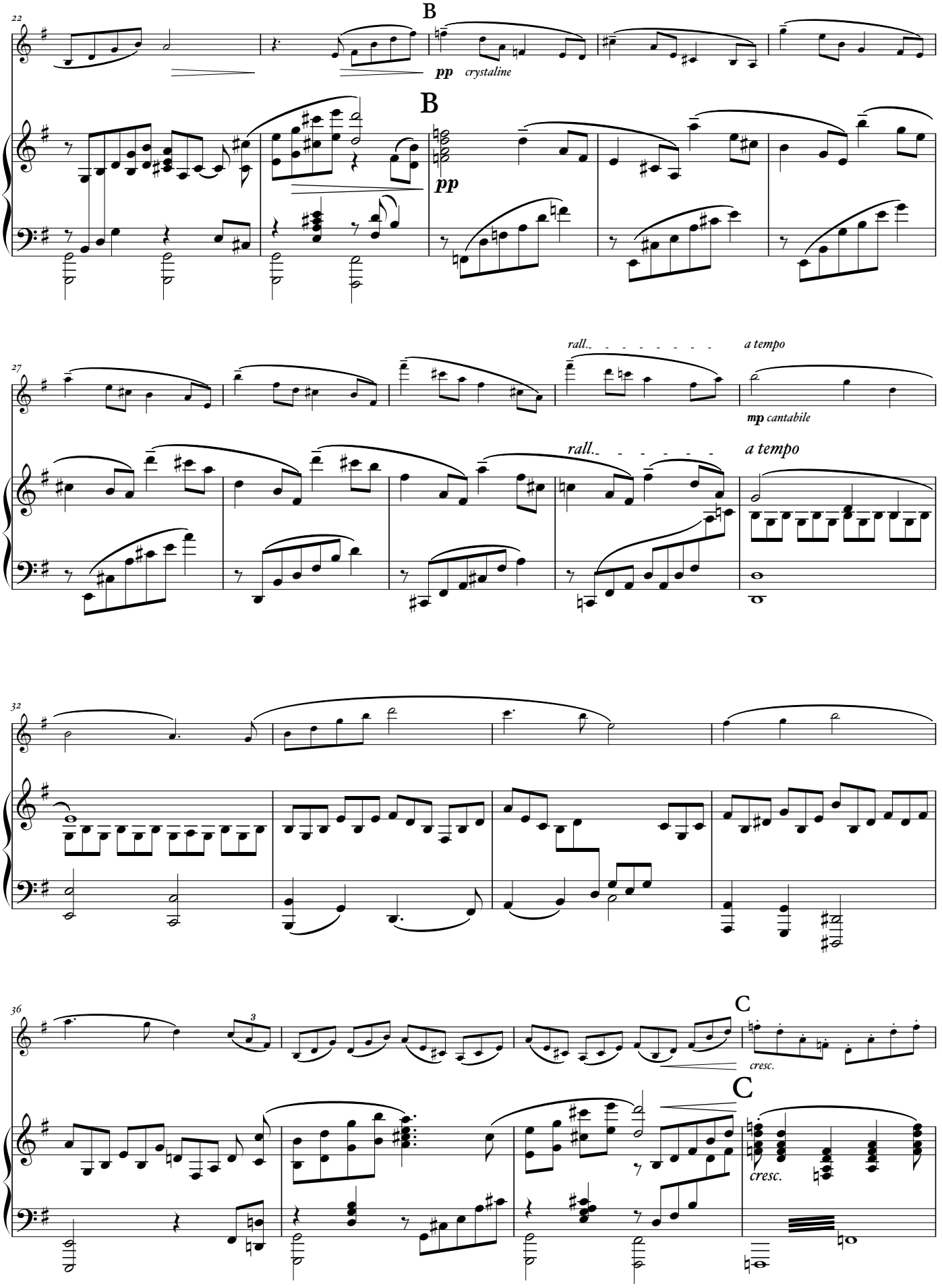
Desde 2019 ha realizado un doctorado con David Felder en SUNY Buffalo mientras dirige simultáneamente la Casa de Las Artes por la Universidad Austral de Chile, sede Puerto Montt. Más información en **www.edgarfgirtainiv.com**

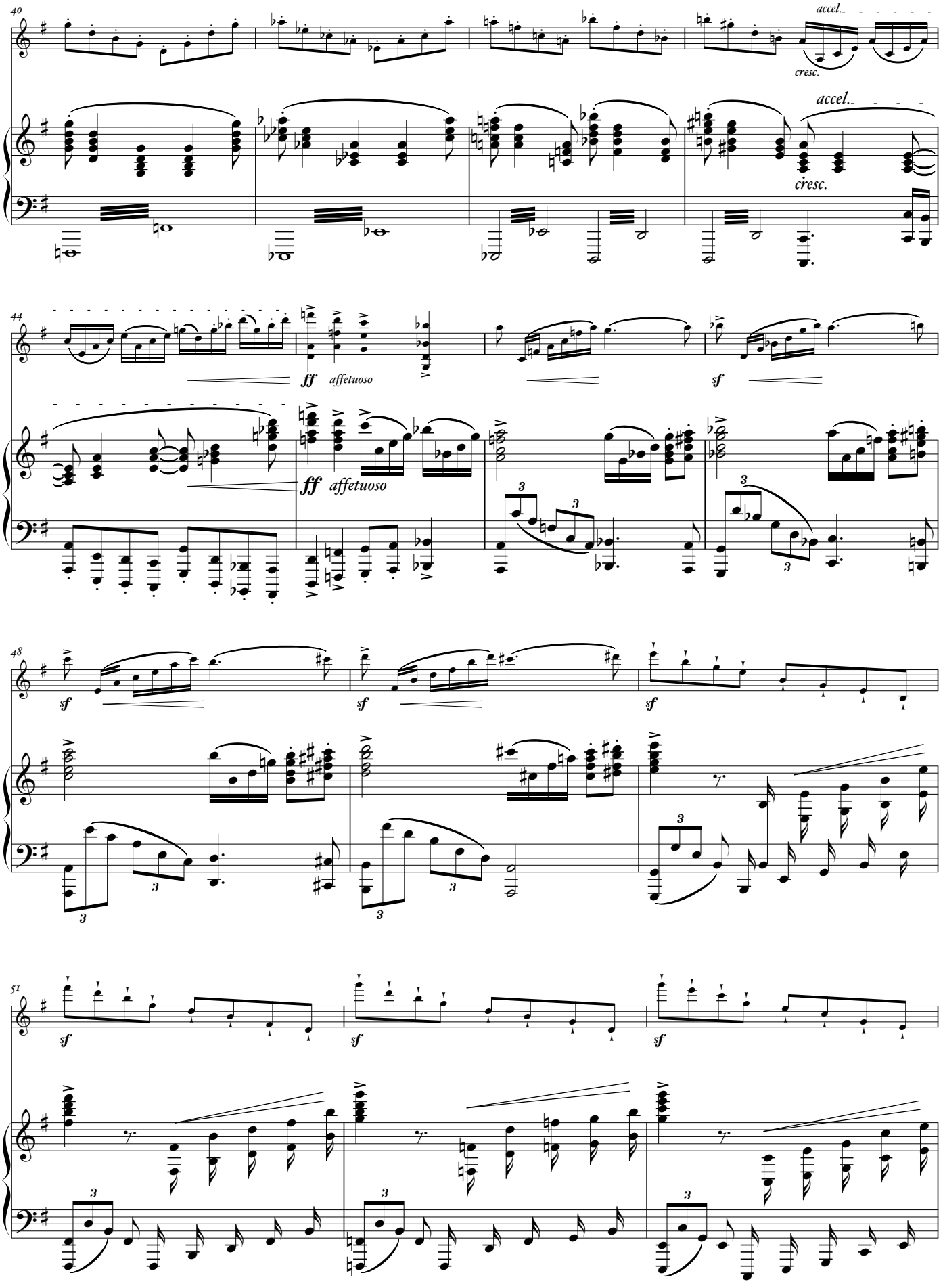
for Emmanuele Baldini

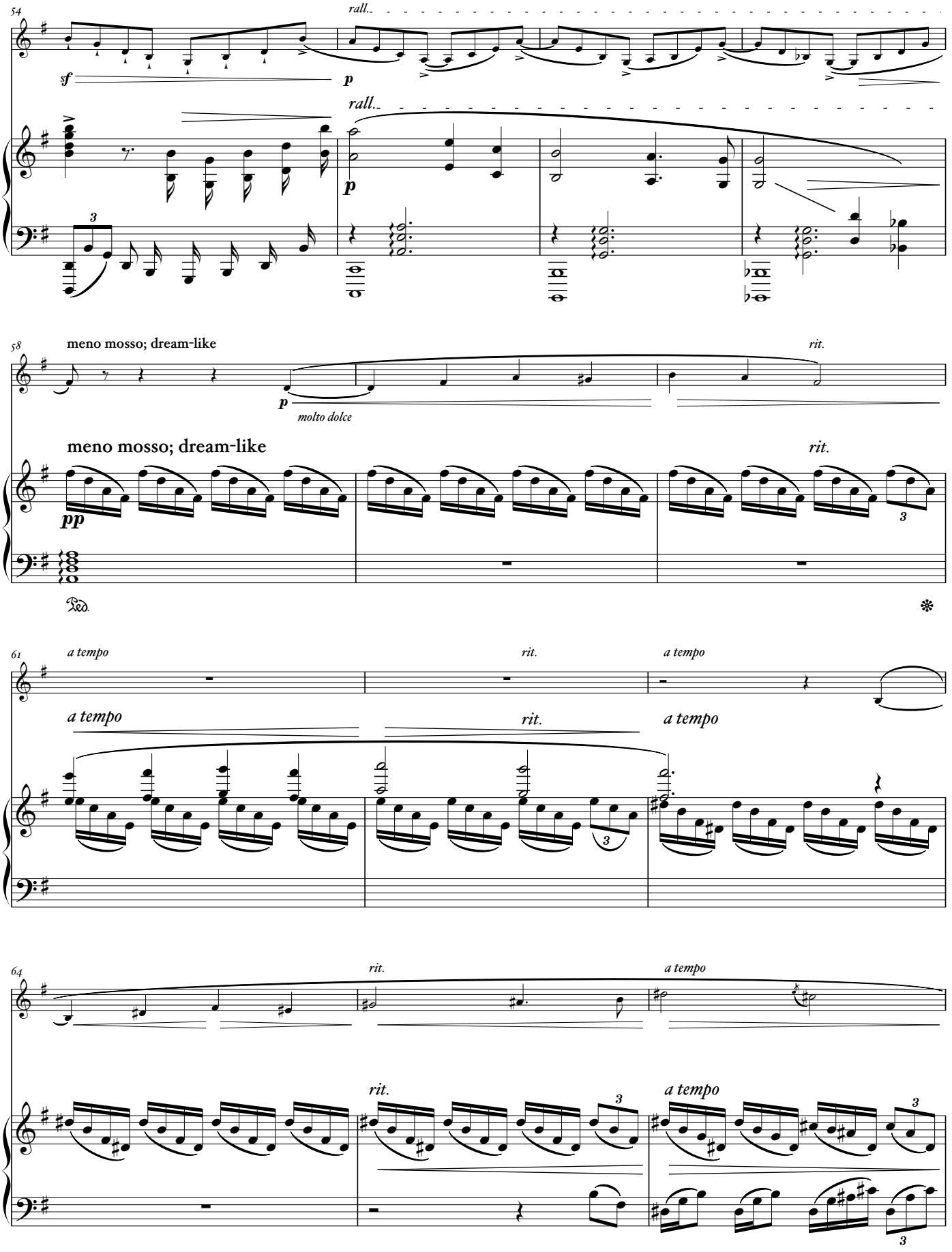
SONATA

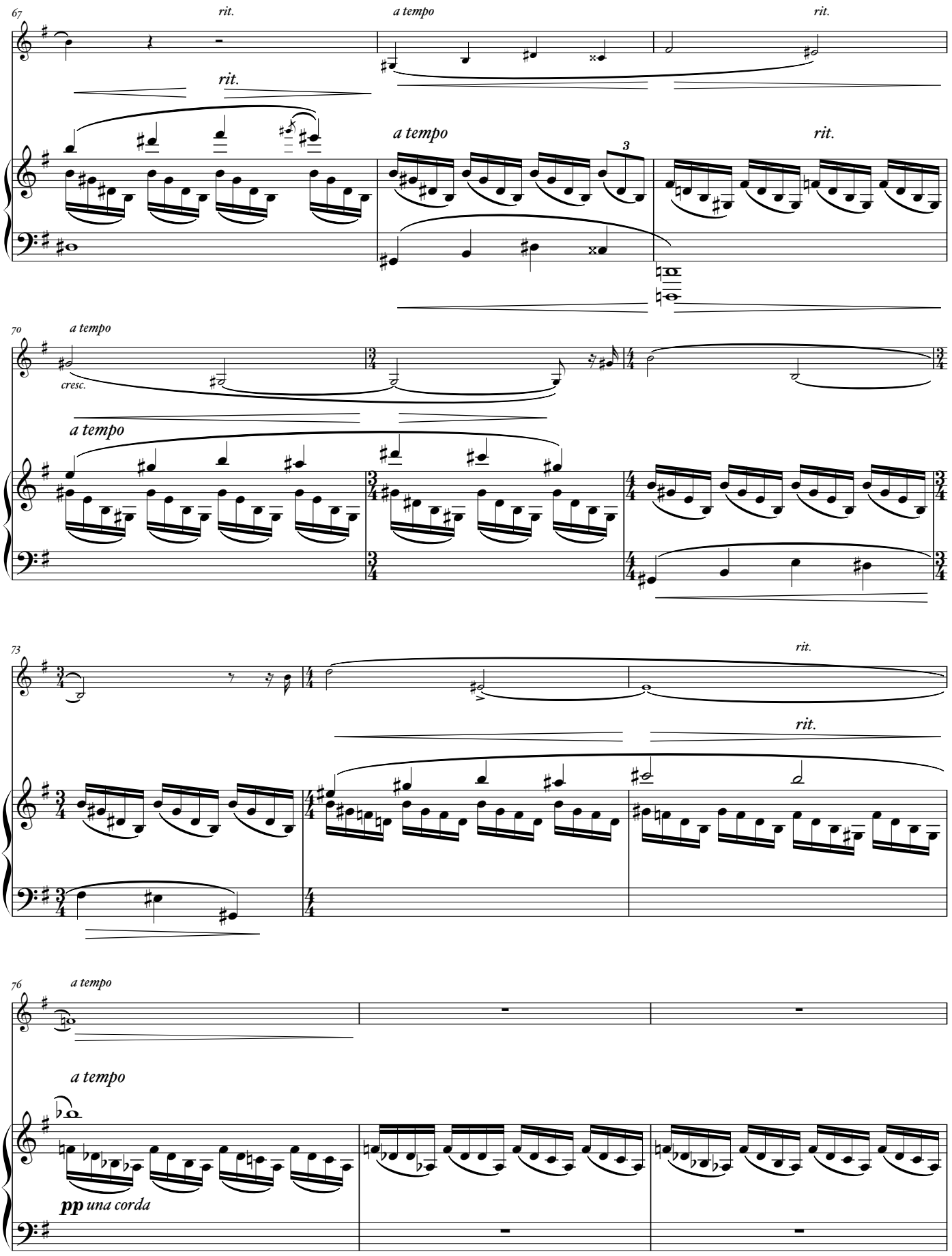
EDGAR F GIRTAIN IV (b. 1988)

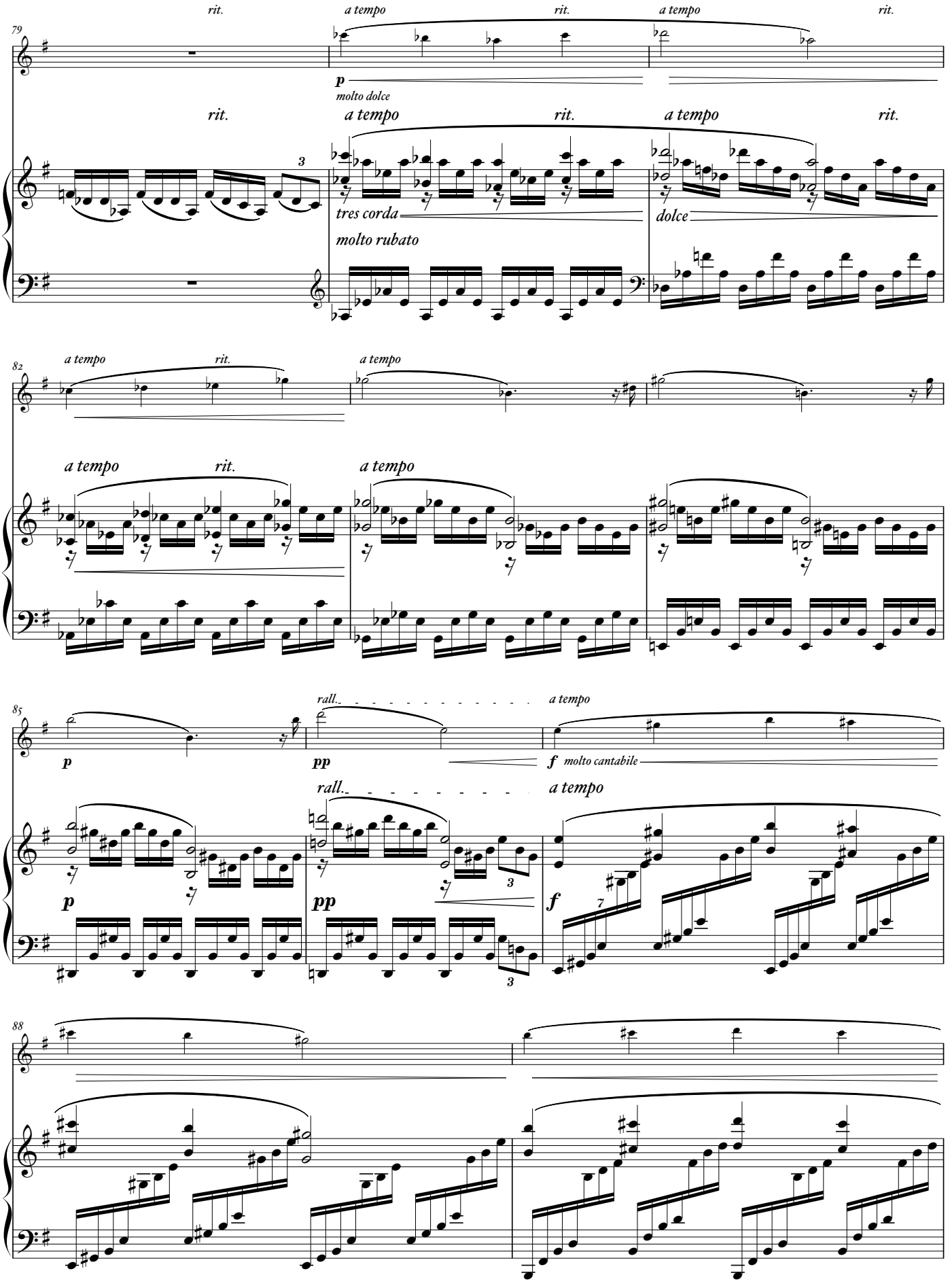


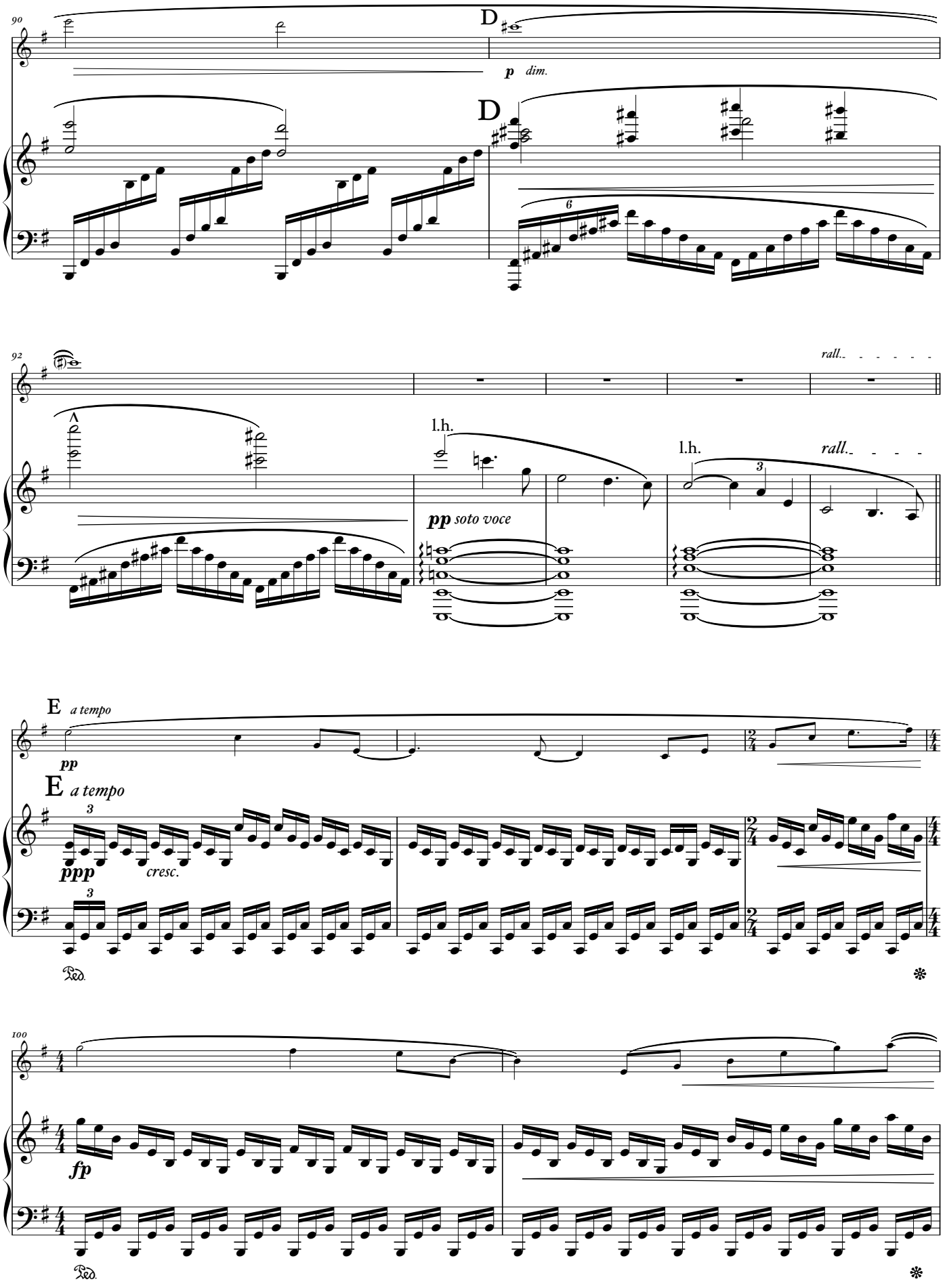

22
B
pp crystaline
B
pp
27
rall.
a tempo
mp cantabile
rall.
a tempo
32
36
3
C
cresc.
C
cresc.

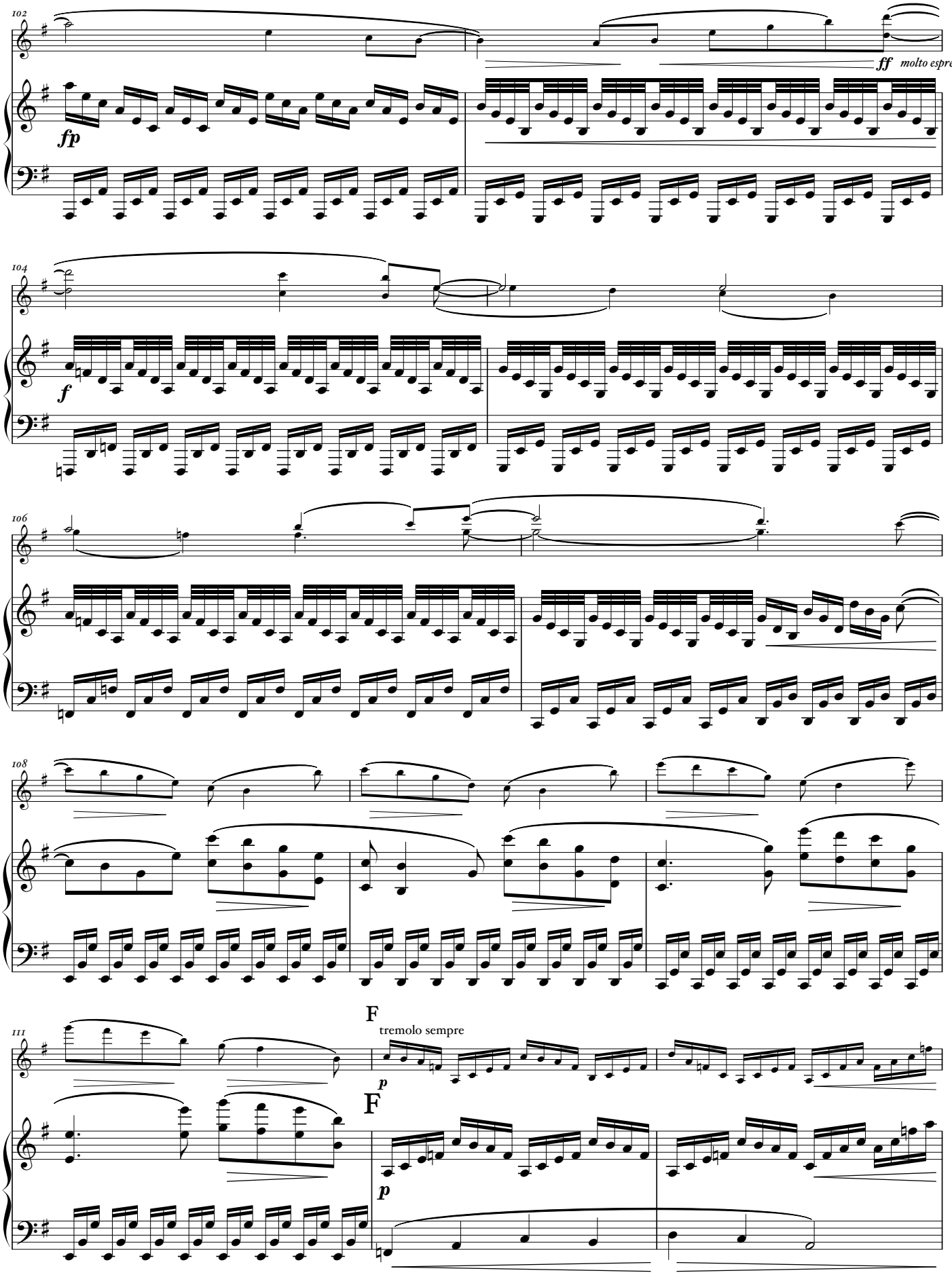

40
accel..
cresc.
accel..
cresc.
44
ff affetuoso
sf
ff affetuoso
48
sf
sf
sf
51
sf
sf
sf

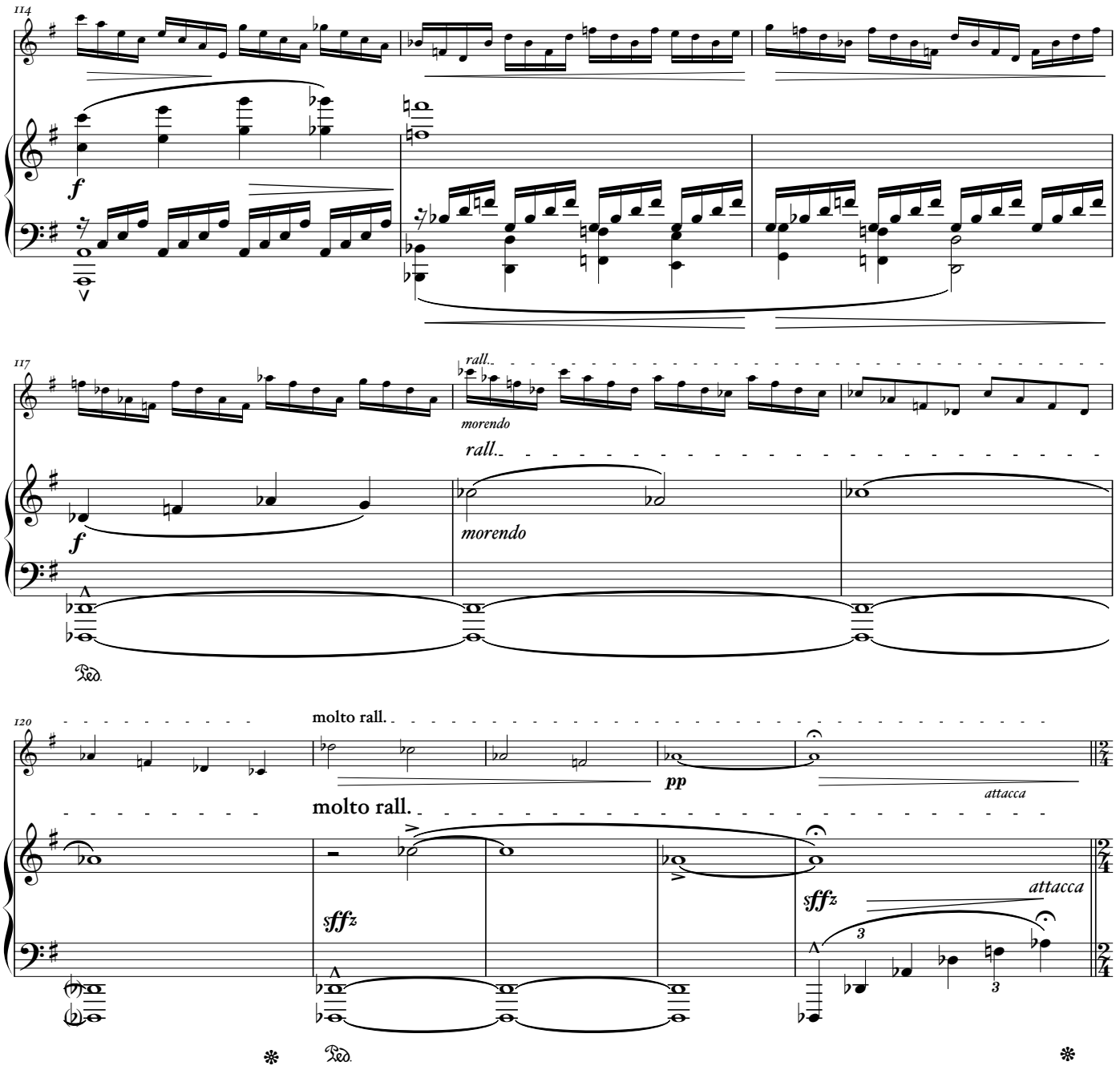

54
rall.
sf
p
rall.
p
3
58
meno mosso; dream-like
rit.
p
molto dolce
meno mosso; dream-like
rit.
pp
3
Ped.
*
61
a tempo
rit.
a tempo
a tempo
rit.
a tempo
3
64
rit.
a tempo
rit.
a tempo
3
3


67
rit.
a tempo
rit.
rit.
a tempo
3
rit.
70
a tempo
cresc.
a tempo
73
rit.
rit.
76
a tempo
a tempo
pp una corda

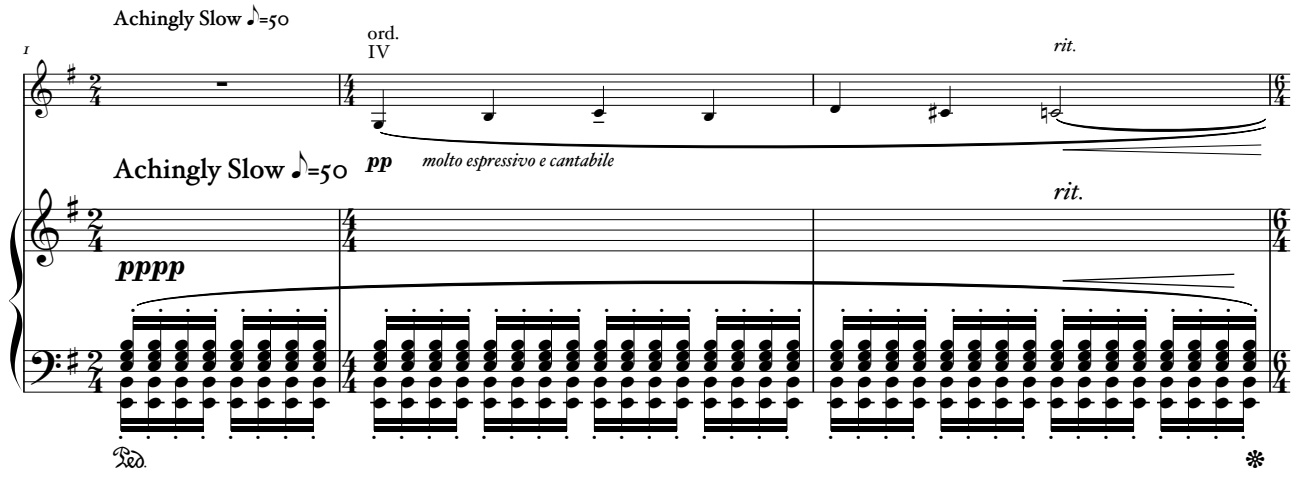

79
rit.
a tempo
rit.
a tempo
rit.
p
molto dolce
rit.
a tempo
rit.
a tempo
rit.
3
tres corda
molto rubato
dolce
82
a tempo
rit.
a tempo
a tempo
rit.
a tempo
85
rall.
a tempo
p
pp
f
molto cantabile
rall.
a tempo
p
pp
f
3
3
7
88

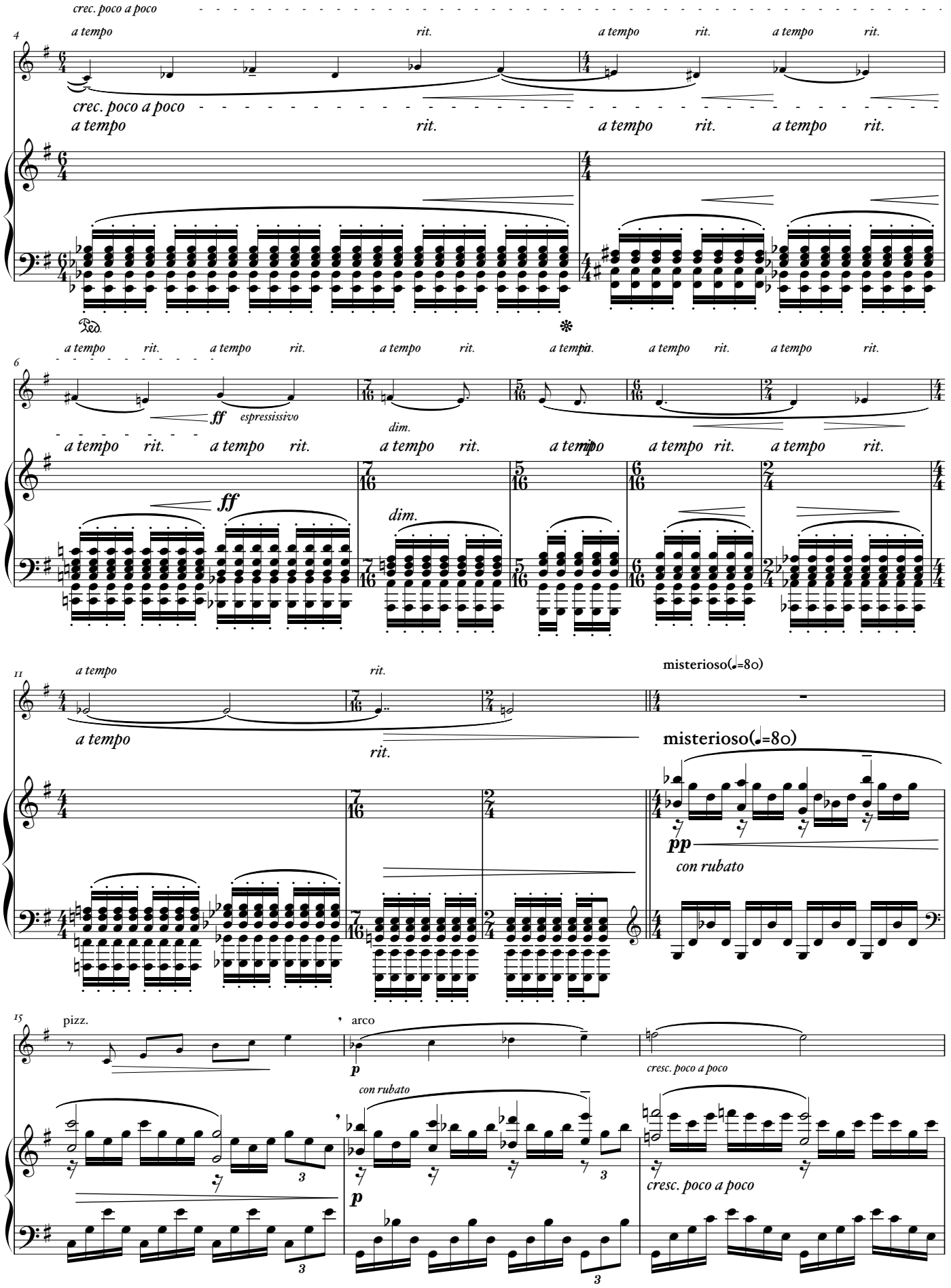

90
D
p dim.
D
6
92
rall.
l.h.
pp soto voce
l.h.
3
rall.
E a tempo
pp
E a tempo
3
ppp
cresc.
3
Ped.
100
fp
Ped.

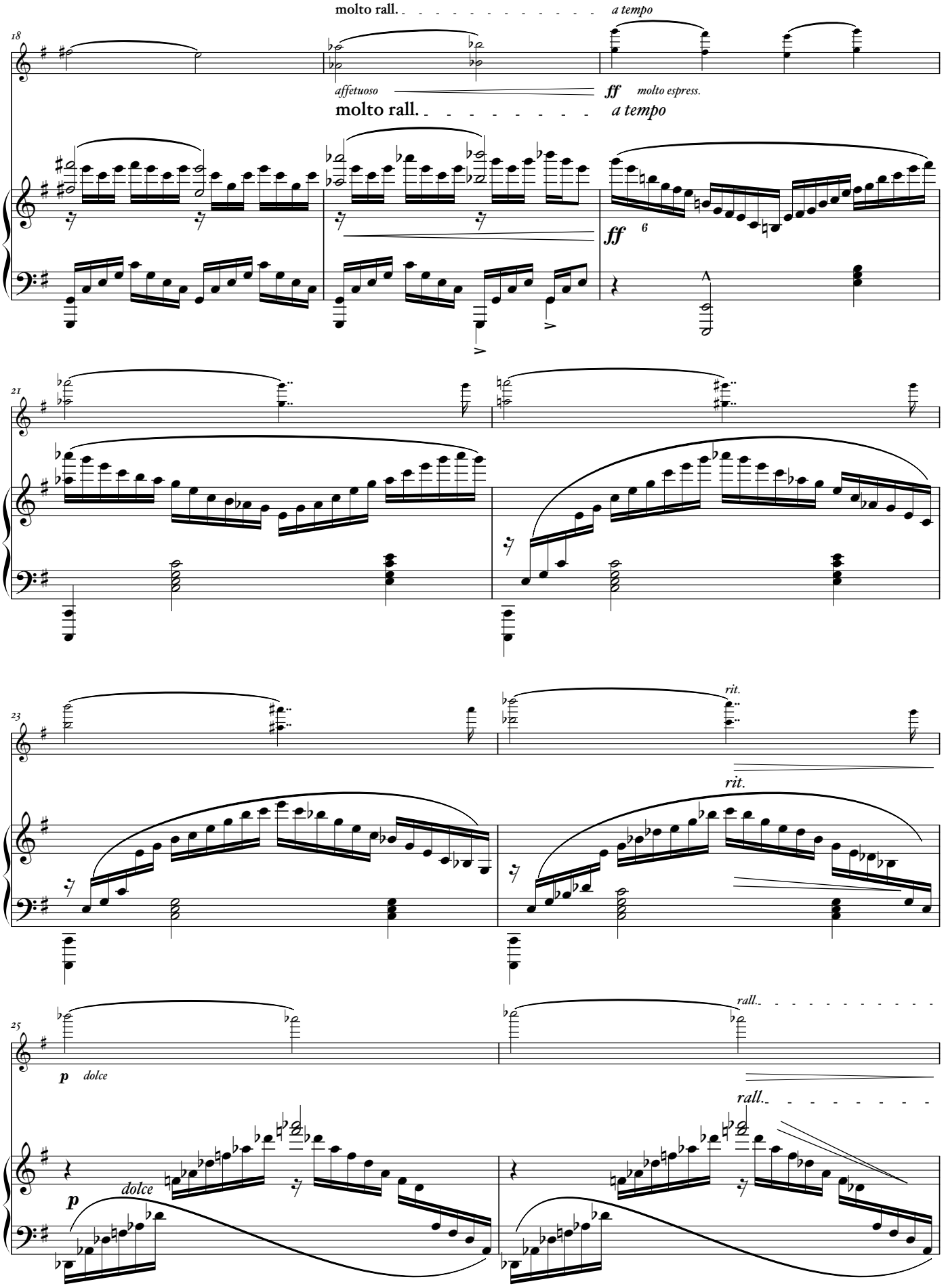

102
fp
ff molto espress.
104
f
106
108
111
F
tremolo sempre
p
F
p

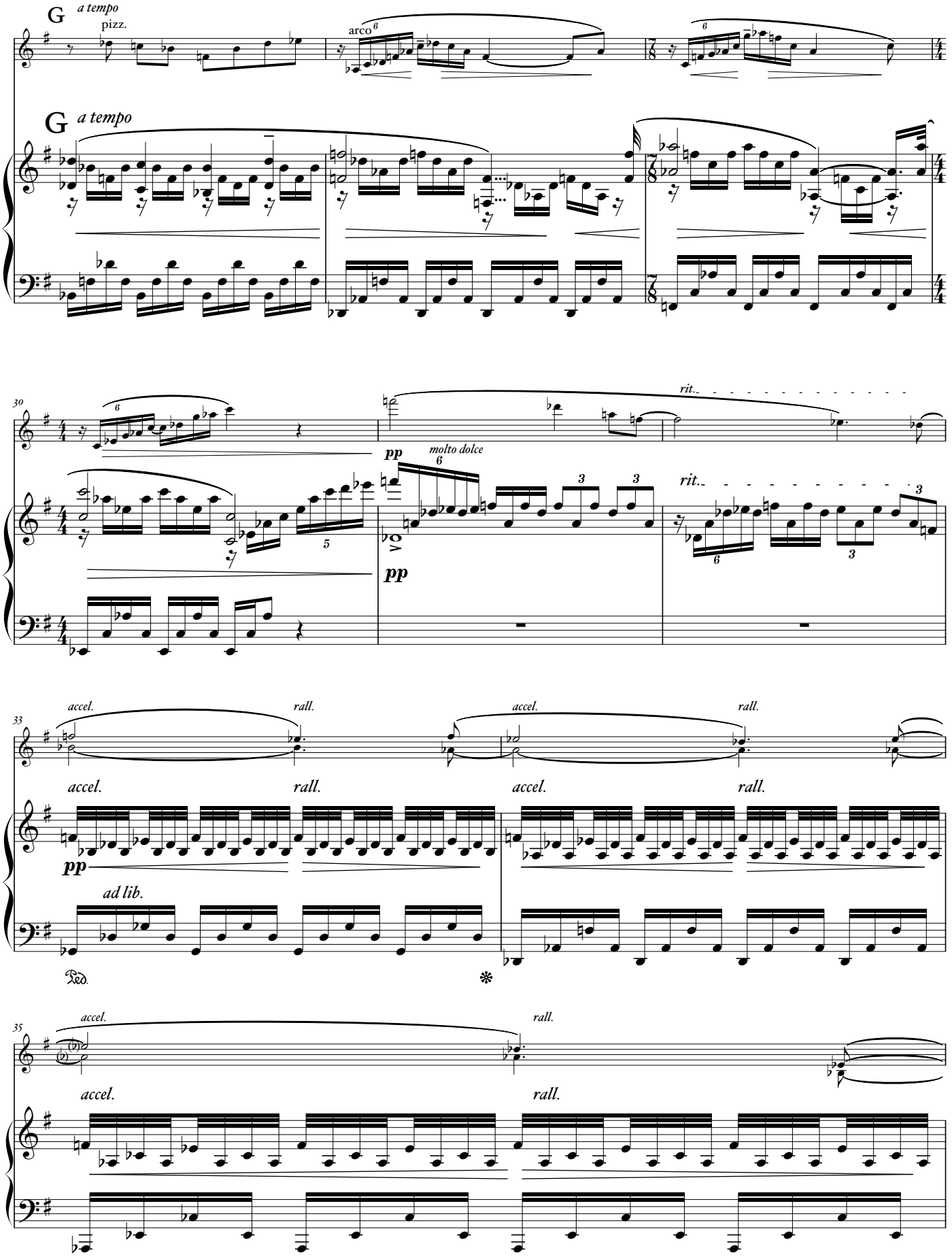

114
f
117
rall.
morendo
rall.
morendo
f
Ped.
120
molto rall.
pp
attacca
molto rall.
sffz
sffz
attacca
3
3
Ped.

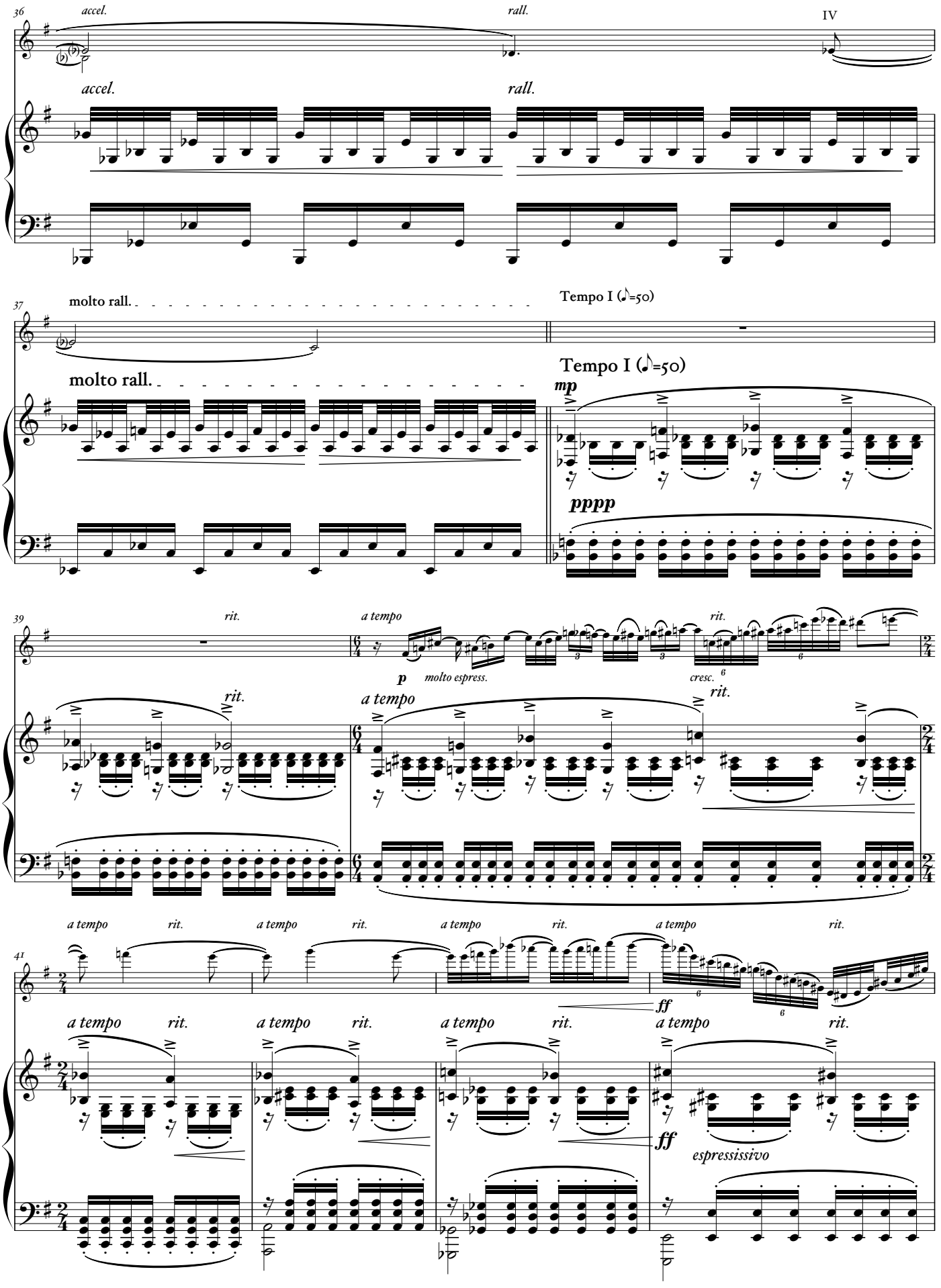
II.

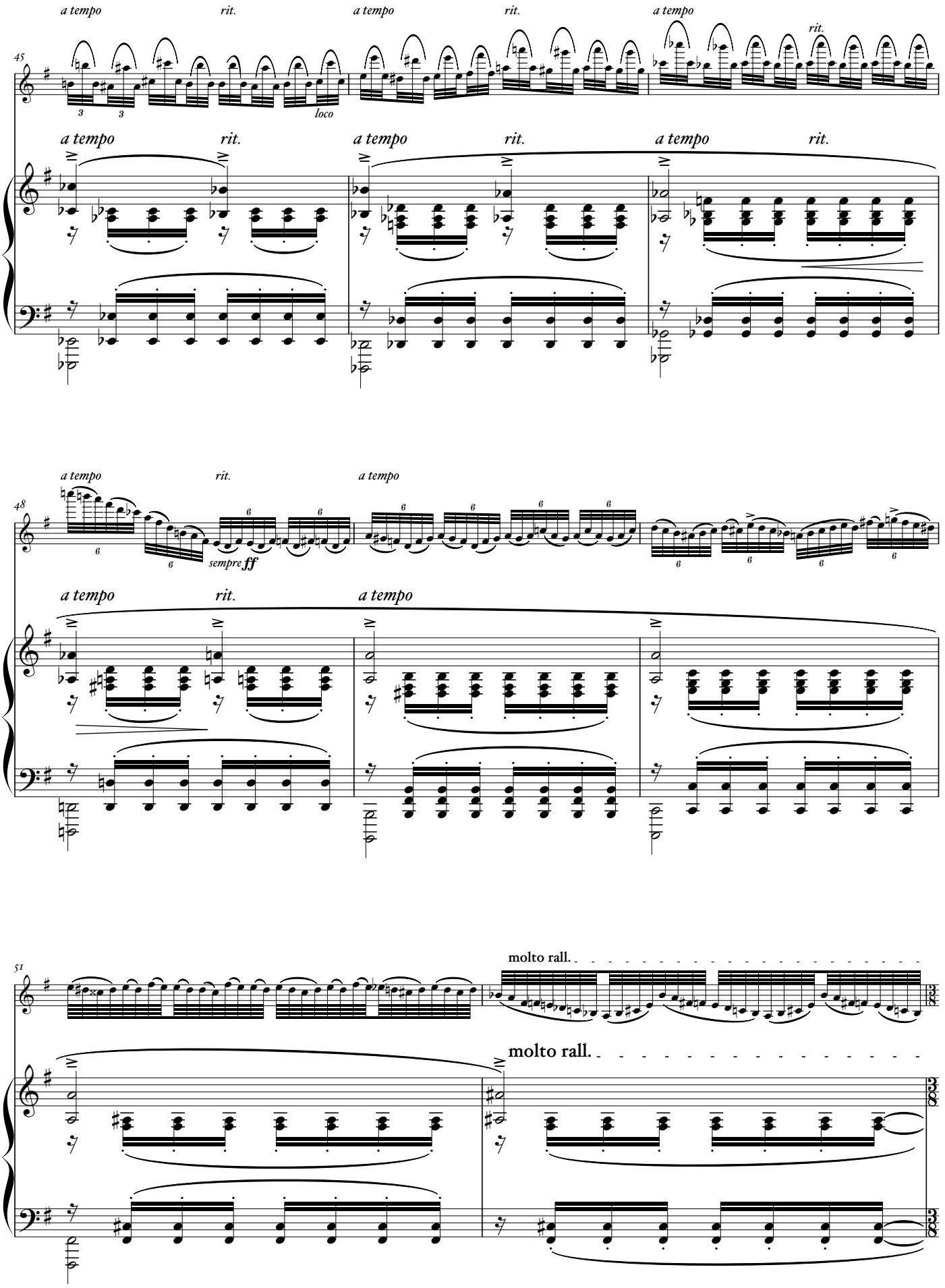

Achingly Slow ♪=50
1
ord.
IV
rit.
Achingly Slow ♪=50
pp
molto espressivo e cantabile
rit.
pppp
Ped.

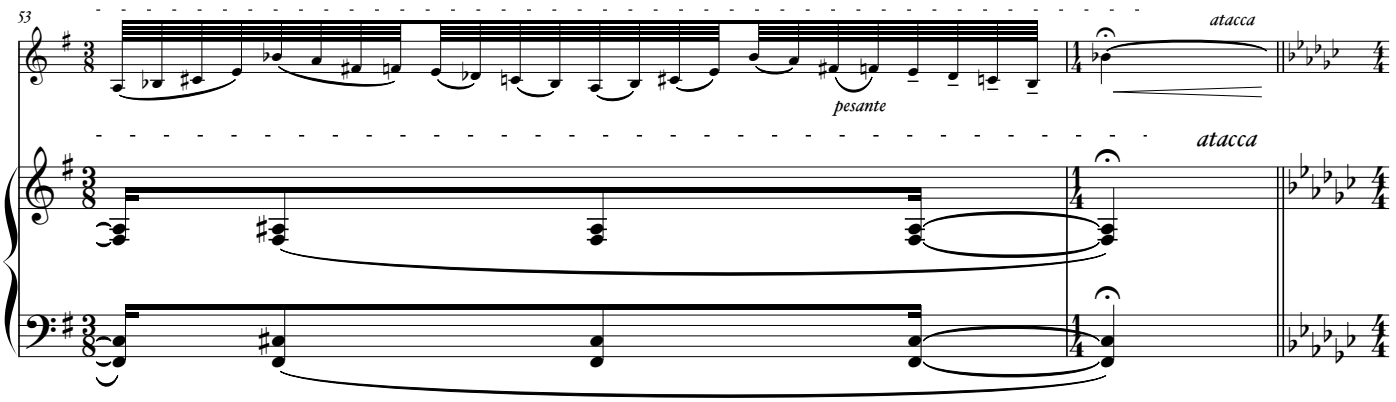

crec. poco a poco
a tempo
rit.
a tempo
rit.
a tempo
rit.
Ped.
ff
espressivo
dim.
misterioso(♩=80)
pp
con rubato
pizz.
arco
p
cresc. poco a poco


molto rall.
a tempo
18
affetuoso
ff
molto espress.
molto rall.
a tempo
ff
6
21
23
rit.
rit.
25
p
dolce
rall.
rall.
p
dolce

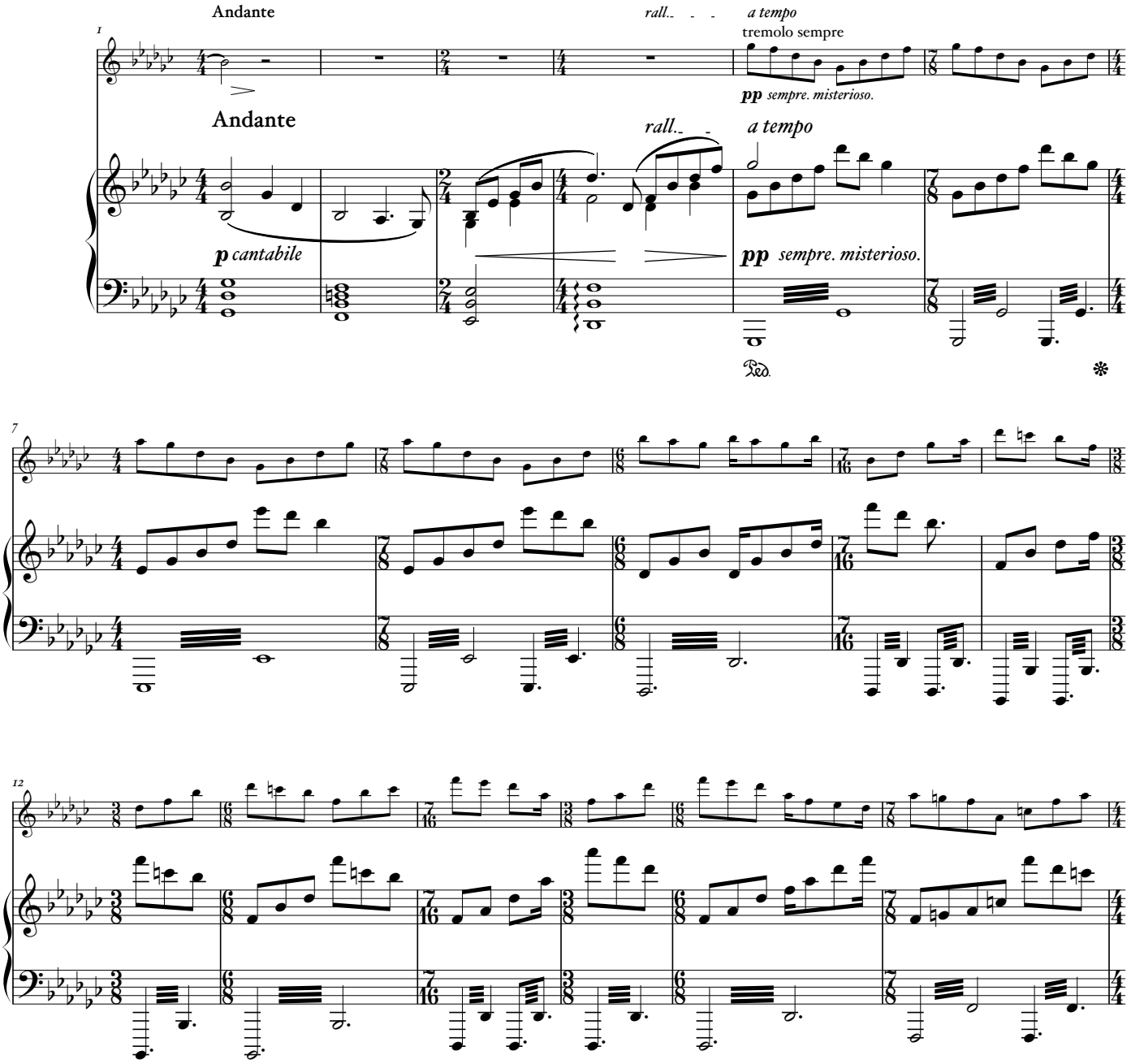

G
a tempo
pizz.
arco
G
a tempo
30
rit.
pp
molto dolce
rit.
pp
33
accel.
rall.
accel.
rall.
pp
ad lib.
35
accel.
rall.

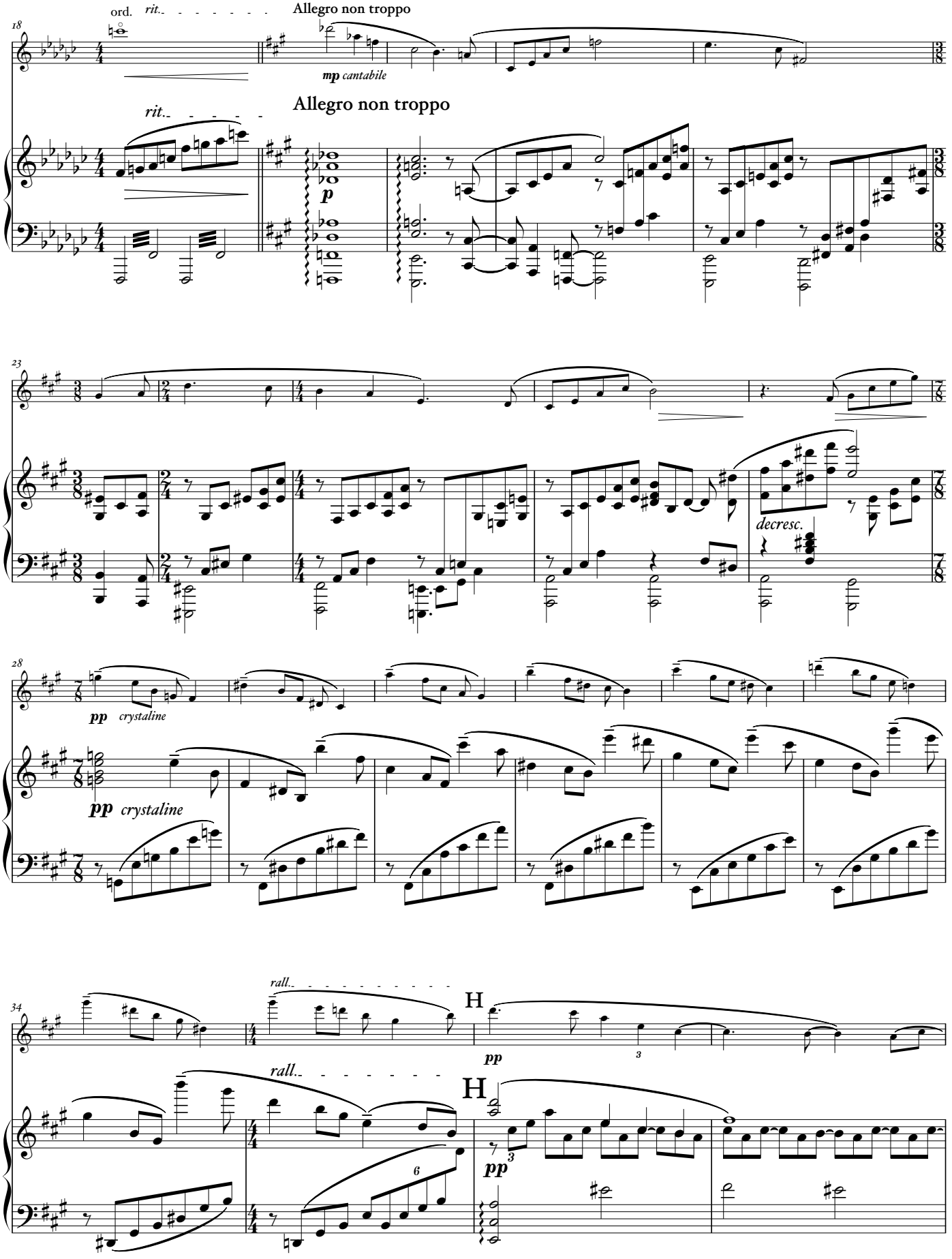

36
accel.
rall.
IV
accel.
rall.
37
molto rall.
Tempo I (♪=50)
molto rall.
Tempo I (♪=50)
mp
pppp
39
rit.
a tempo
p
molto espress.
cresc.
rit.
rit.
a tempo
rit.
41
a tempo
rit.
ff
a tempo
rit.
ff
espressissivo

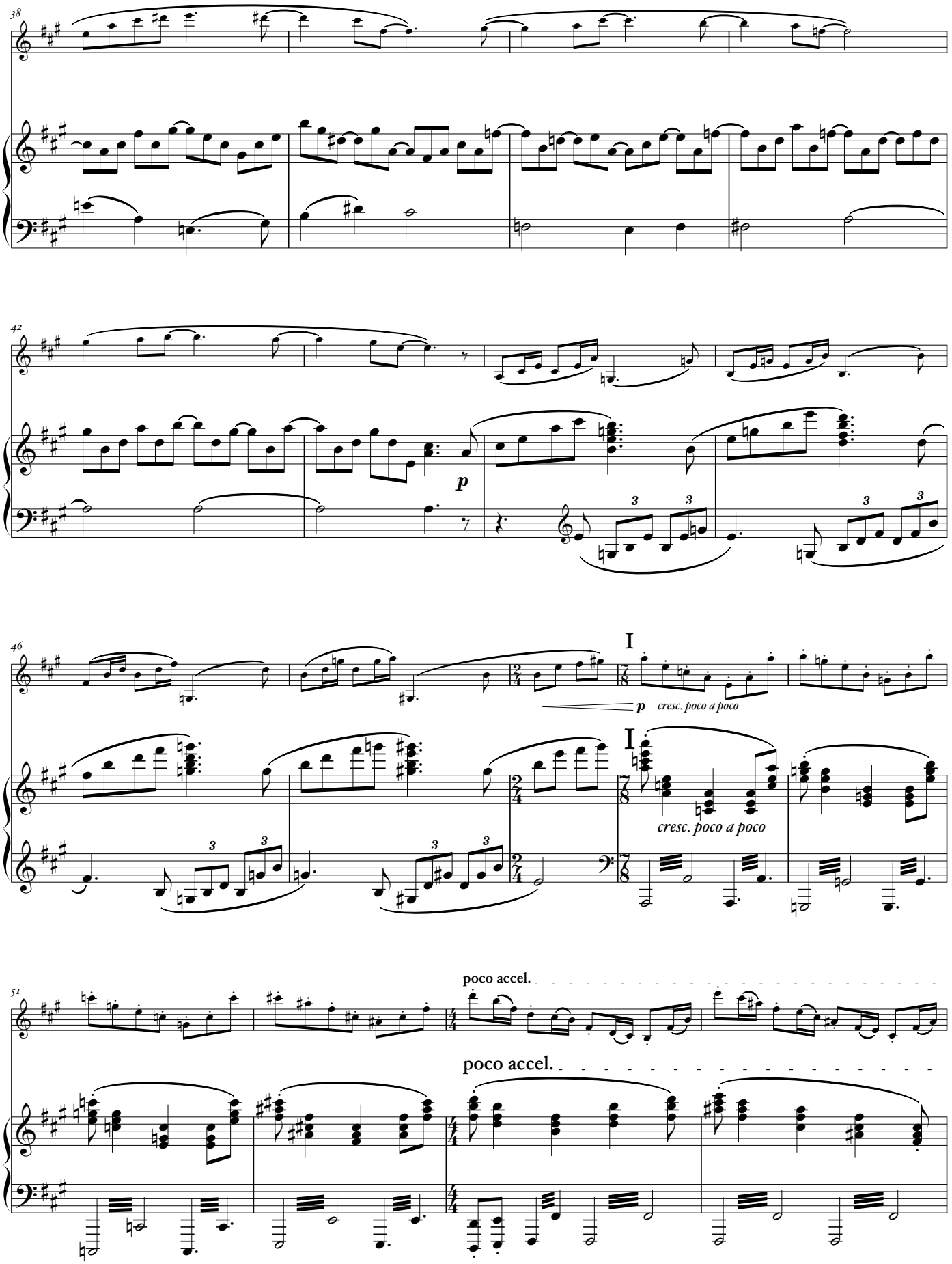

45
a tempo
rit.
a tempo
rit.
a tempo
rit.
loco
48
sempre ff
51
molto rall.
molto rall.

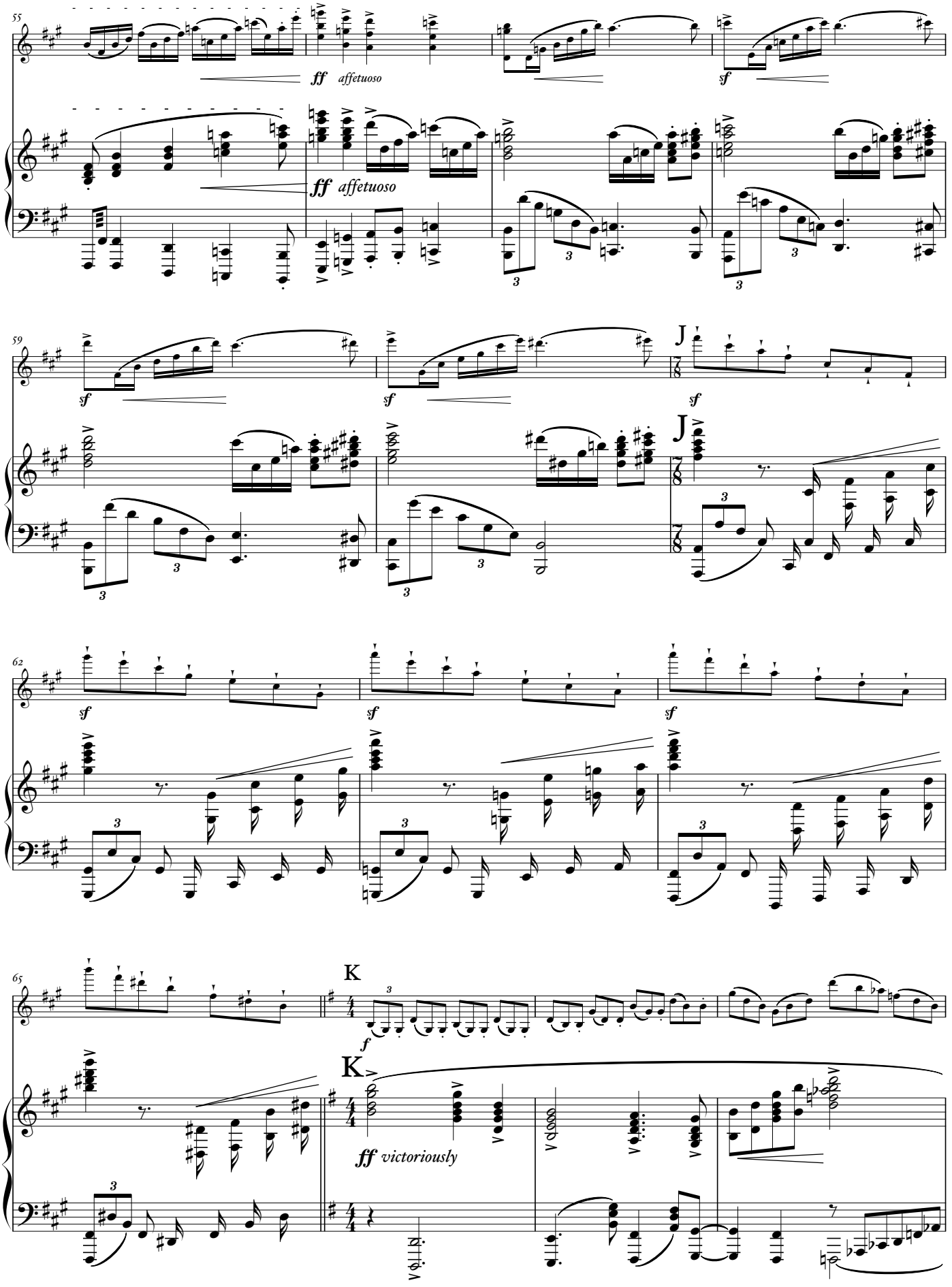

53
pesante
atacca
atacca

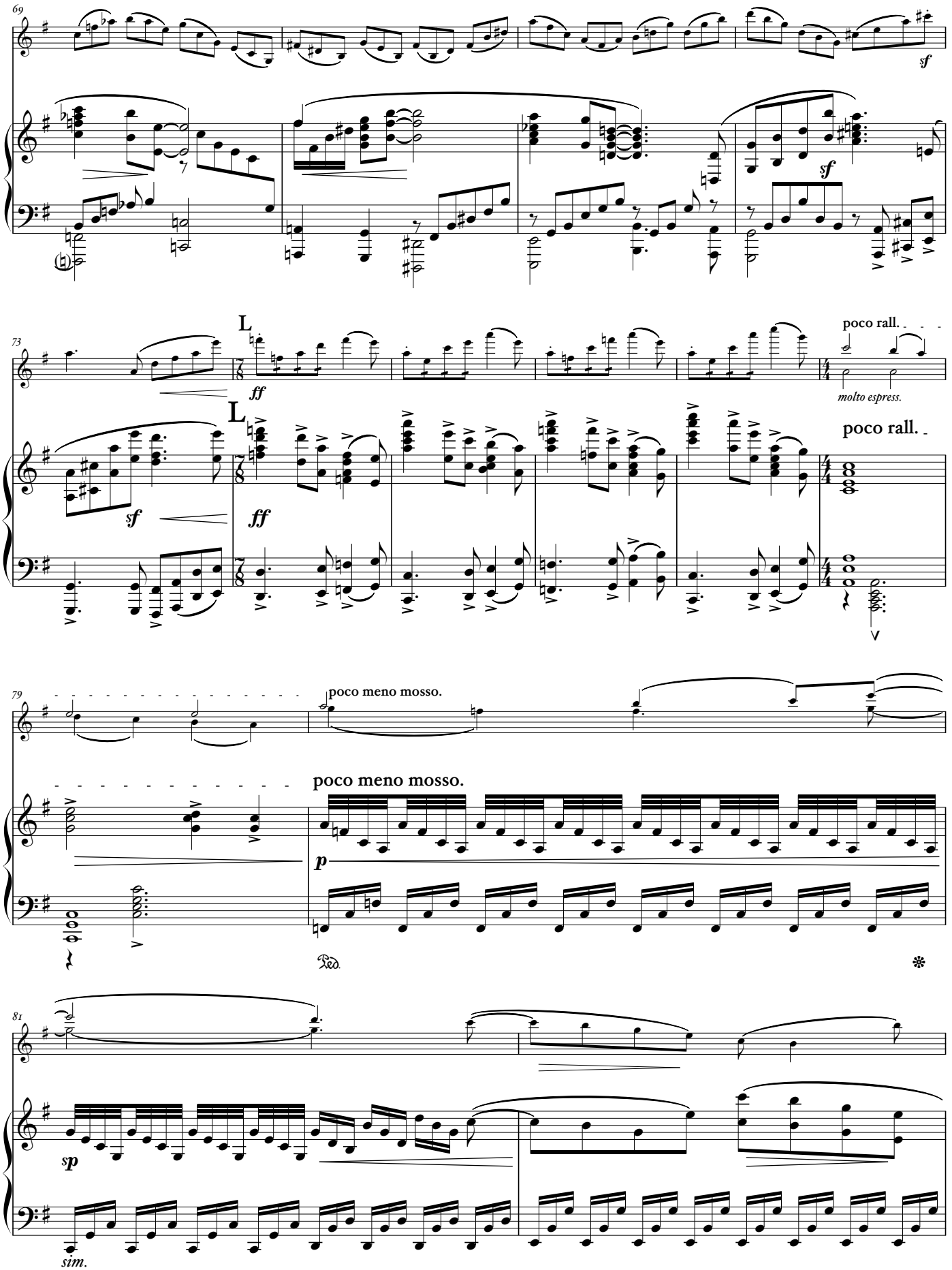
III.

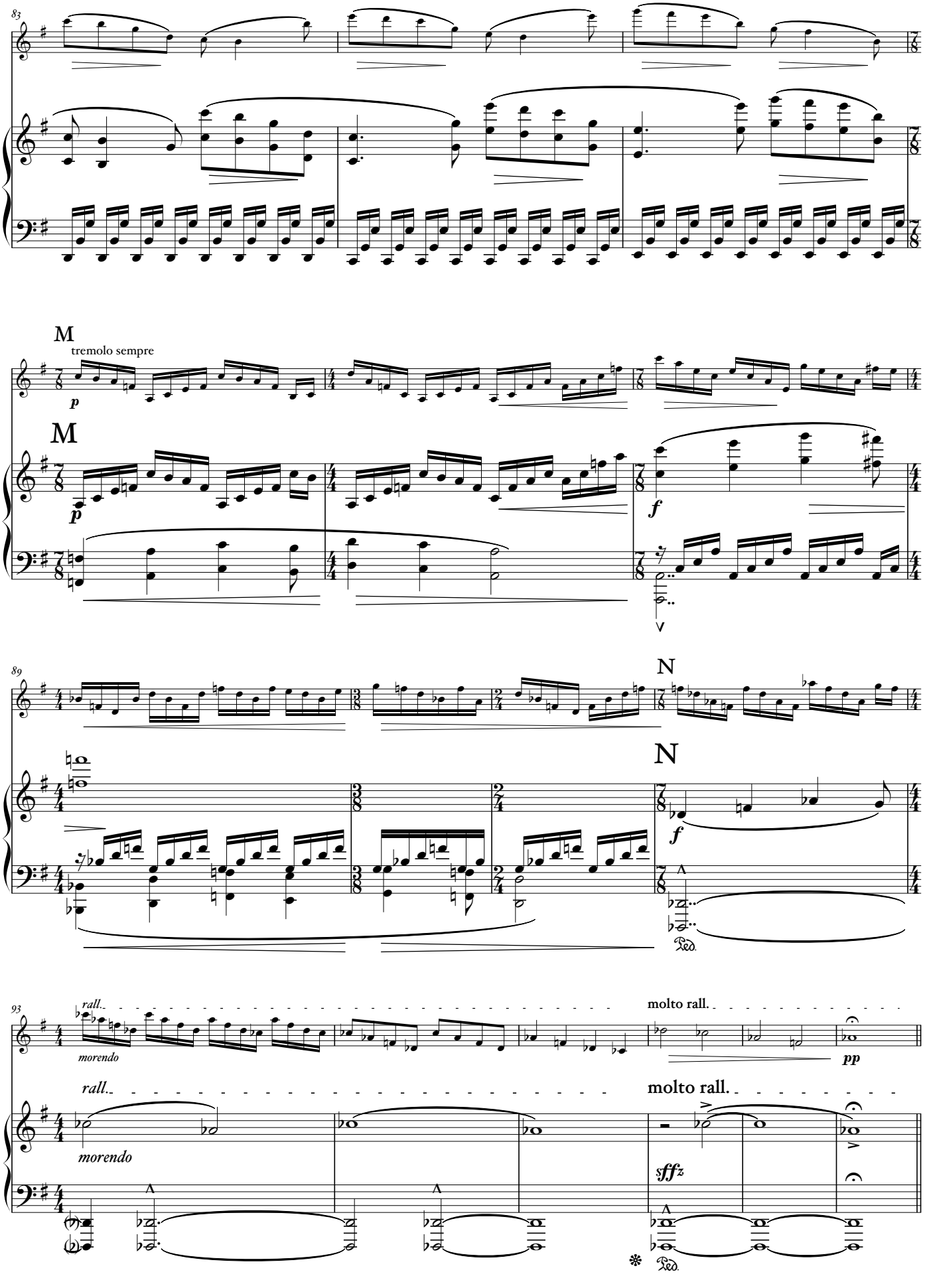

Andante
1
rall.
a tempo
tremolo sempre
pp sempre. misterioso.
Andante
rall.
a tempo
p cantabile
pp sempre. misterioso.
Ped.
7
12

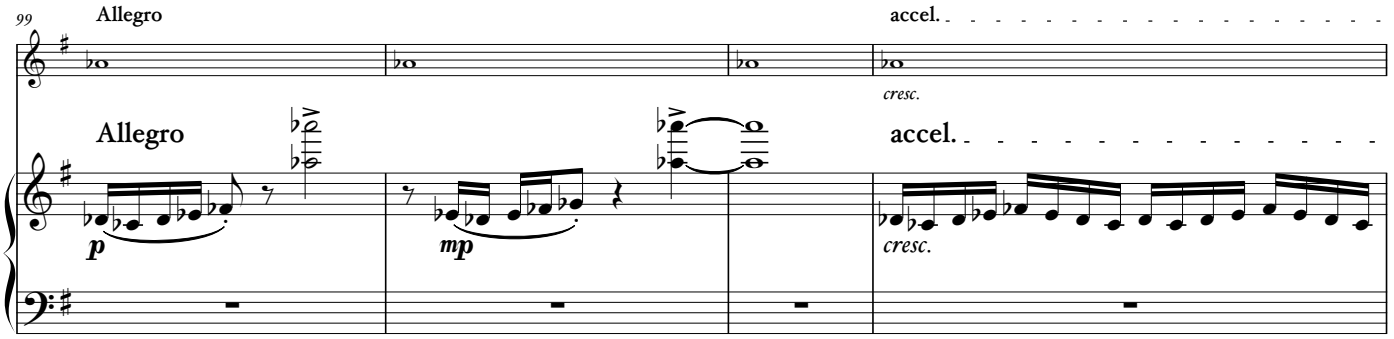

ord.
rit.
Allegro non troppo
mp cantabile
Allegro non troppo
rit.
p
decresc.
pp crystaline
pp crystaline
rall.
H
pp
rall.
H
pp

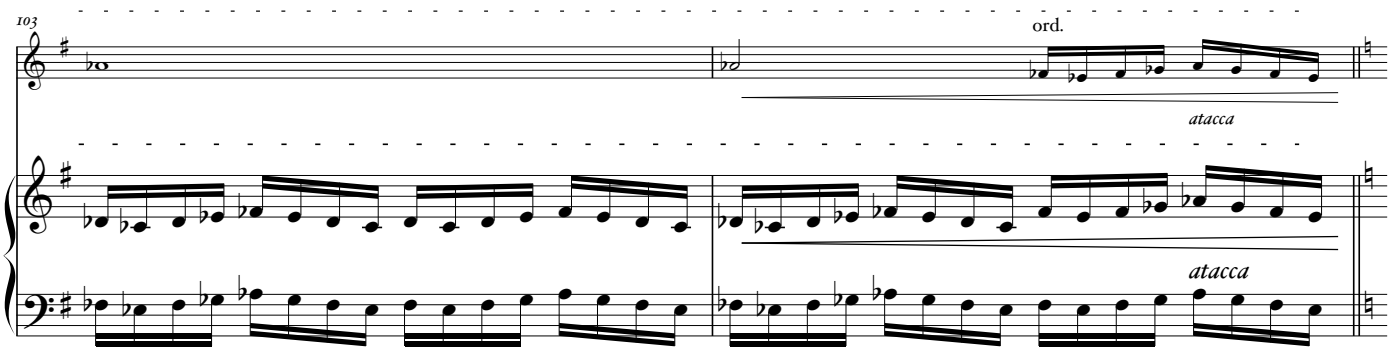

38
42
p
46
I
p
cresc. poco a poco
I
cresc. poco a poco
51
poco accel.
poco accel.


55
ff affetuoso
ff affetuoso
sf
59
sf
sf
J
J
sf
62
sf
sf
sf
65
K
f
K
ff victoriously

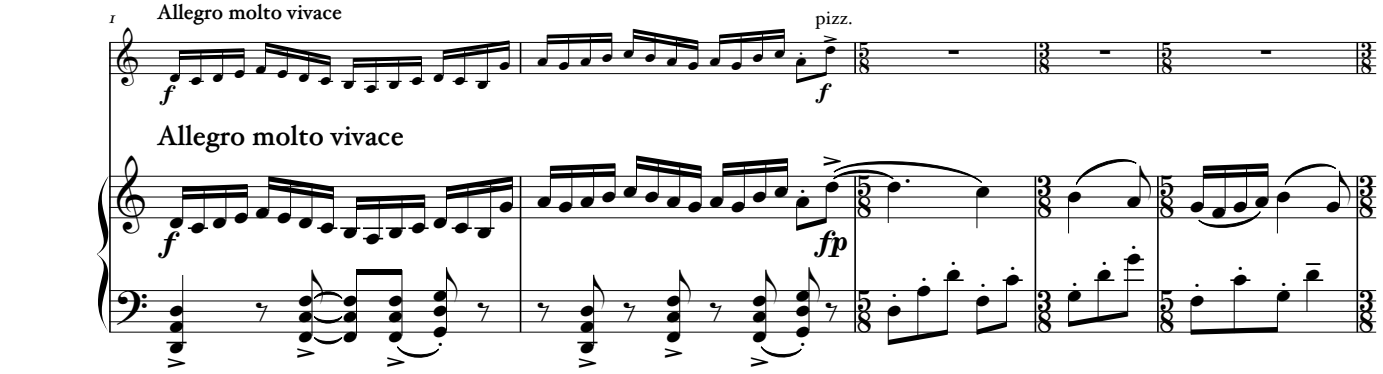

69
sf
73
L
ff
poco rall.
molto espress.
sf
ff
poco rall.
79
poco meno mosso.
poco meno mosso.
p
Ped.
81
sp
sim.

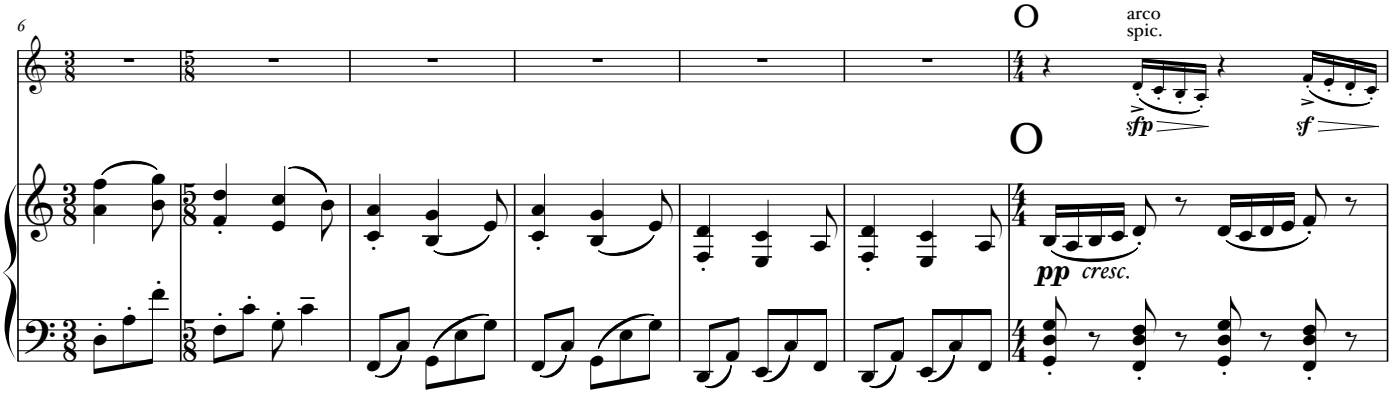

83
M
tremolo sempre
p
M
p
f
89
N
N
f
Ped.
93
rall.
morendo
molto rall.
pp
rall.
morendo
molto rall.
sffz
Ped.

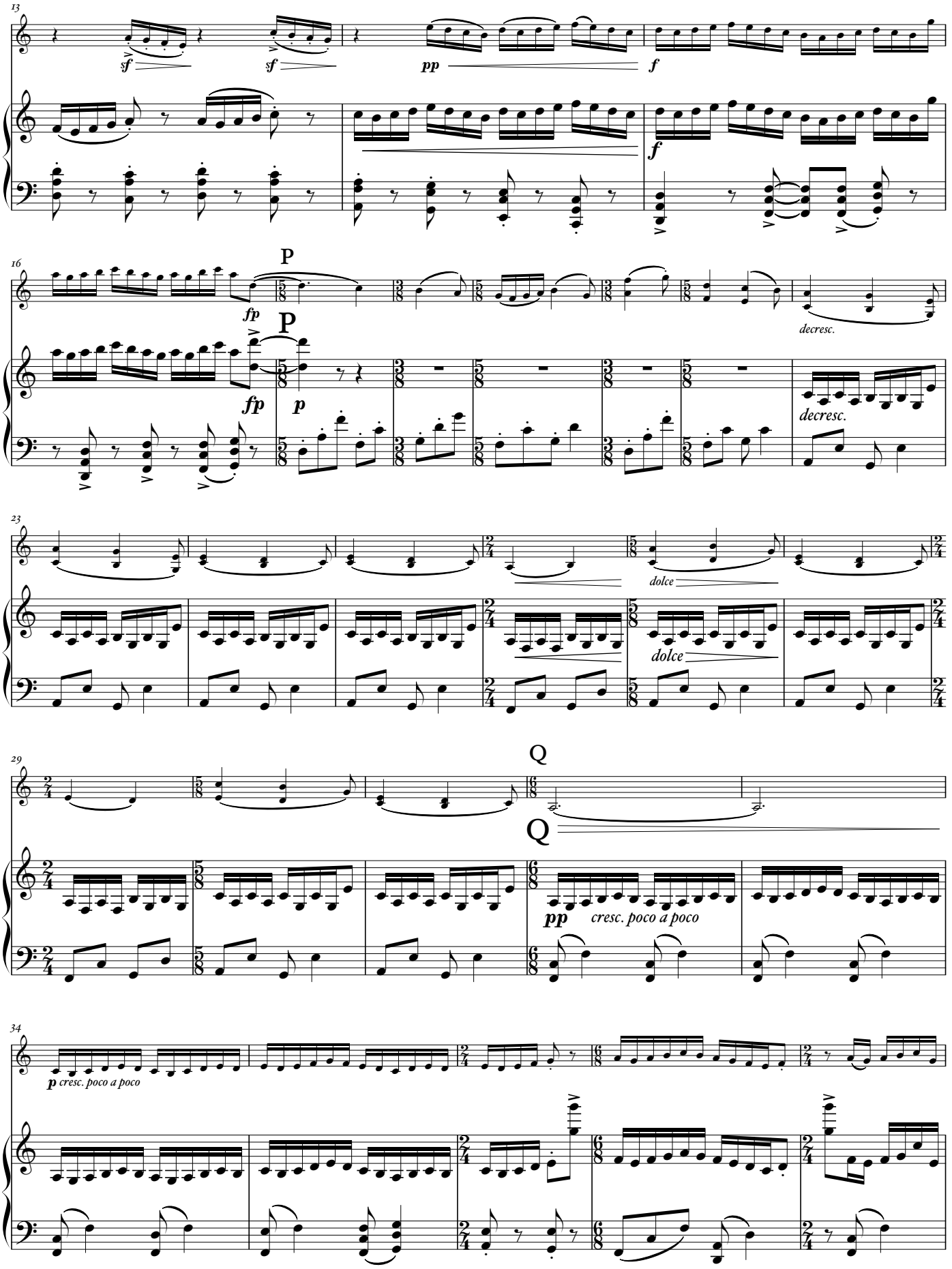

99
Allegro
accel.
cresc.
Allegro
accel.
p
mp
cresc.

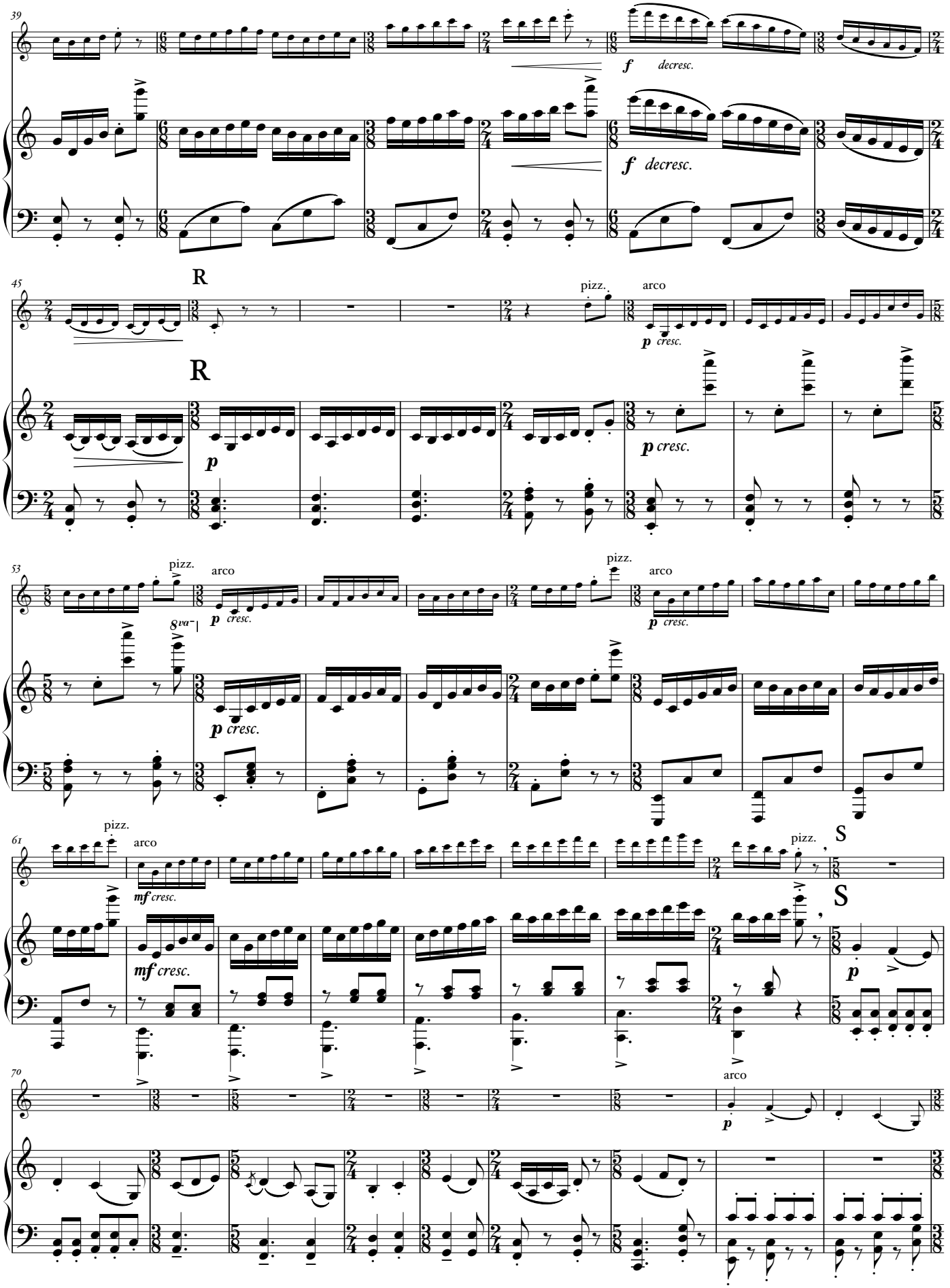

103
ord.
atacca
atacca

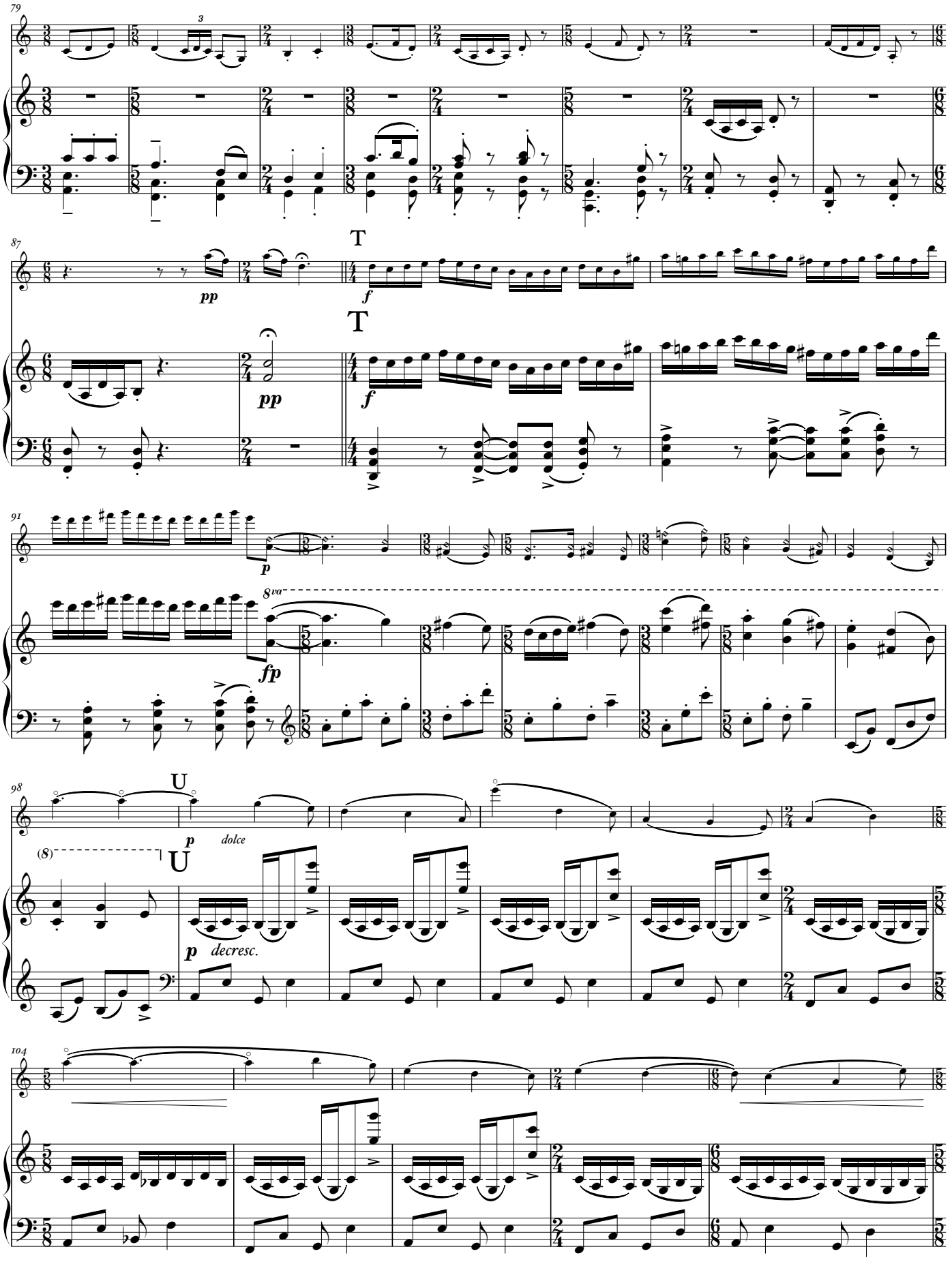
IV.

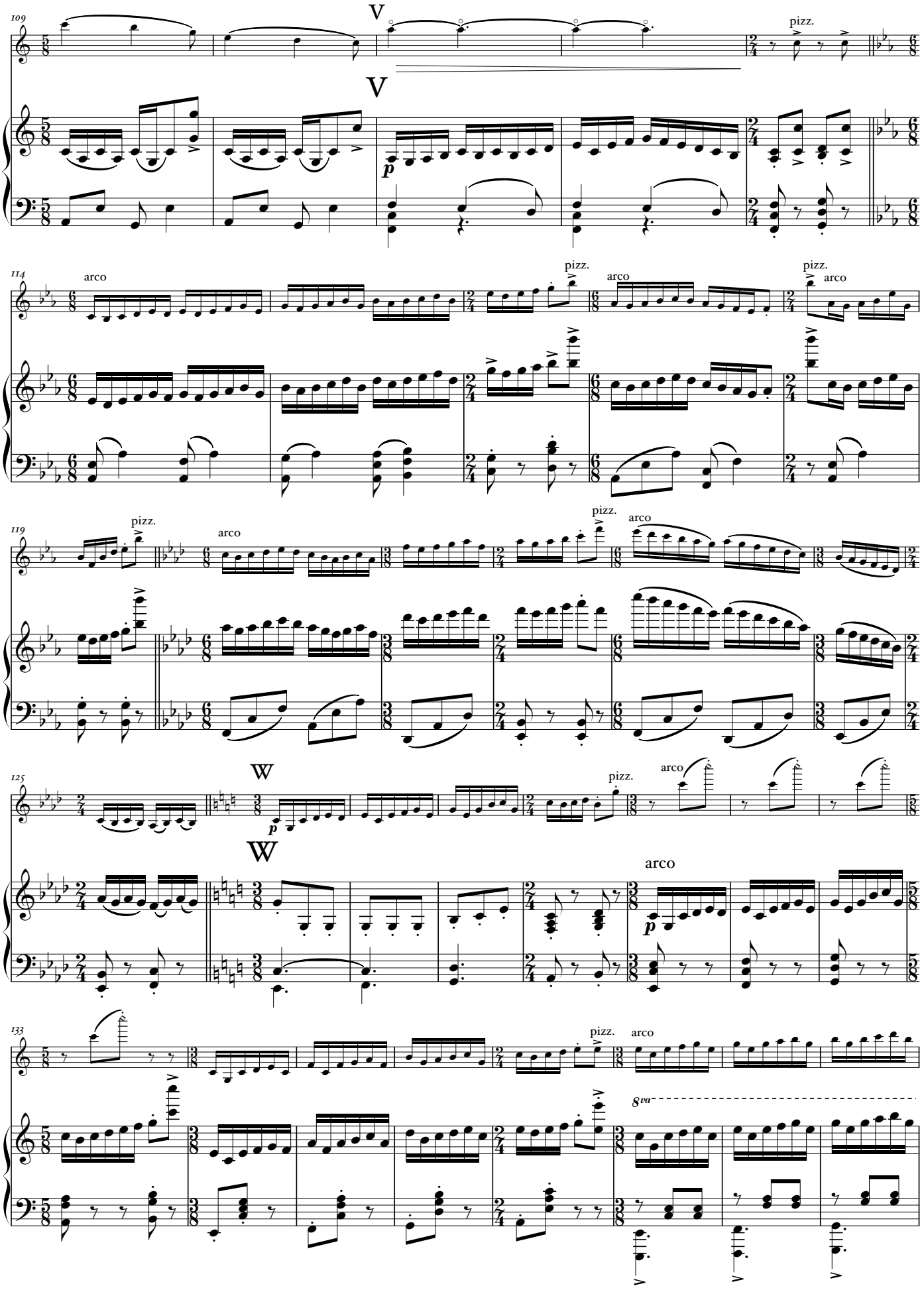

1
Allegro molto vivace
pizz.
Allegro molto vivace
fp

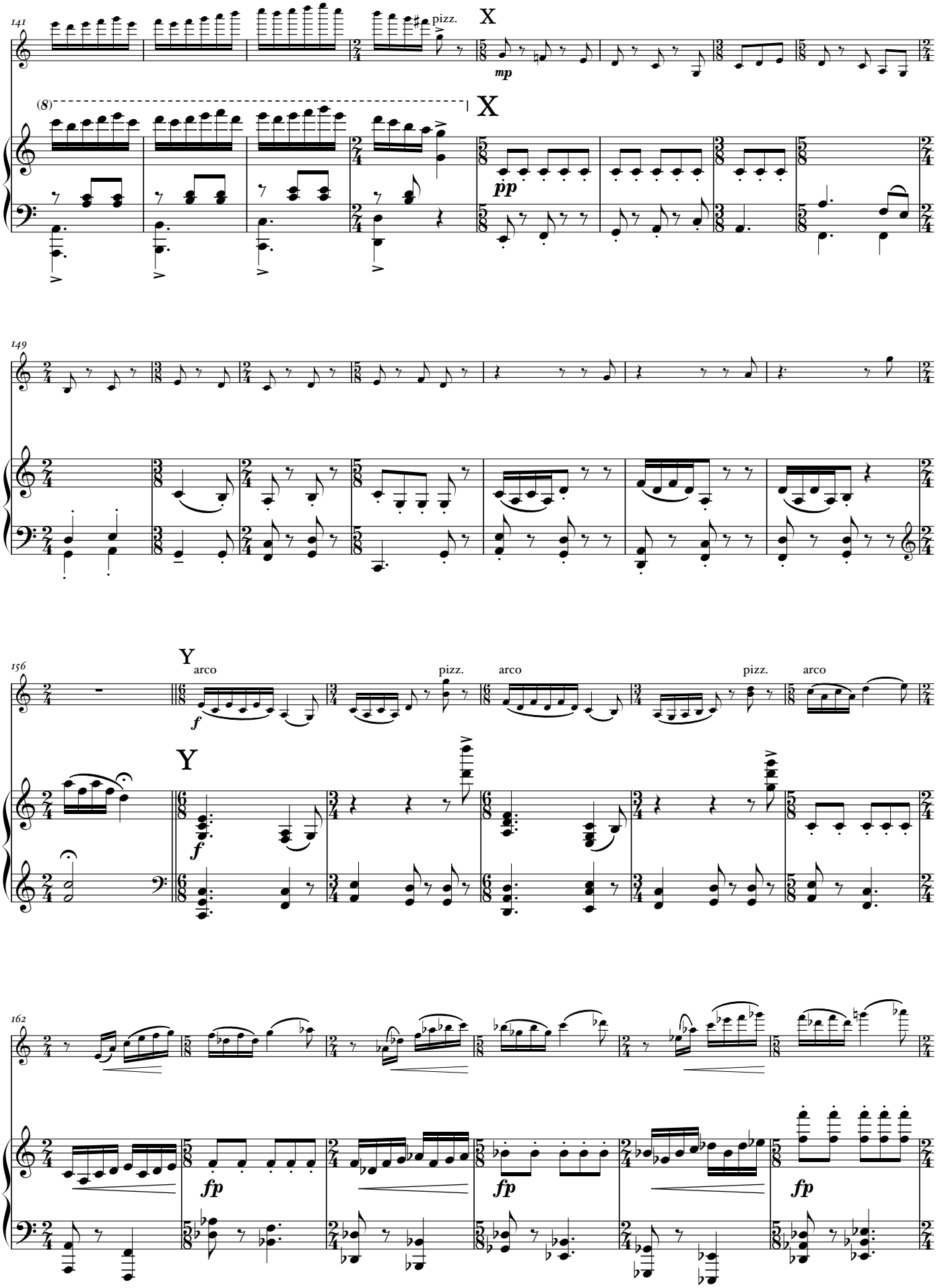

6
O
arco
spic.
O
pp
cresc.

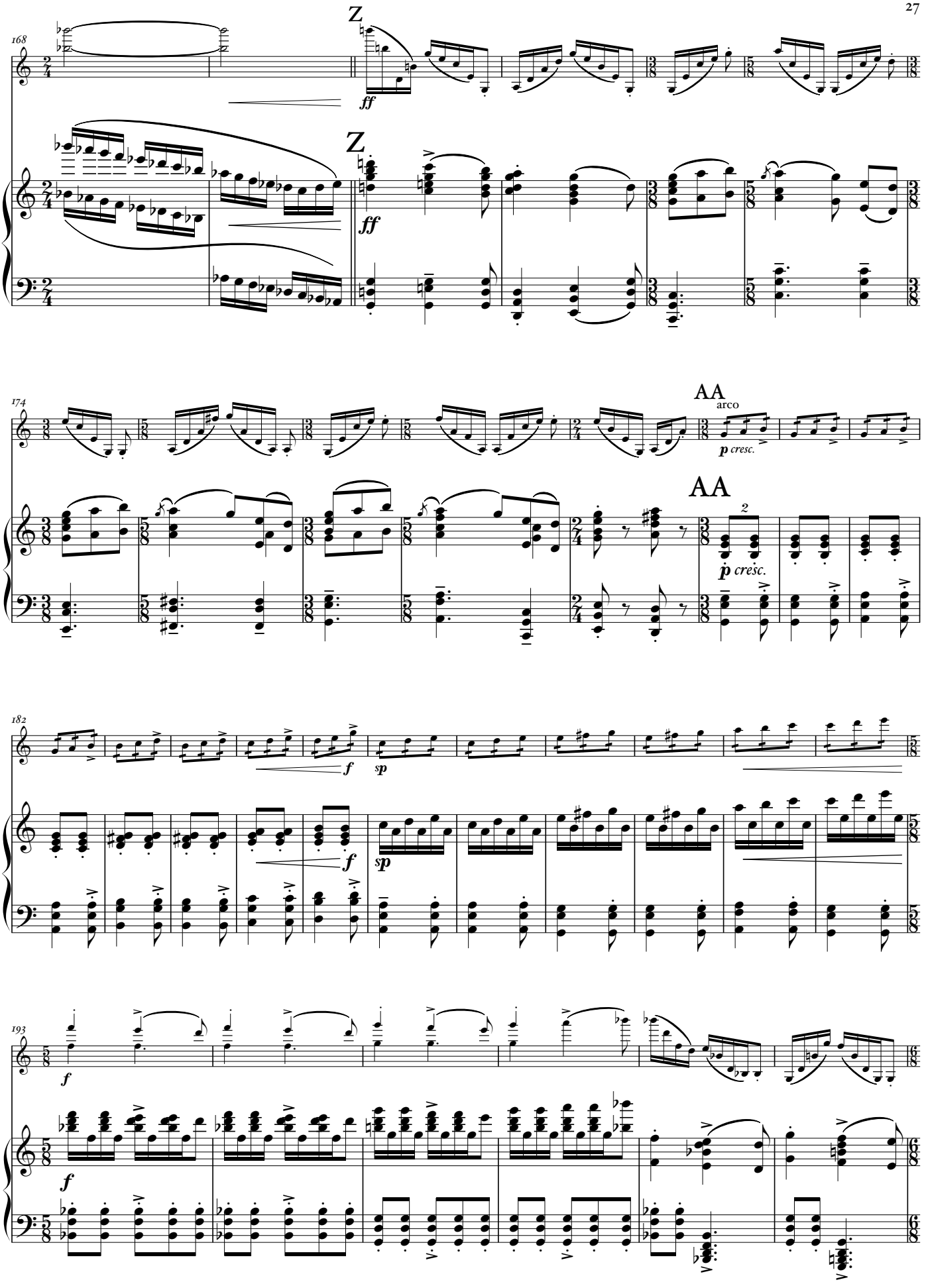

13
sf
sf
pp
f
f
16
P
fp
P
fp
p
decresc.
decresc.
23
dolce
dolce
29
Q
Q
pp
cresc. poco a poco
34
p cresc. poco a poco

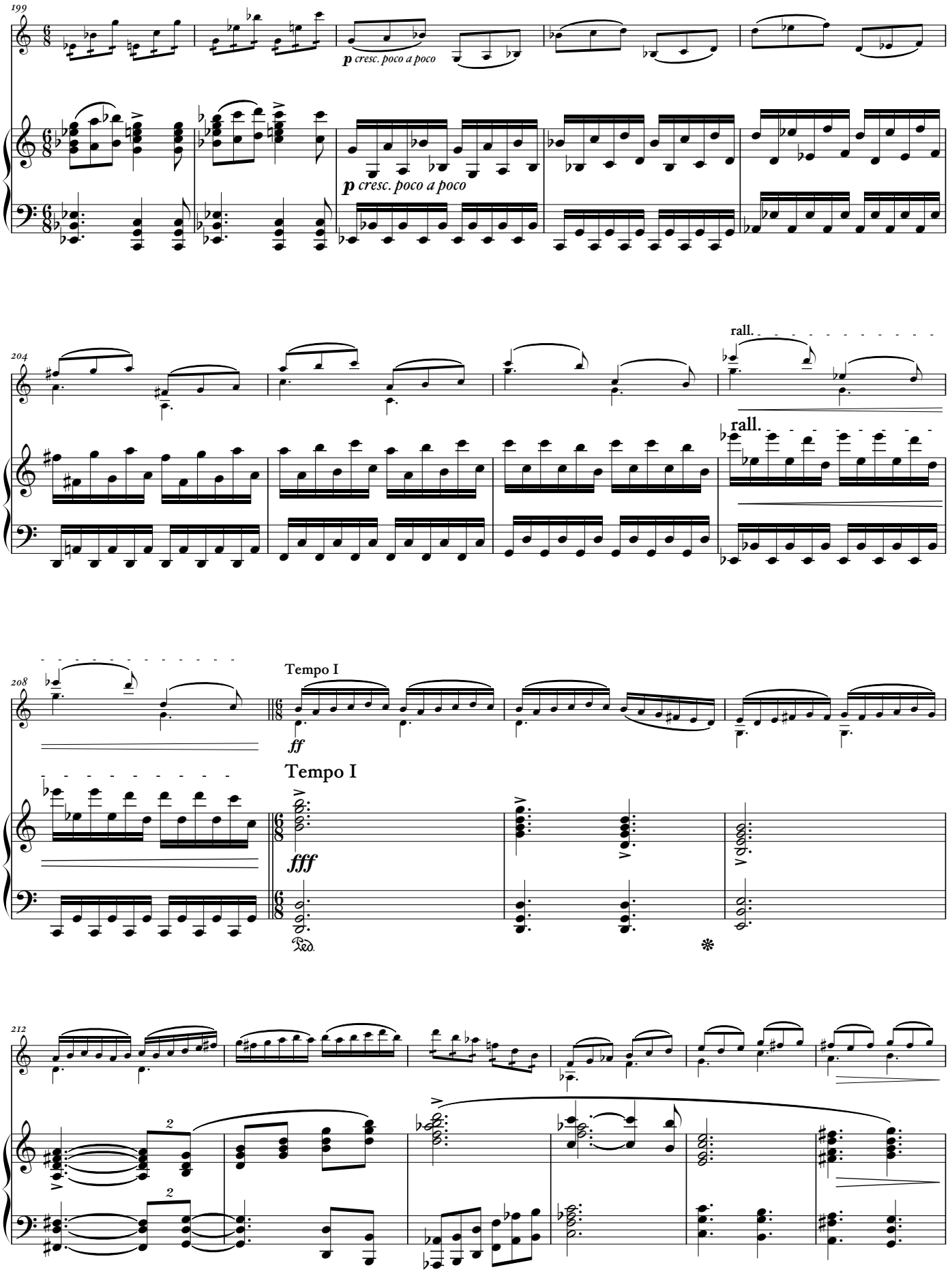

39
f
decresc.
45
R
pizz.
arco
p
cresc.
53
8va
61
mf
S
70

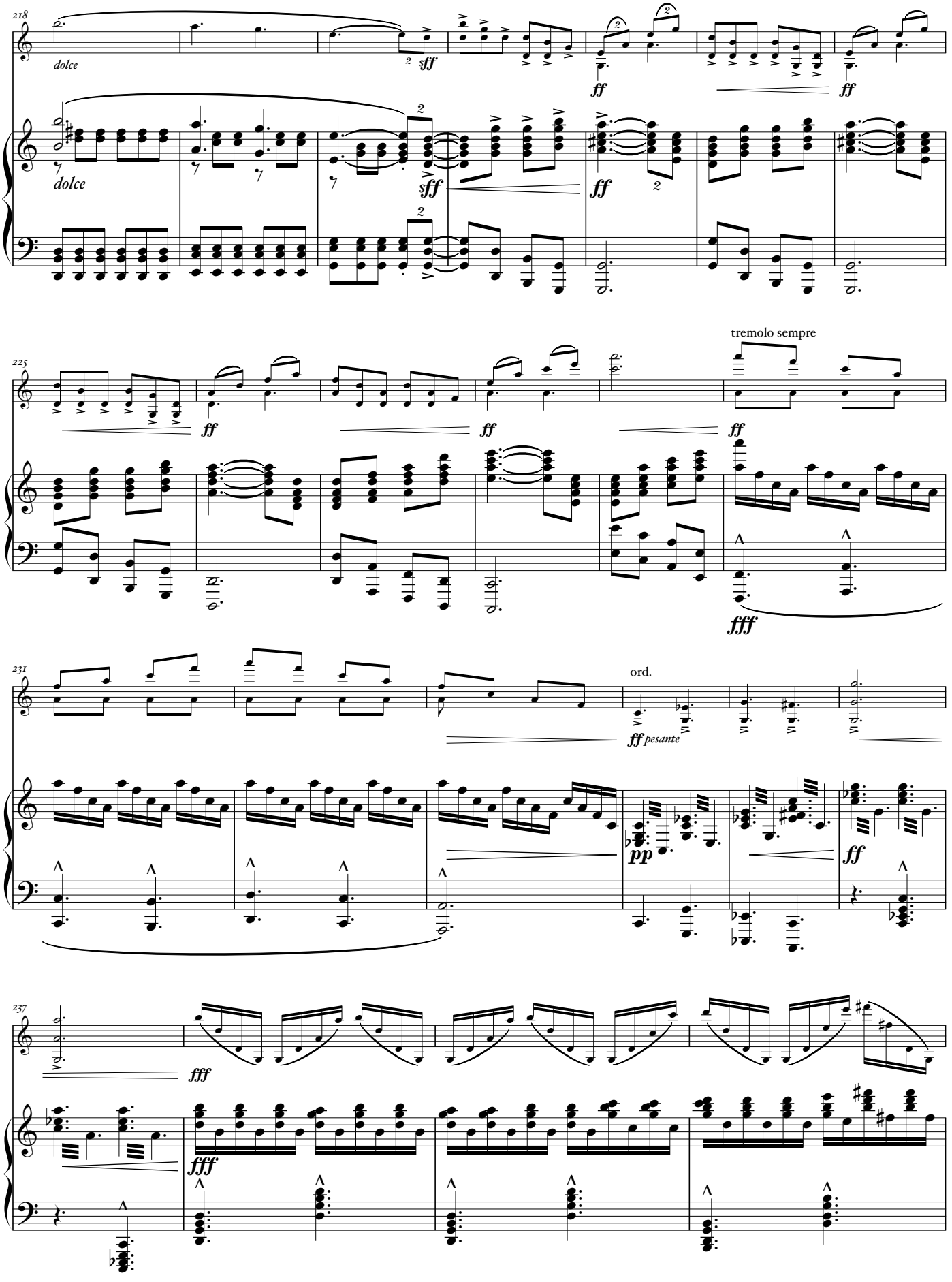

79
87
T
pp
f
T
pp
f
91
p
8va
fp
98
U
p
dolce
(8)
U
p
decresc.
104

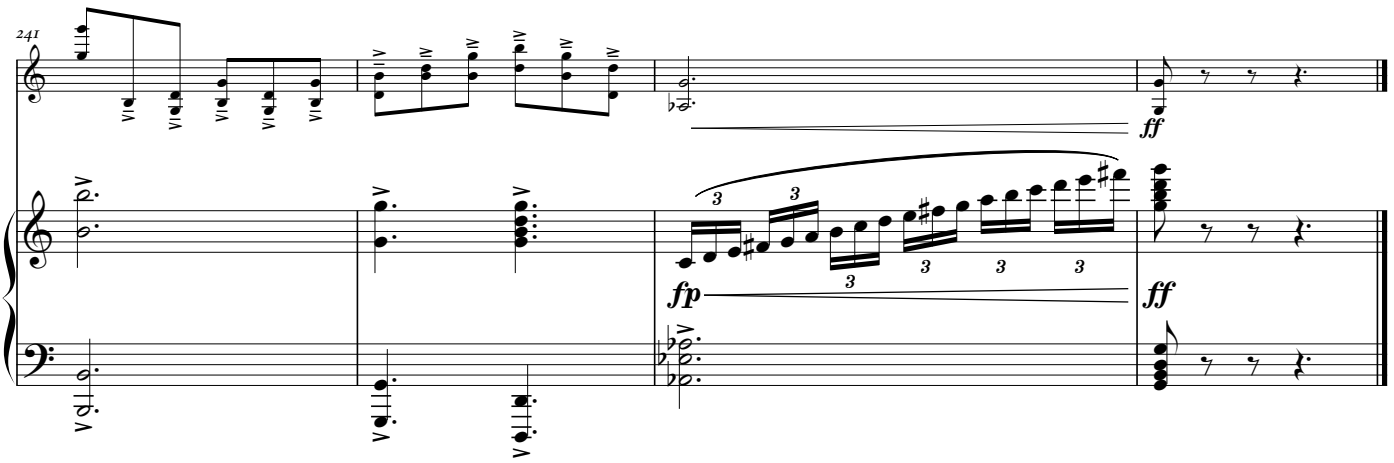

109
V
V
pizz.
p
114
arco
pizz.
arco
pizz.
arco
119
pizz.
arco
pizz.
arco
125
W
W
p
pizz.
arco
arco
p
133
pizz.
arco
8va


141
pizz.
X
mp
(8)
X
pp
149
156
Y
arco
pizz.
arco
pizz.
arco
Y
f
f
162
fp
fp
fp


168
Z
ff
Z
ff
174
AA
arco
p cresc.
AA
2
p cresc.
182
f
sp
f
sp
193
f
f


199
p cresc. poco a poco
p cresc. poco a poco
204
rall.
rall.
208
Tempo I
ff
Tempo I
fff
Ped.
*
212
2
2


218
dolce
sff
ff
dolce
sff
ff
225
ff
ff
tremolo sempre
ff
fff
231
ord.
ff pesante
pp
ff
237
fff
fff

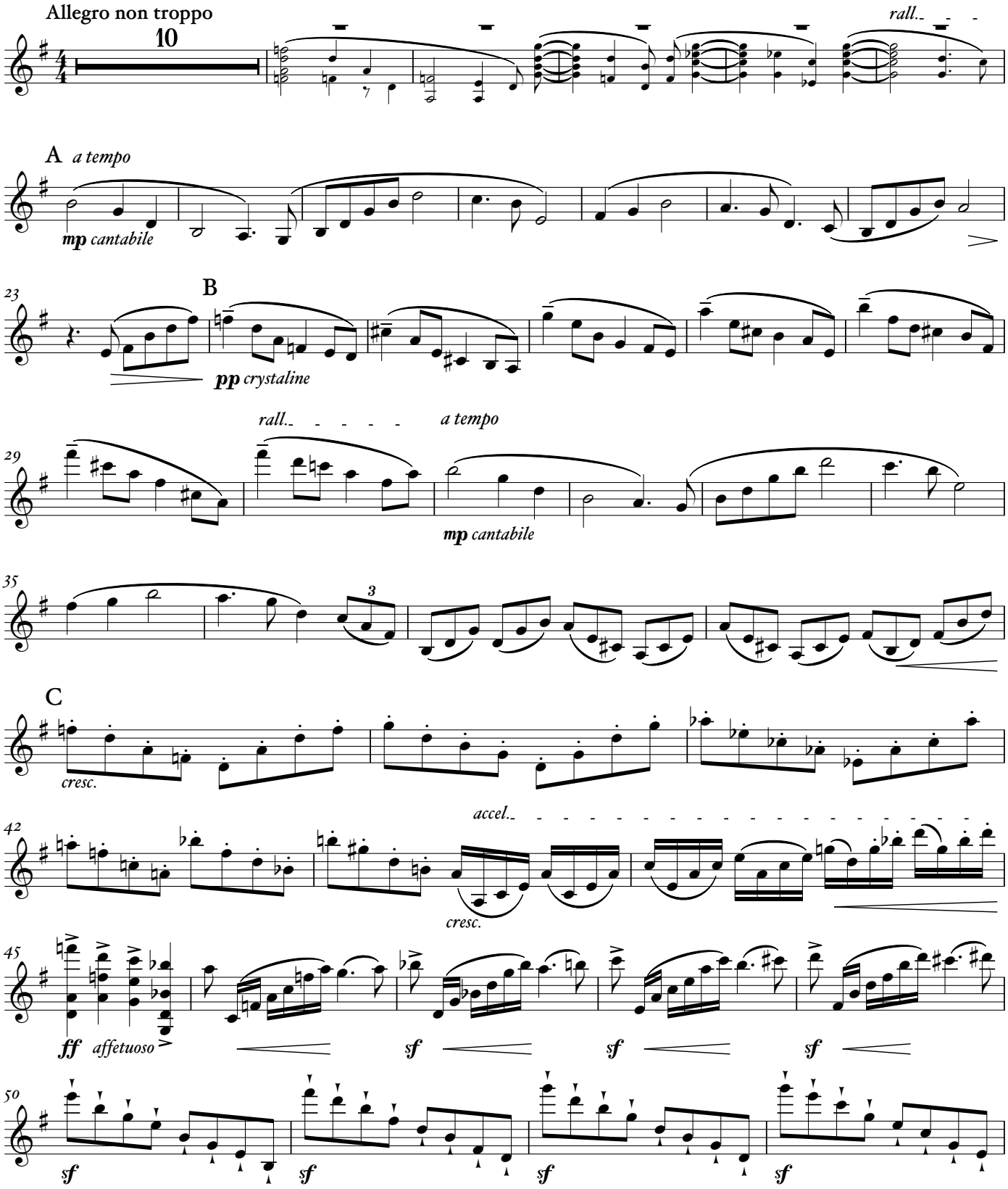

241
ff
fp
ff

Violin

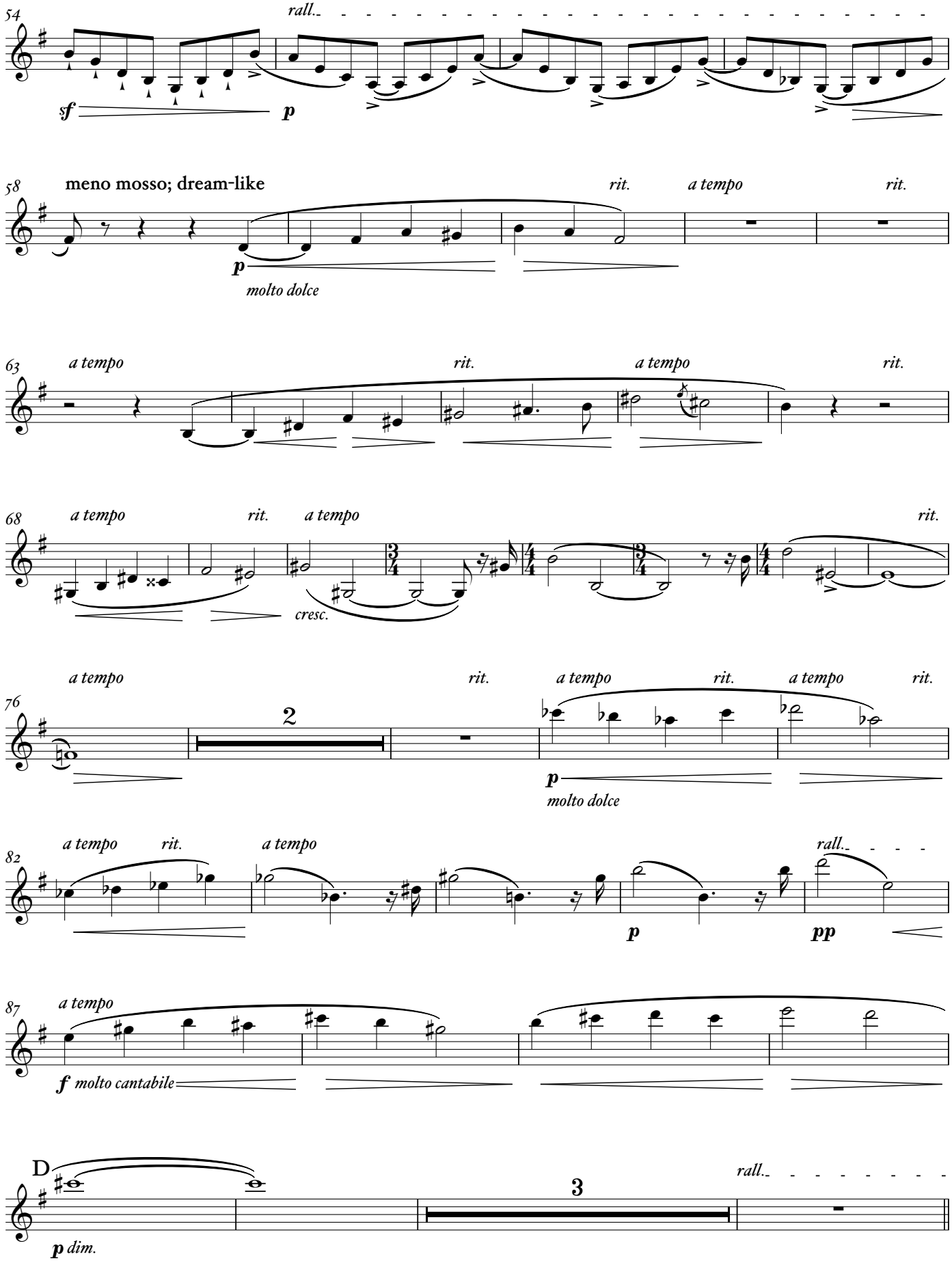
for Emmanuele Baldini

SONATA

EDGAR F GIRTAIN IV (b. 1988)



V.S.


54
rall.
sf
p
58
meno mosso; dream-like
rit.
a tempo
rit.
p
molto dolce
63
a tempo
rit.
a tempo
rit.
68
a tempo
rit.
a tempo
rit.
cresc.
76
a tempo
rit.
a tempo
rit.
a tempo
rit.
2
p
molto dolce
82
a tempo
rit.
a tempo
rall.
p
pp
87
a tempo
f molto cantabile
D
3
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

1 Pno.

ord.
IV

rit.

pp molto espressivo e cantabile

crec. poco a poco

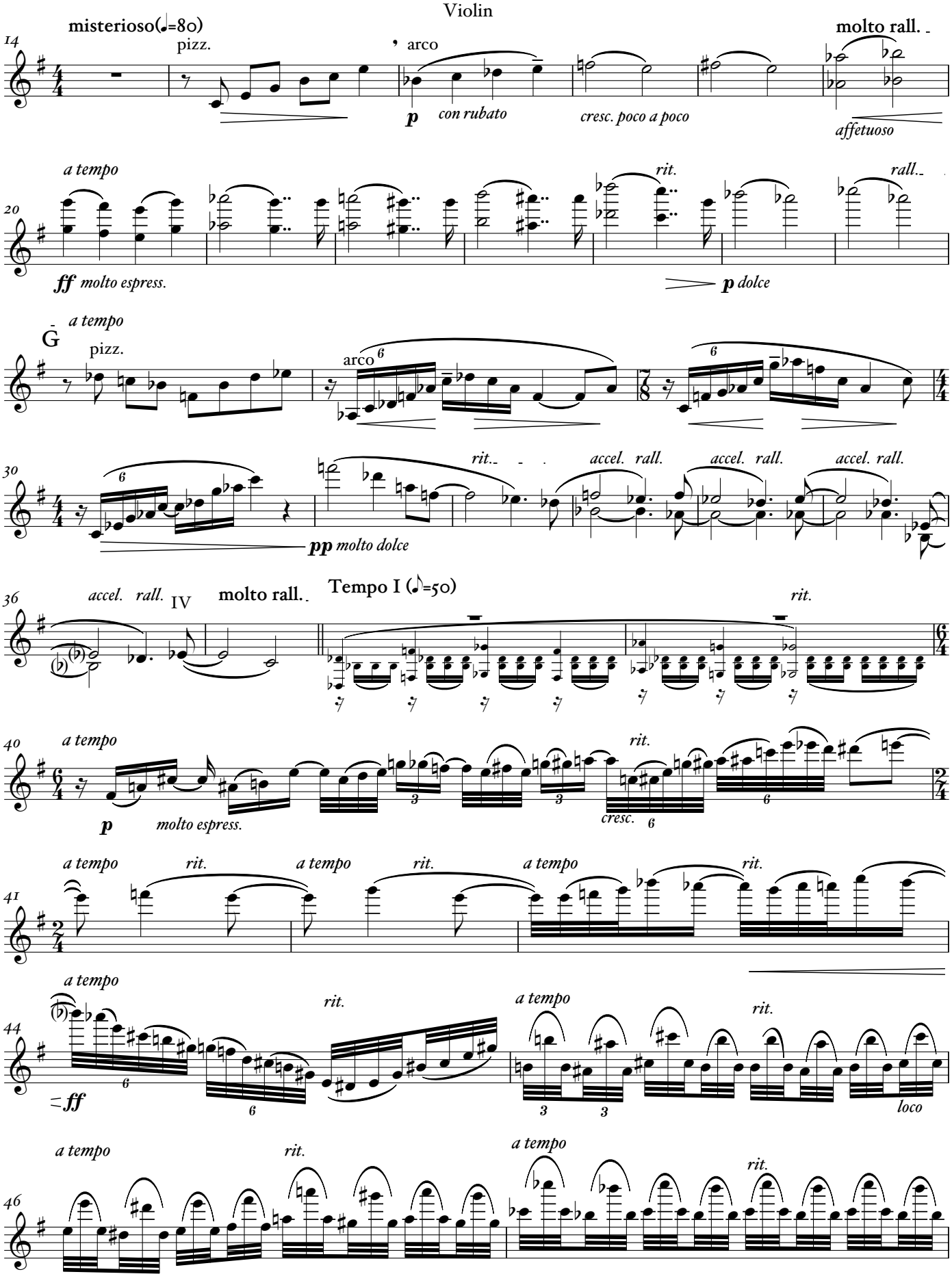
4 *a tempo* *rit.* *a tempo rit.* *a tempo rit.* *a tempo rit.* *a tempo rit.*

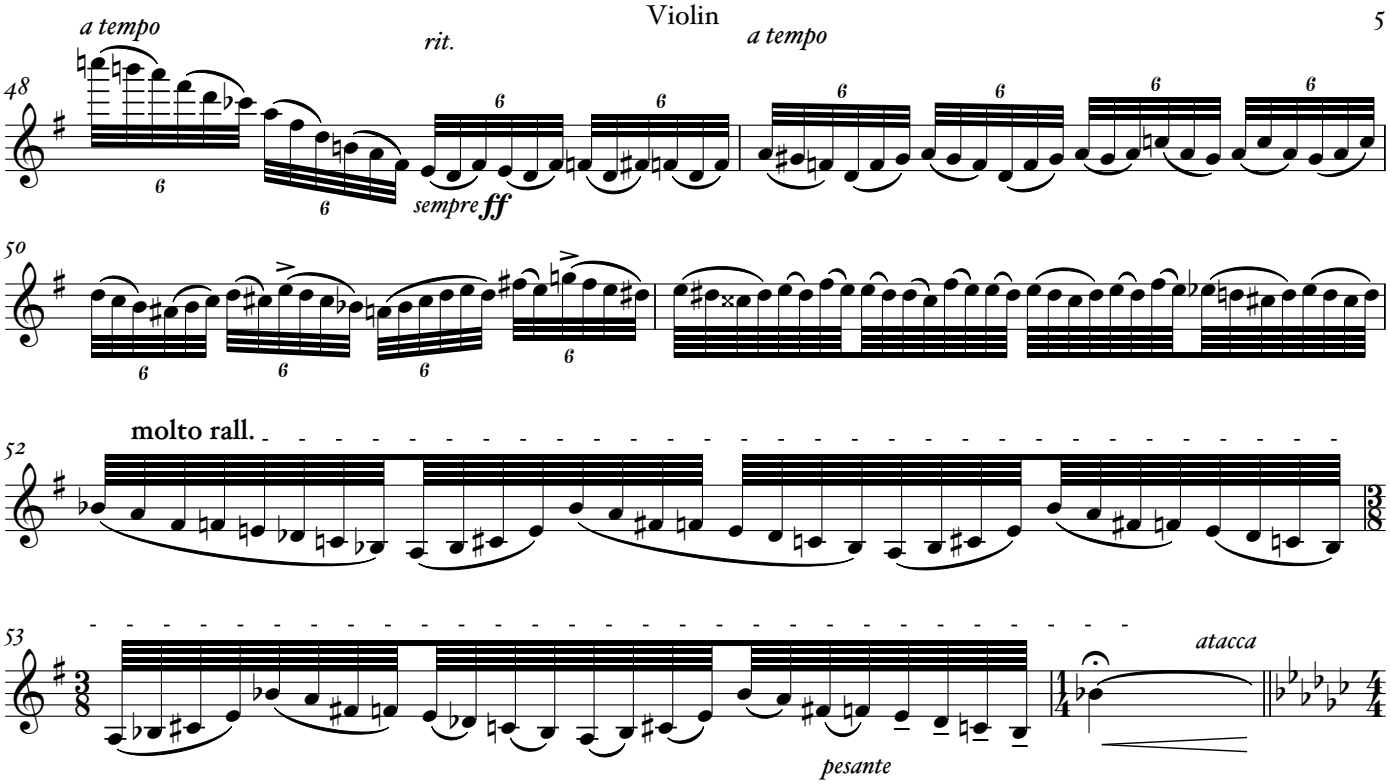
ff espressivo

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

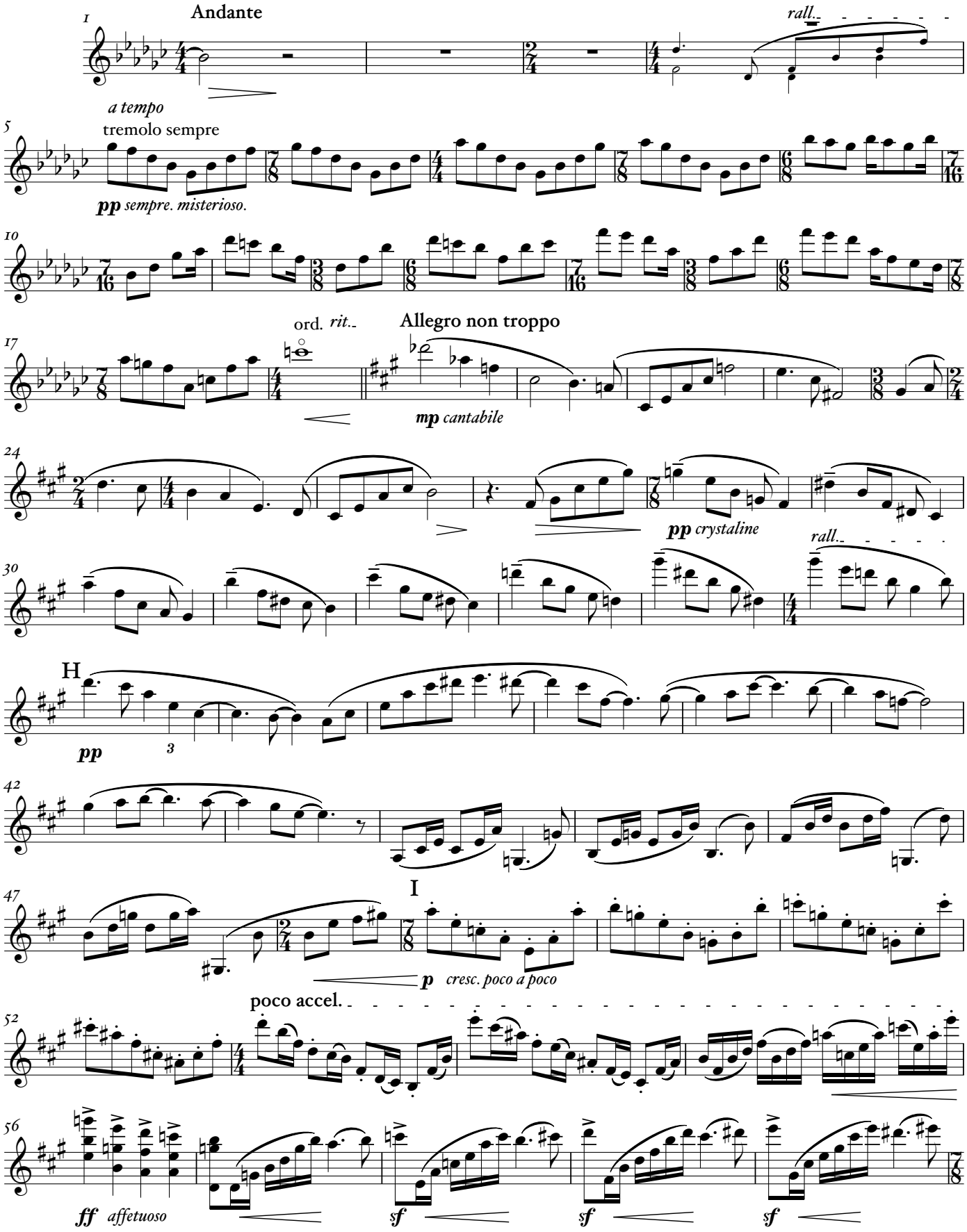
dim.

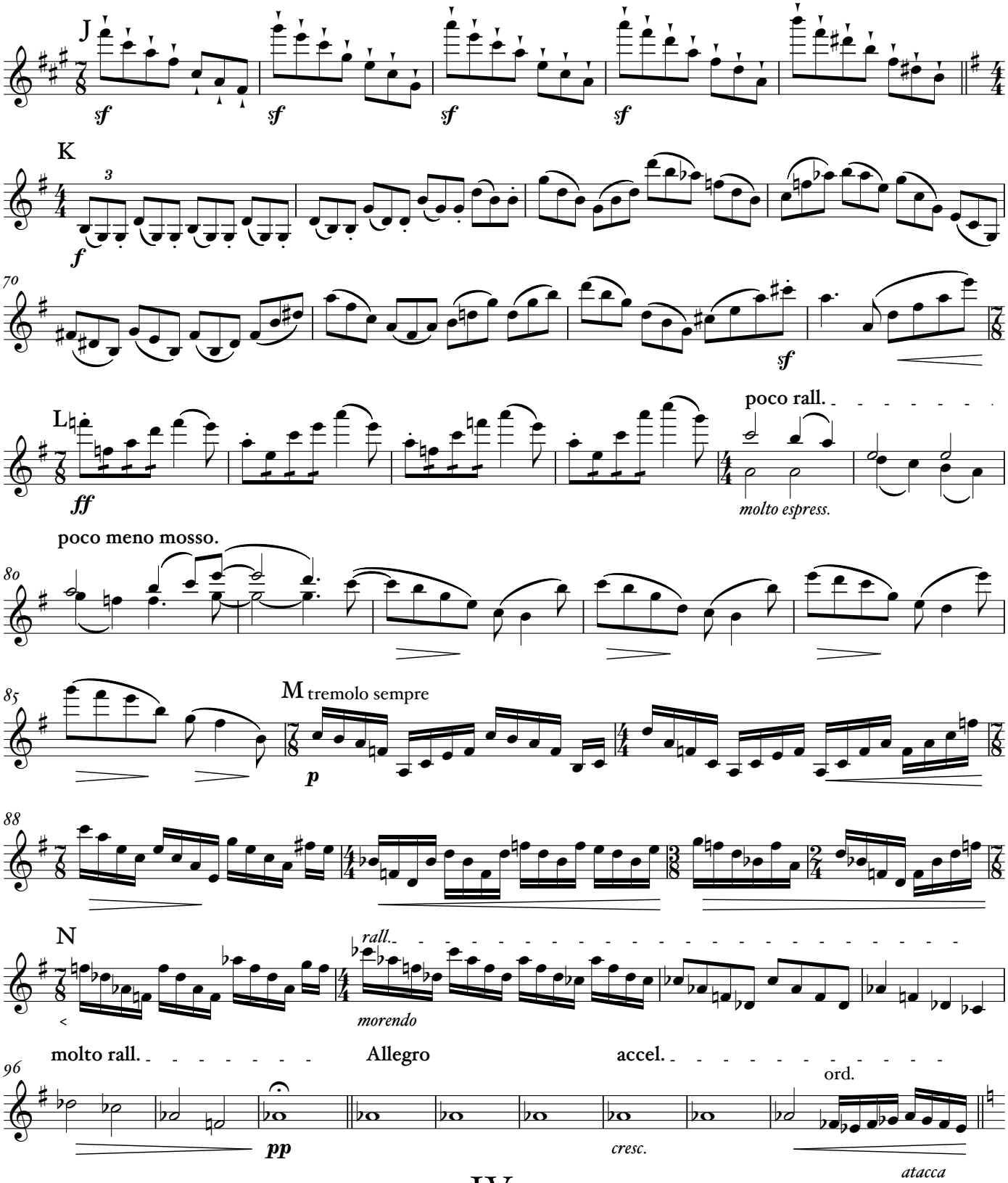
V.S.


misterioso(♩=80)
pizz.
arco
molto rall.
p
con rubato
cresc. poco a poco
affetuoso
a tempo
rit.
rall.
ff molto espress.
p dolce
G
a tempo
pizz.
arco
accel. rall.
pp molto dolce
IV
molto rall.
Tempo I (♪=50)
molto espress.
cresc.
loco

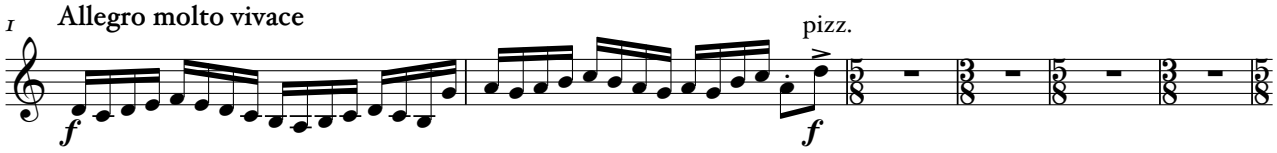

a tempo
rit.
a tempo
48
sempre ff
50
molto rall.
52
53
atacca
pesante

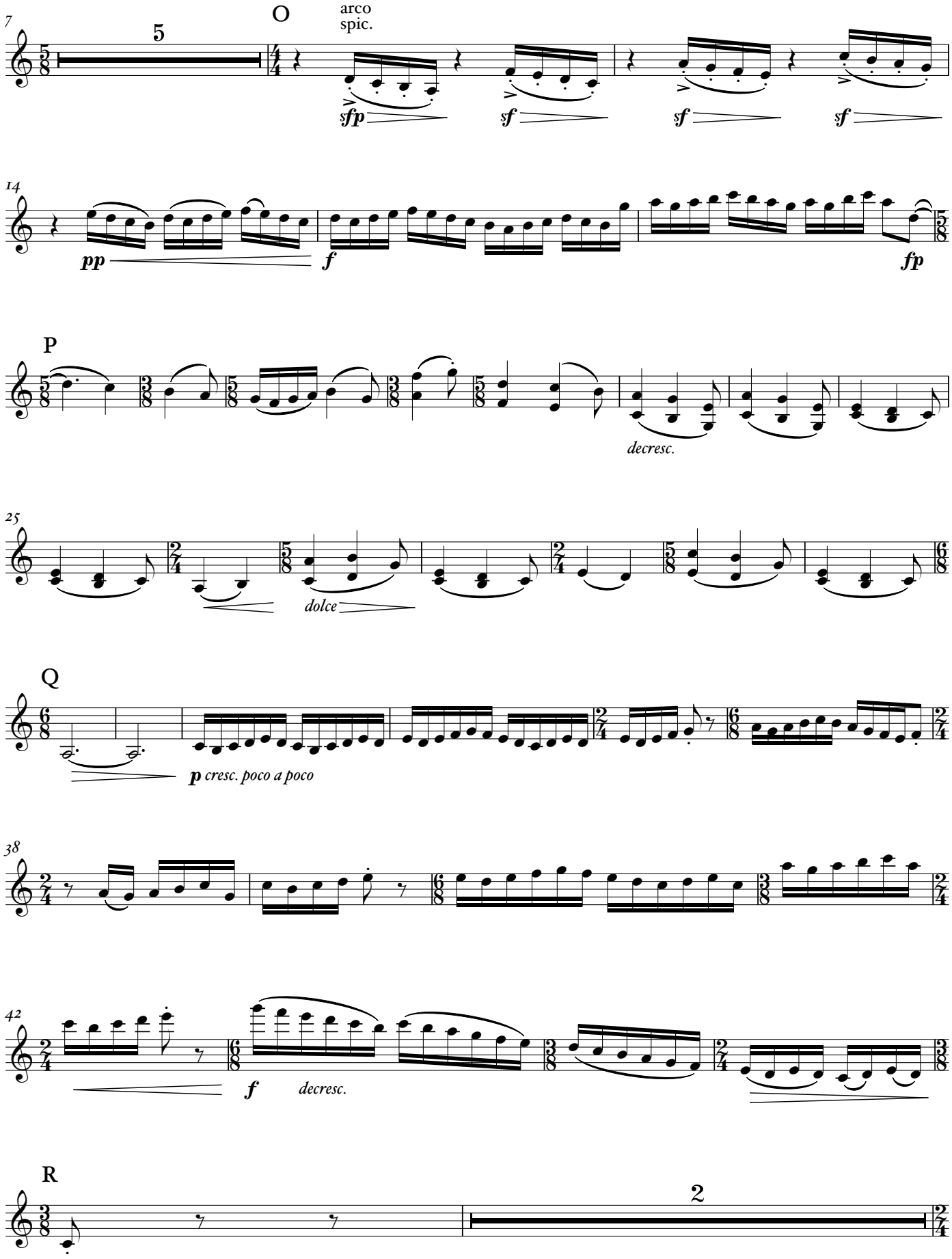
III.

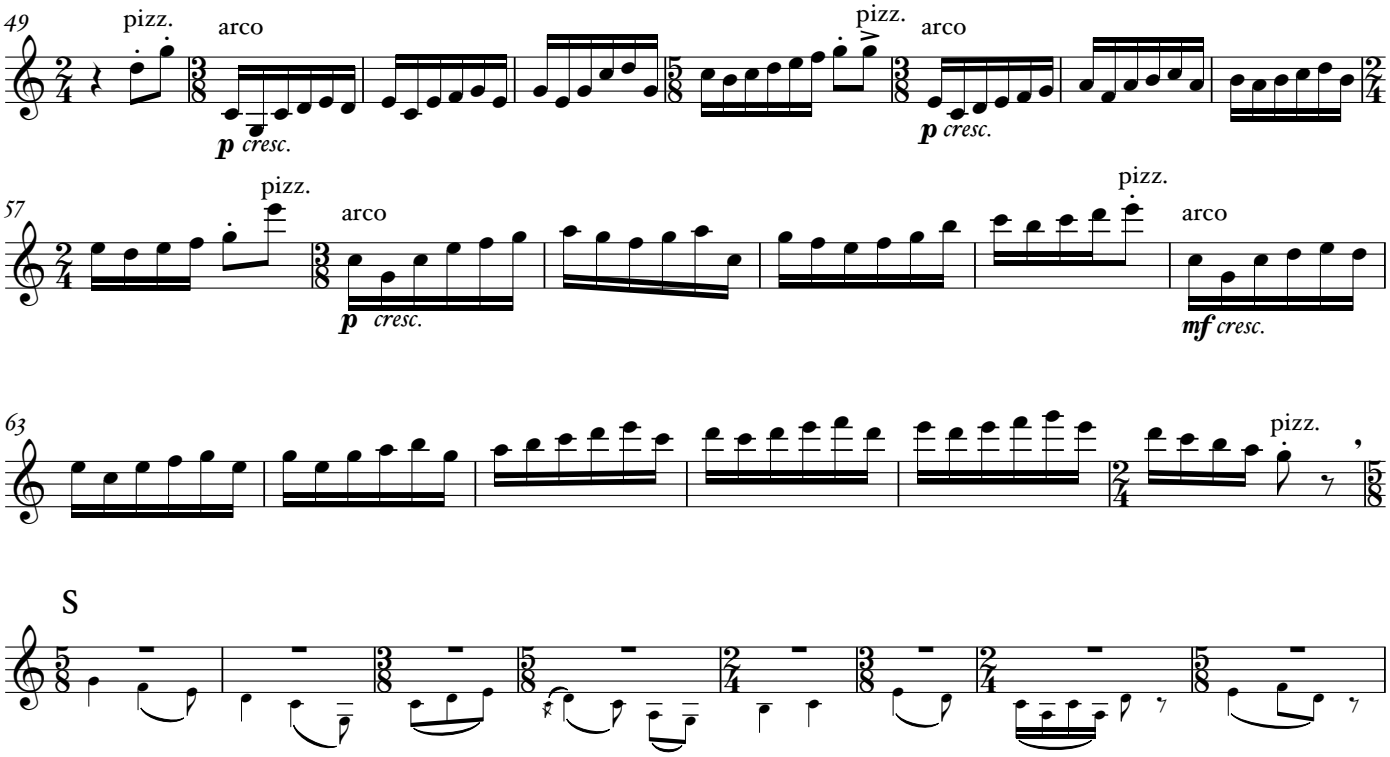

1
Andante
rall.
a tempo
5
tremolo sempre
pp sempre. misterioso.
10
17
ord.
rit.
Allegro non troppo
mp cantabile
24
pp crystaline
rall.
30
H
pp
3
42
47
I
p cresc. poco a poco
poco accel.
52
56
ff affetuoso
sf
sf
sf


J
sf
K
3
f
70
sf
L
ff
poco rall.
molto espress.
poco meno mosso.
80
85
M tremolo sempre
p
88
N
rall.
morendo
molto rall.
Allegro
accel.
96
ord.
pp
cresc.
atacca

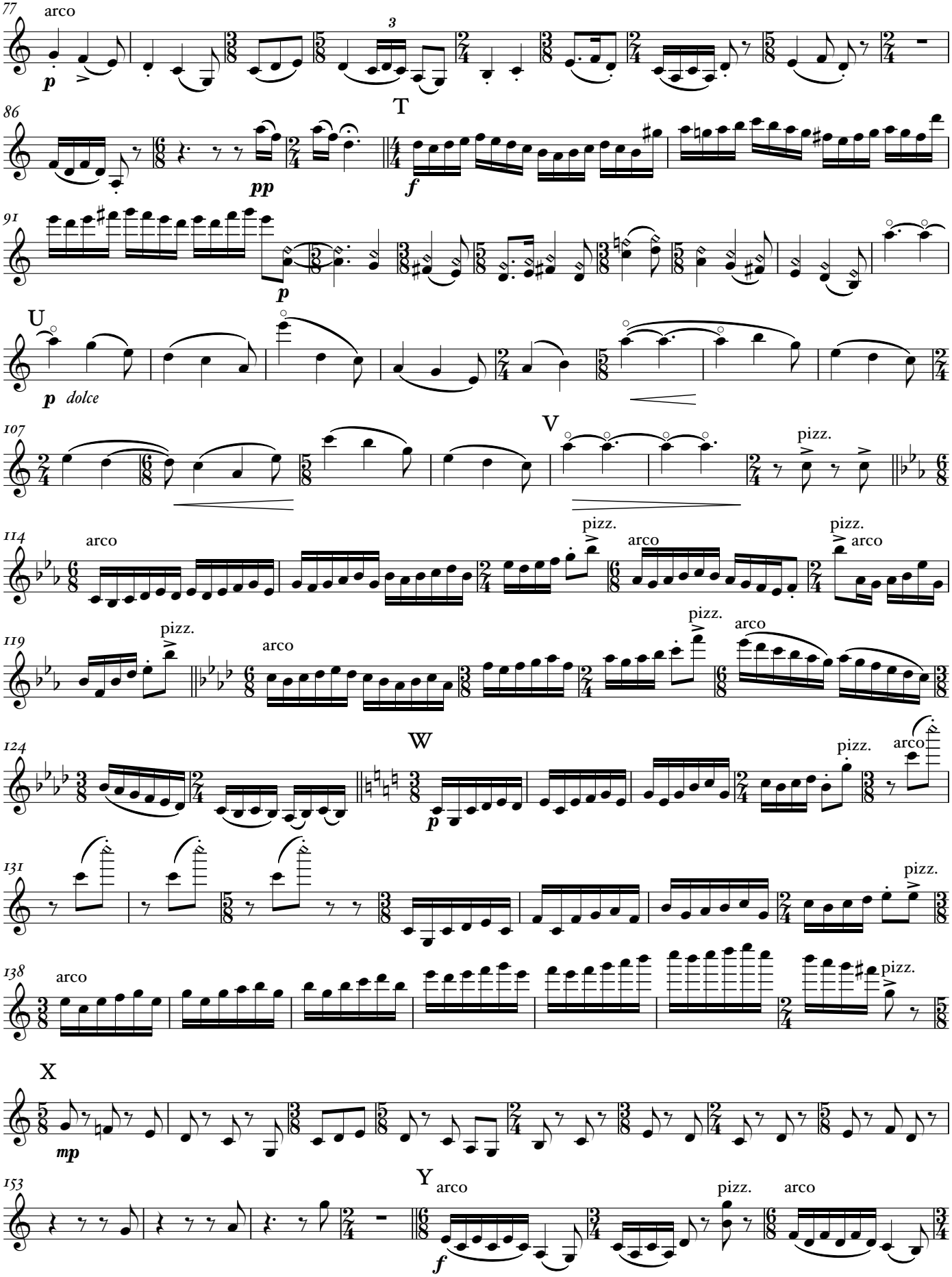
IV.

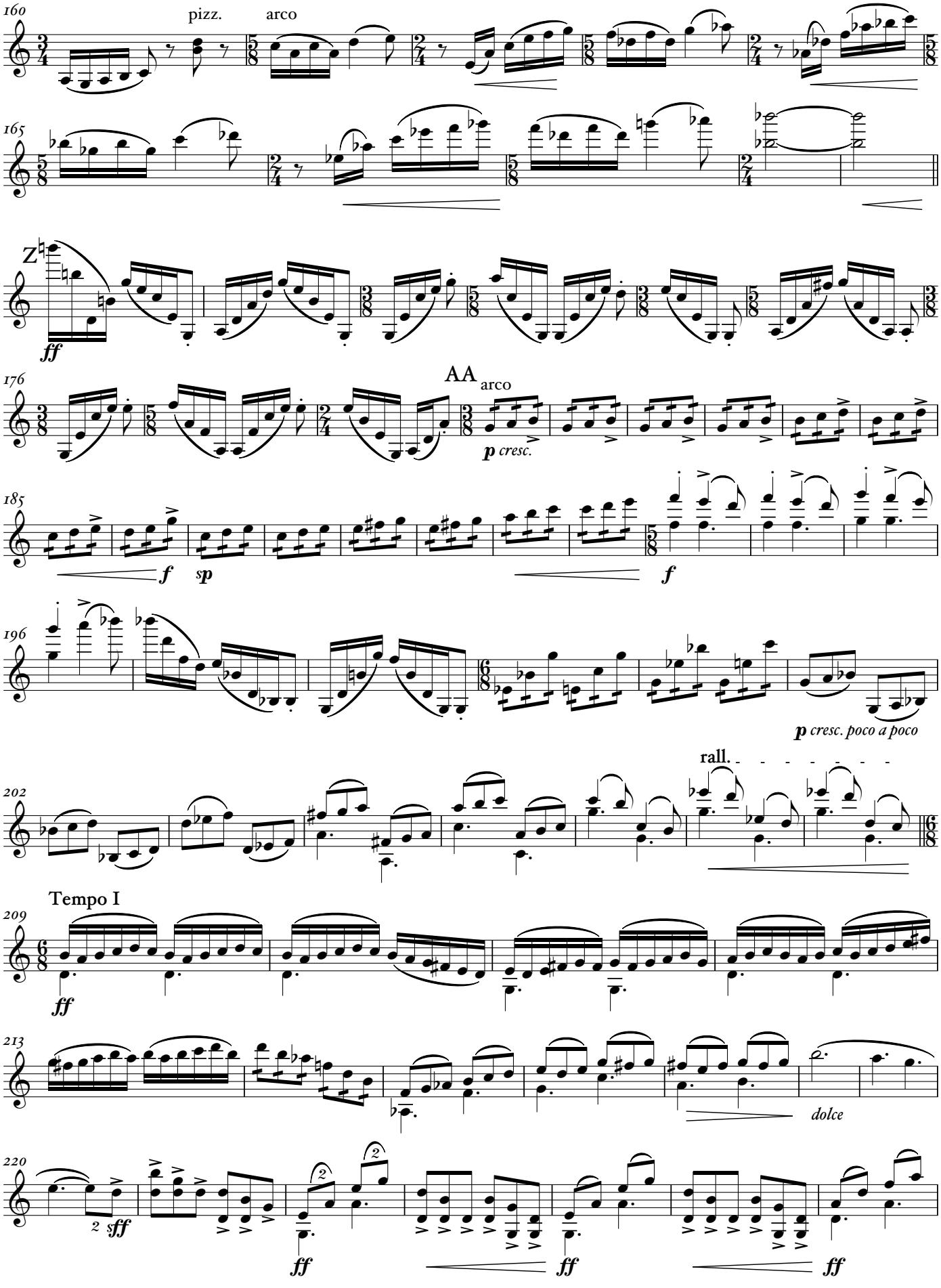

1
Allegro molto vivace
f
pizz.
f

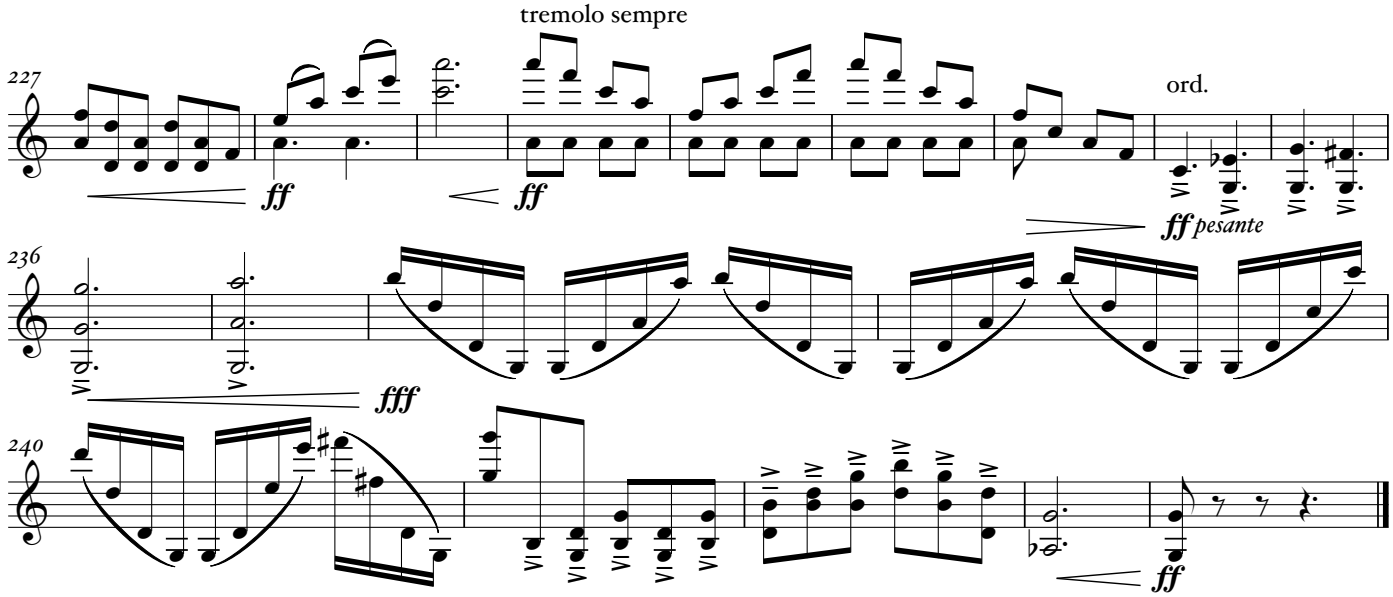

7
5
O
arco
spic.
sfp
sf
sf
sf
14
pp
f
fp
P
decresc.
25
dolce
Q
p cresc. poco a poco
38
42
f
decresc.
R
2


49
pizz.
arco
p cresc.
pizz.
arco
p cresc.
57
pizz.
arco
p cresc.
pizz.
arco
mf cresc.
63
pizz.

S


77
arco
p
3
86
T
pp
f
91
p
U
p dolce
107
V
pizz.
114
arco
pizz.
arco
pizz.
arco
119
pizz.
arco
pizz.
arco
124
W
p
pizz.
arco
131
pizz.
138
arco
pizz.
X
mp
153
Y
arco
f
pizz.
arco


160
pizz.
arco
165
Z
ff
176
AA
arco
p cresc.
185
f
sp
f
196
p cresc. poco a poco
202
rall.
Tempo I
209
ff
213
dolce
220
2 sff
ff
ff
ff
V.S.

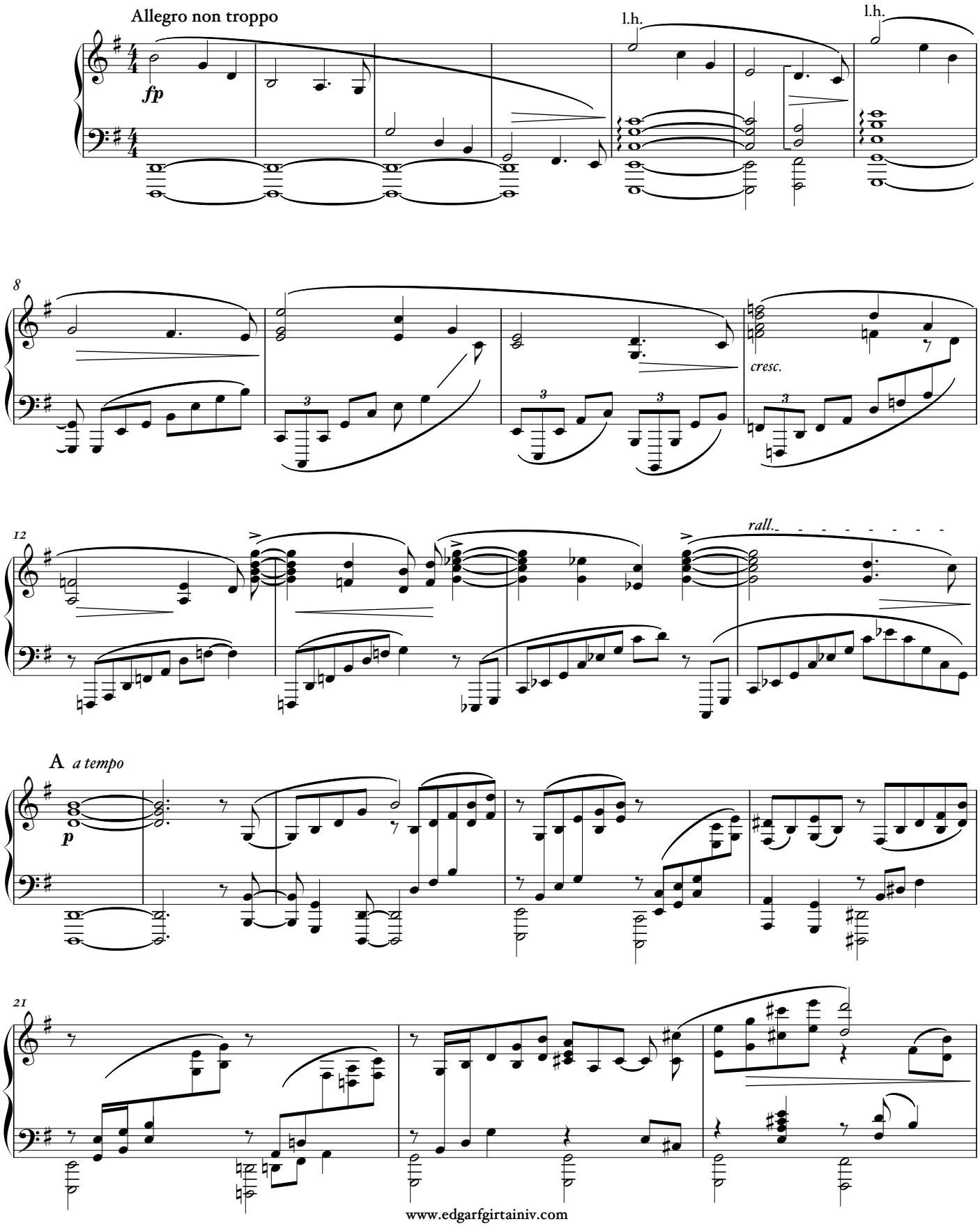

tremolo sempre
227
ff
ff
ord.
ff pesante
236
fff
240
ff

Piano

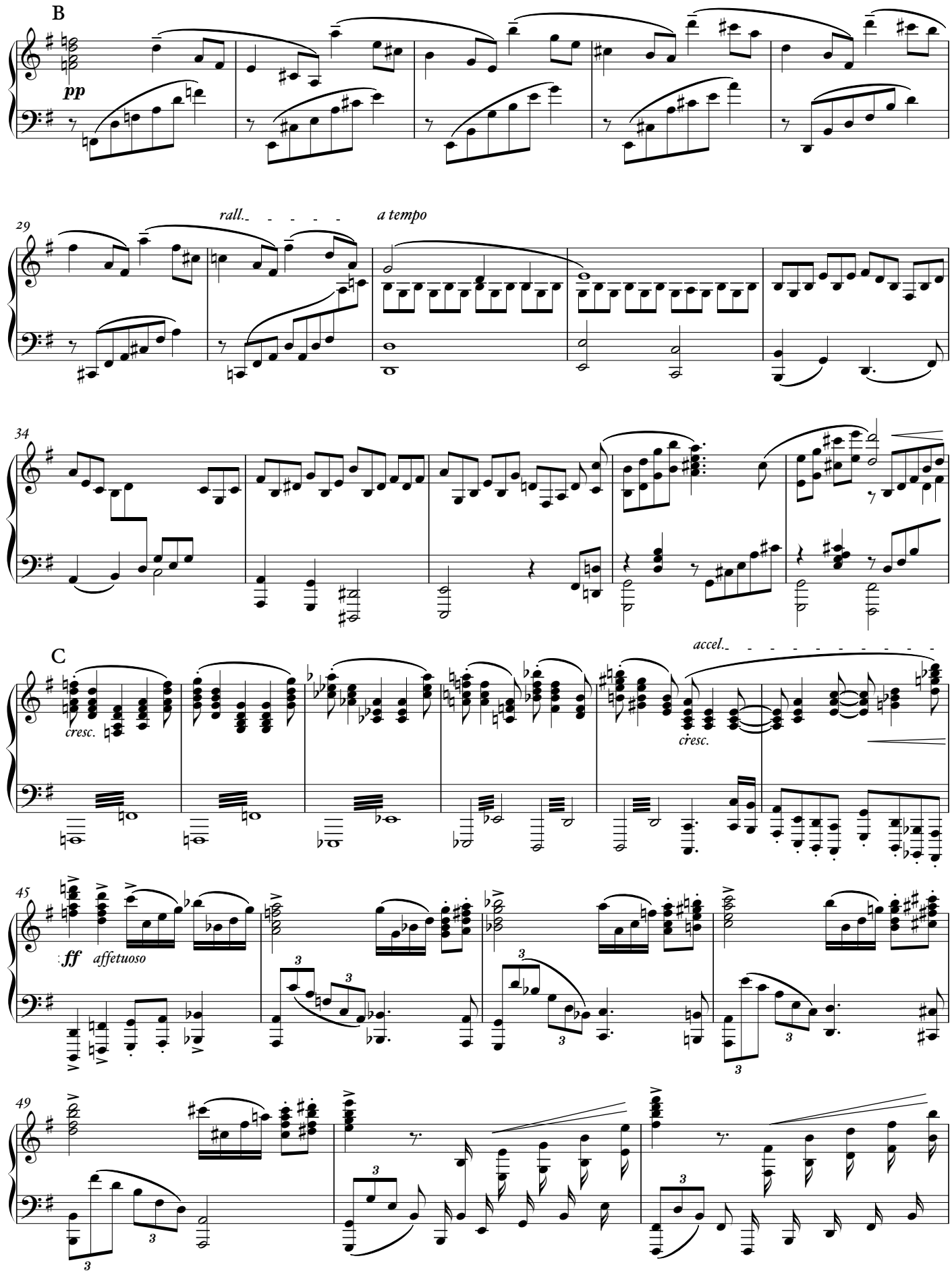
for Emmanuele Baldini

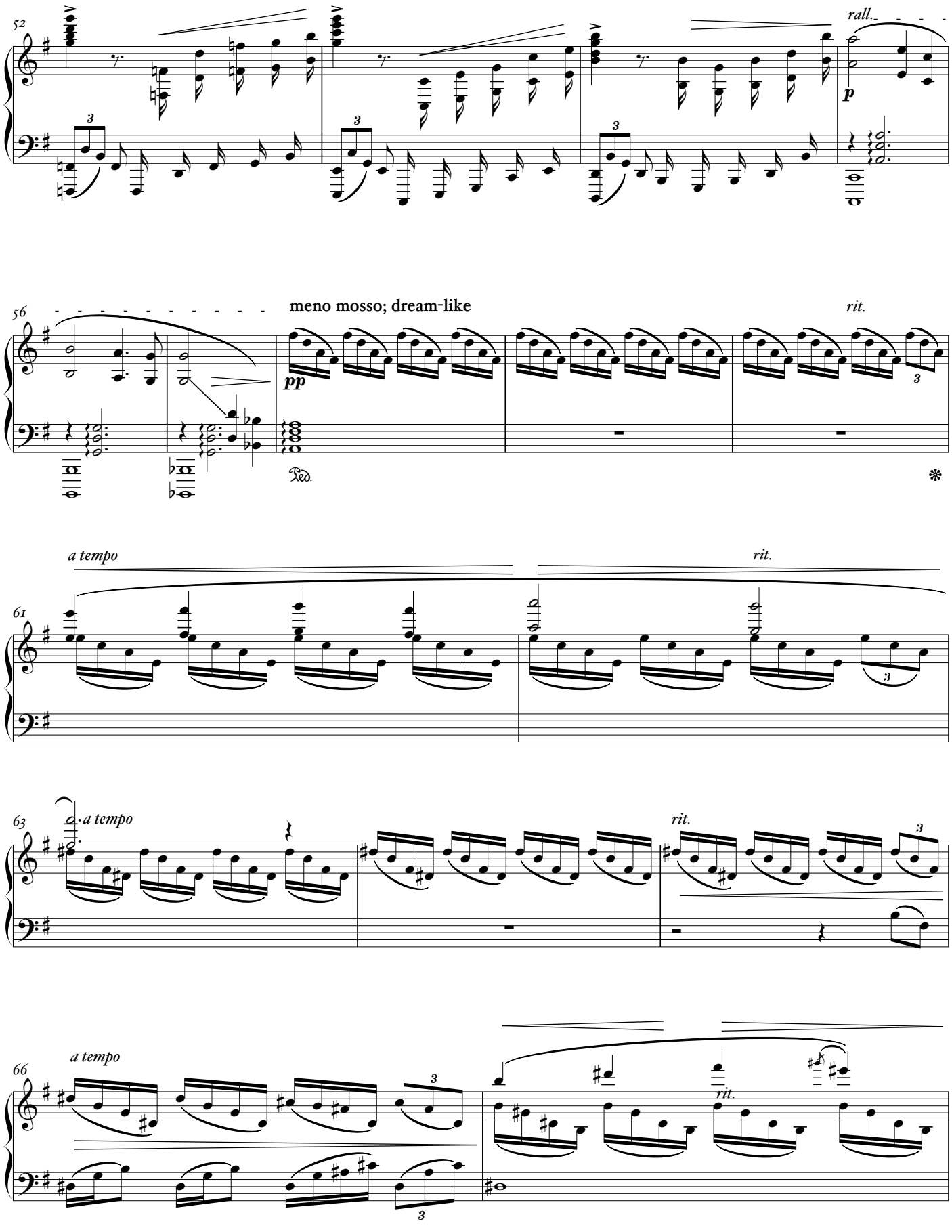
SONATA

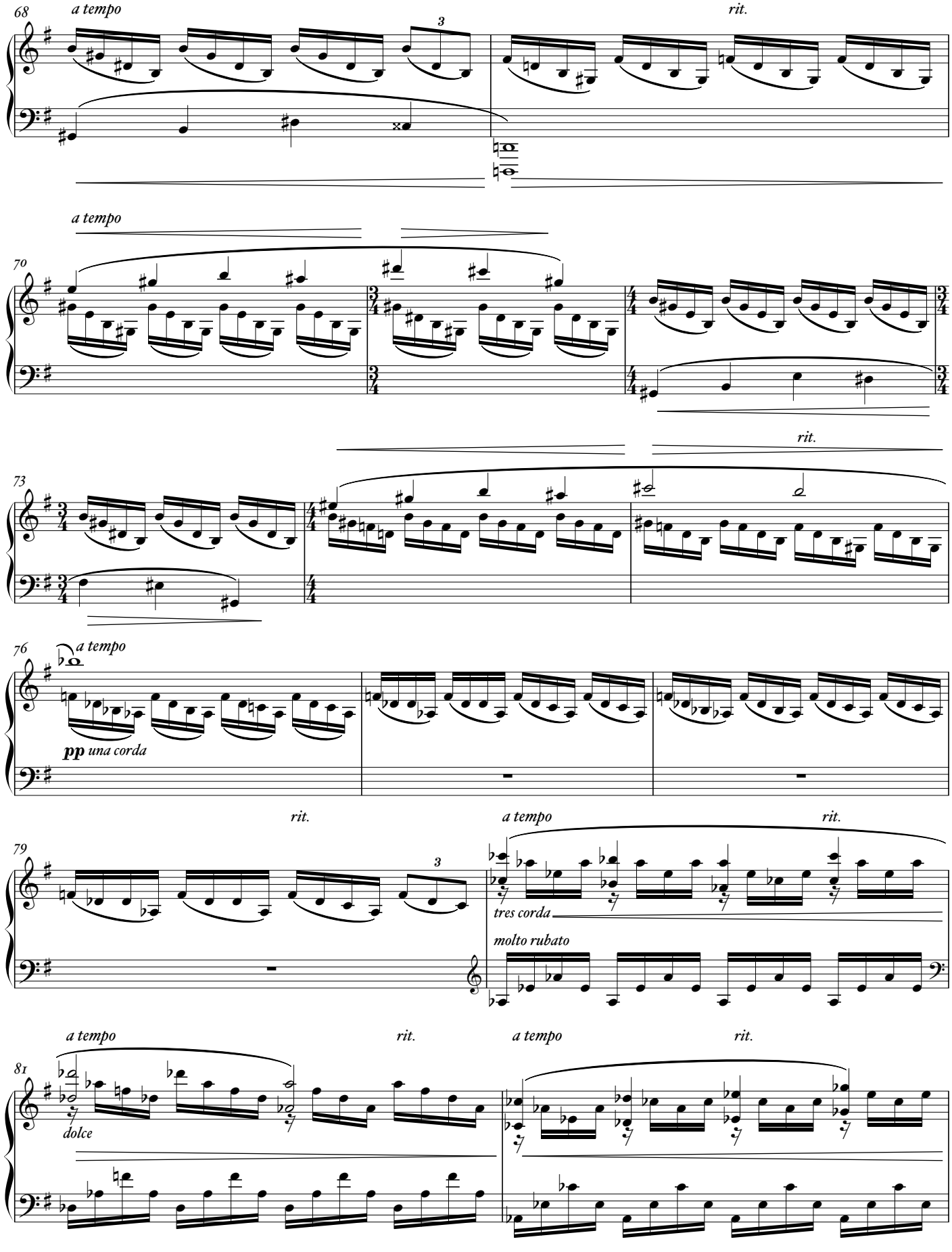
EDGAR F GIRTAIN IV (b. 1988)

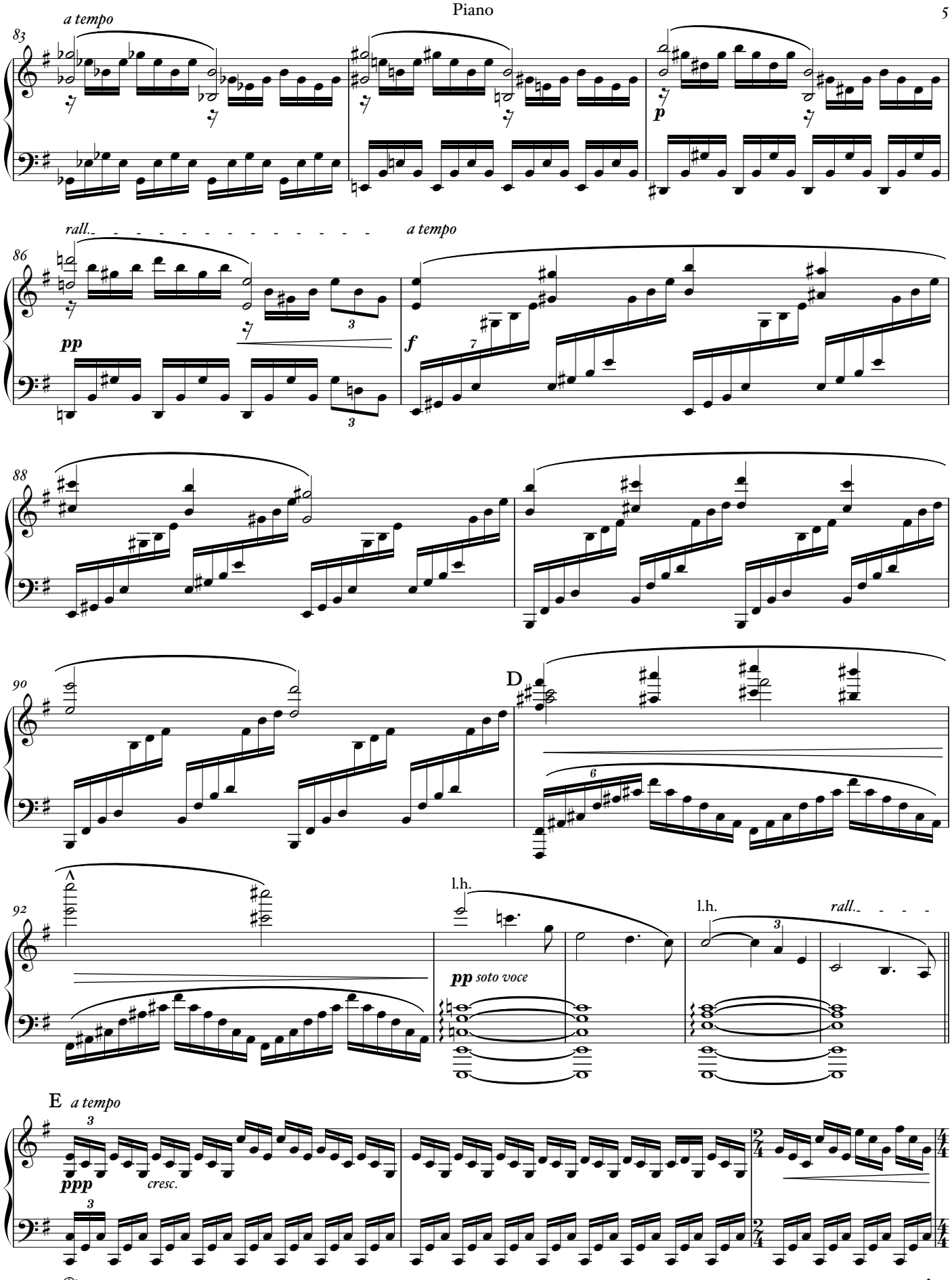


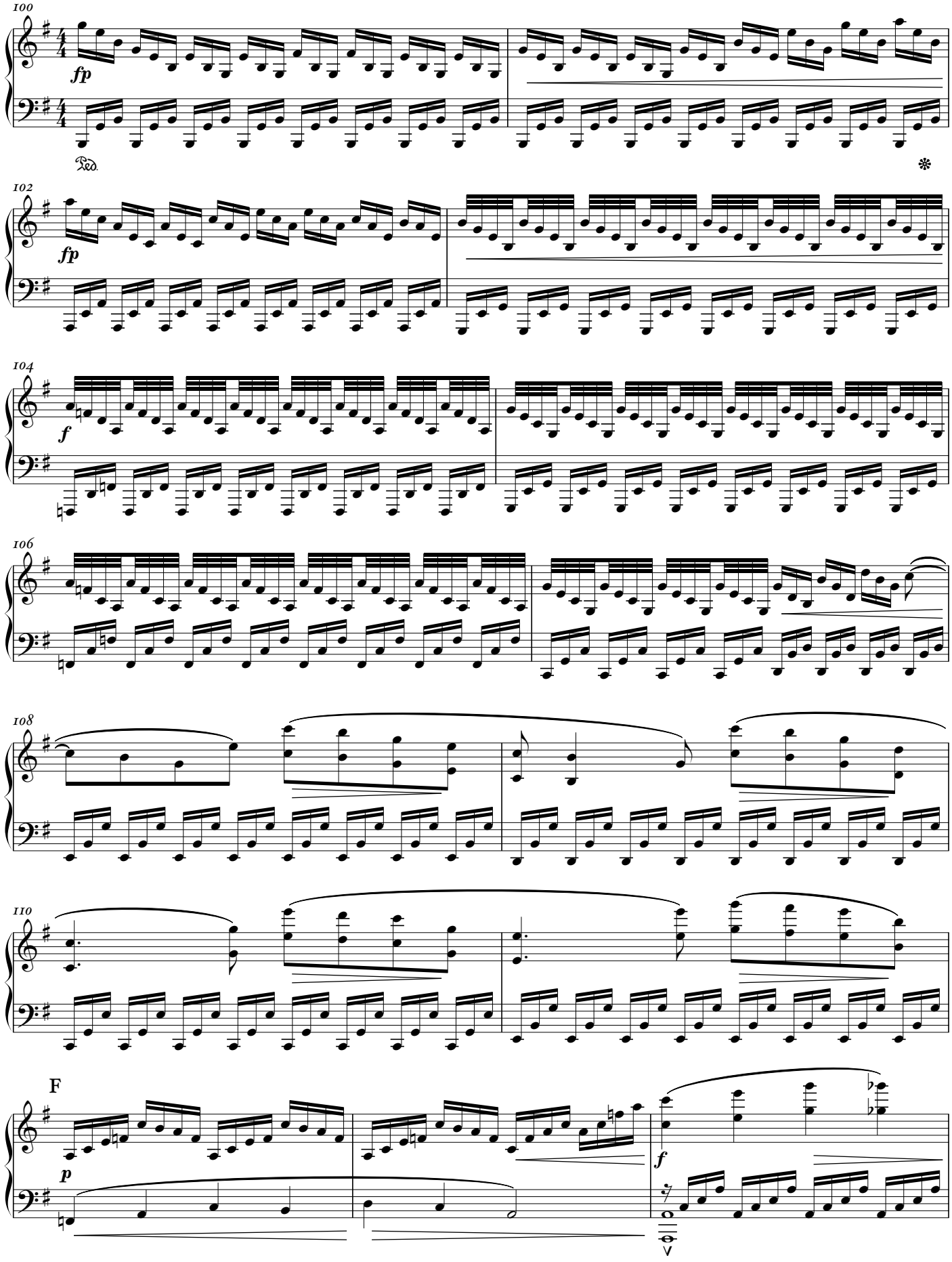
V.S.

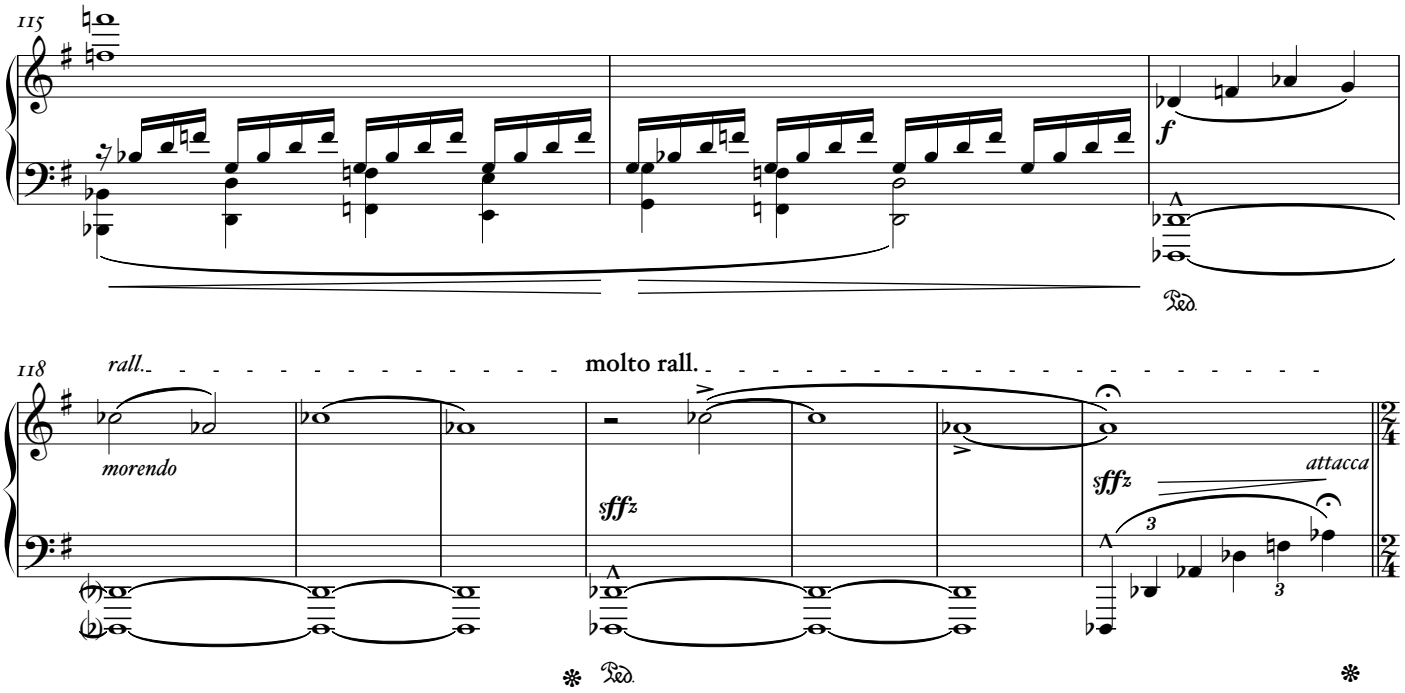

B
pp
29
rall.
a tempo
34
C
cresc.
accel.
cresc.
45
ff
affetuoso
49


52
rall.
p
56
meno mosso; dream-like
rit.
pp
Ped.
*
a tempo
rit.
61
63
a tempo
rit.
66
a tempo
rit.

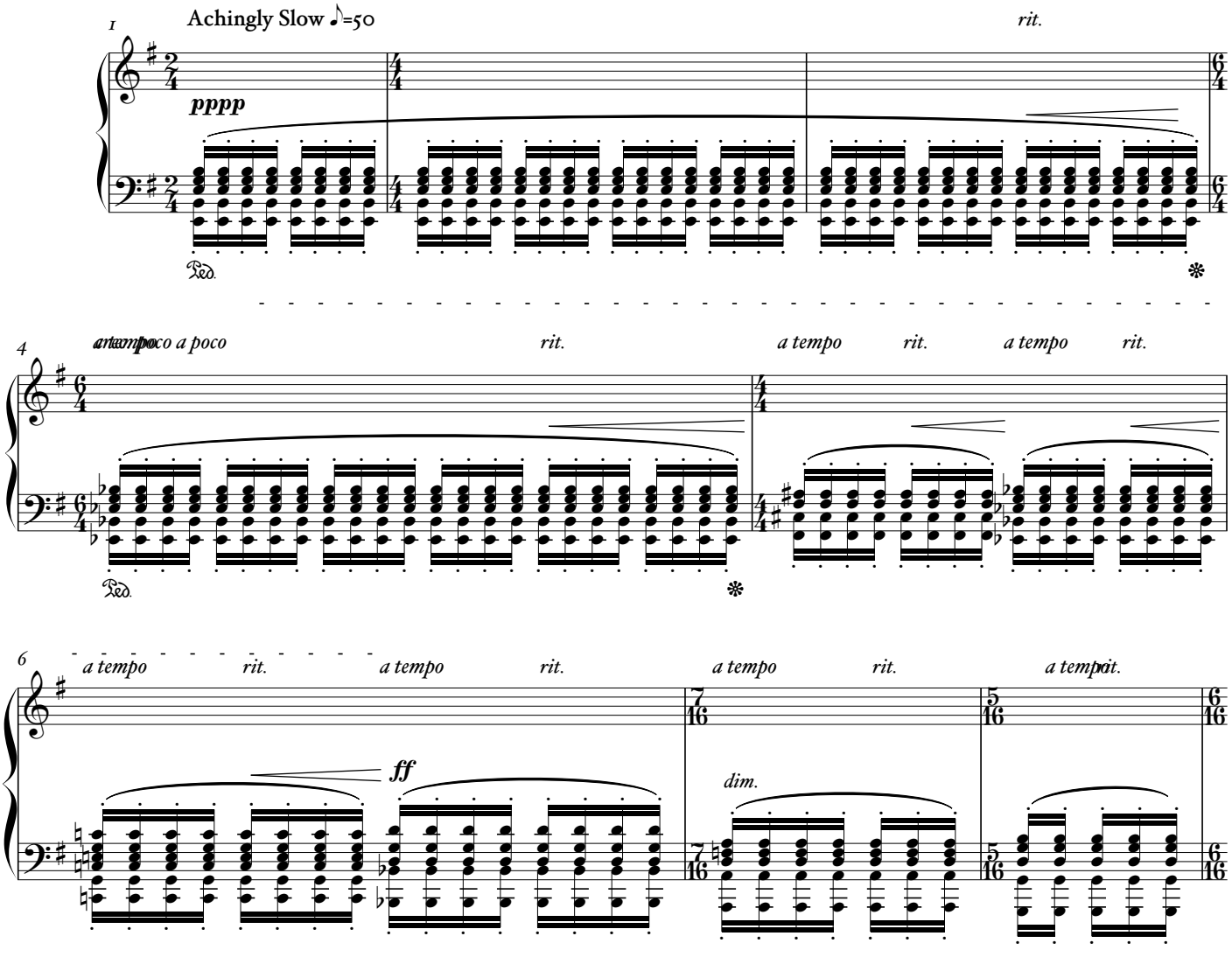

68
a tempo
3
rit.
a tempo
70
73
rit.
76
a tempo
pp una corda
rit.
79
3
a tempo
rit.
tres corda
molto rubato
81
a tempo
rit.
dolce
a tempo
rit.


a tempo
83
p
rall.
a tempo
86
pp
f
88
90
D
92
l.h.
pp soto voce
l.h.
rall.
E
a tempo
ppp
cresc.
Ped.
V.S.

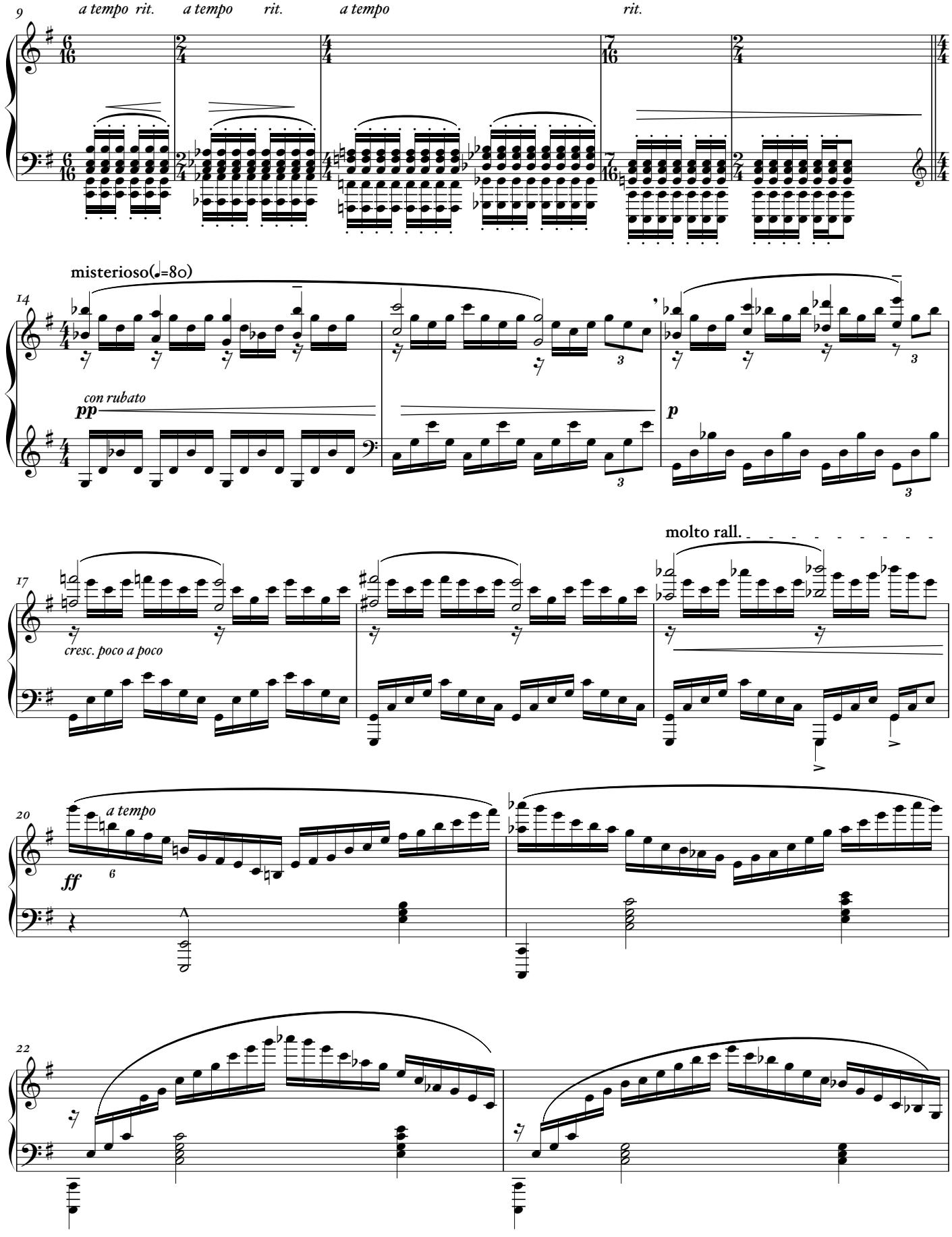

100
fp
Ped.
*
102
fp
104
f
106
108
110
F
p
f

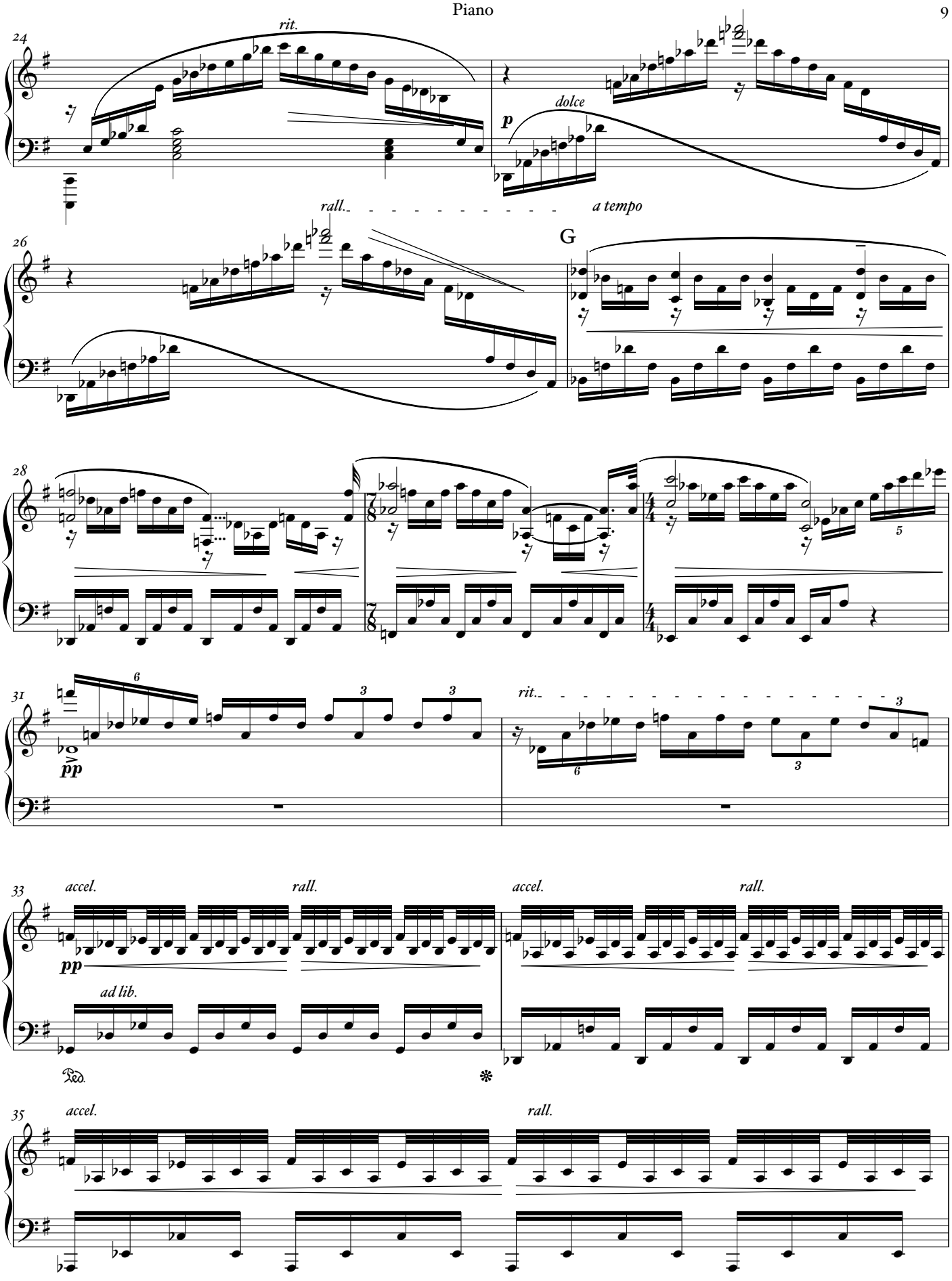

115
f
Ped.
118
rall.
molto rall.
morendo
sffz
sffz
attacca
Ped.

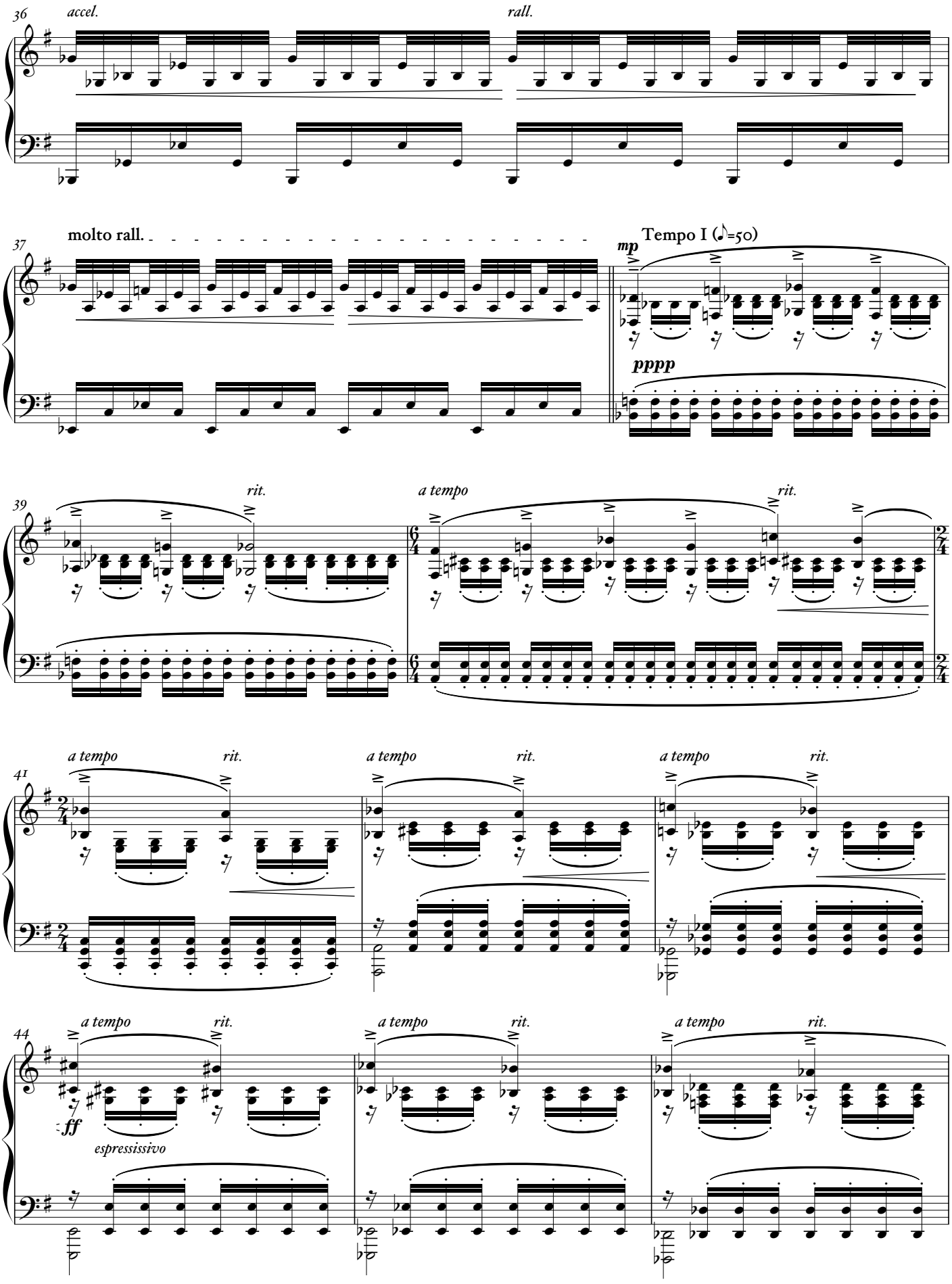
II.

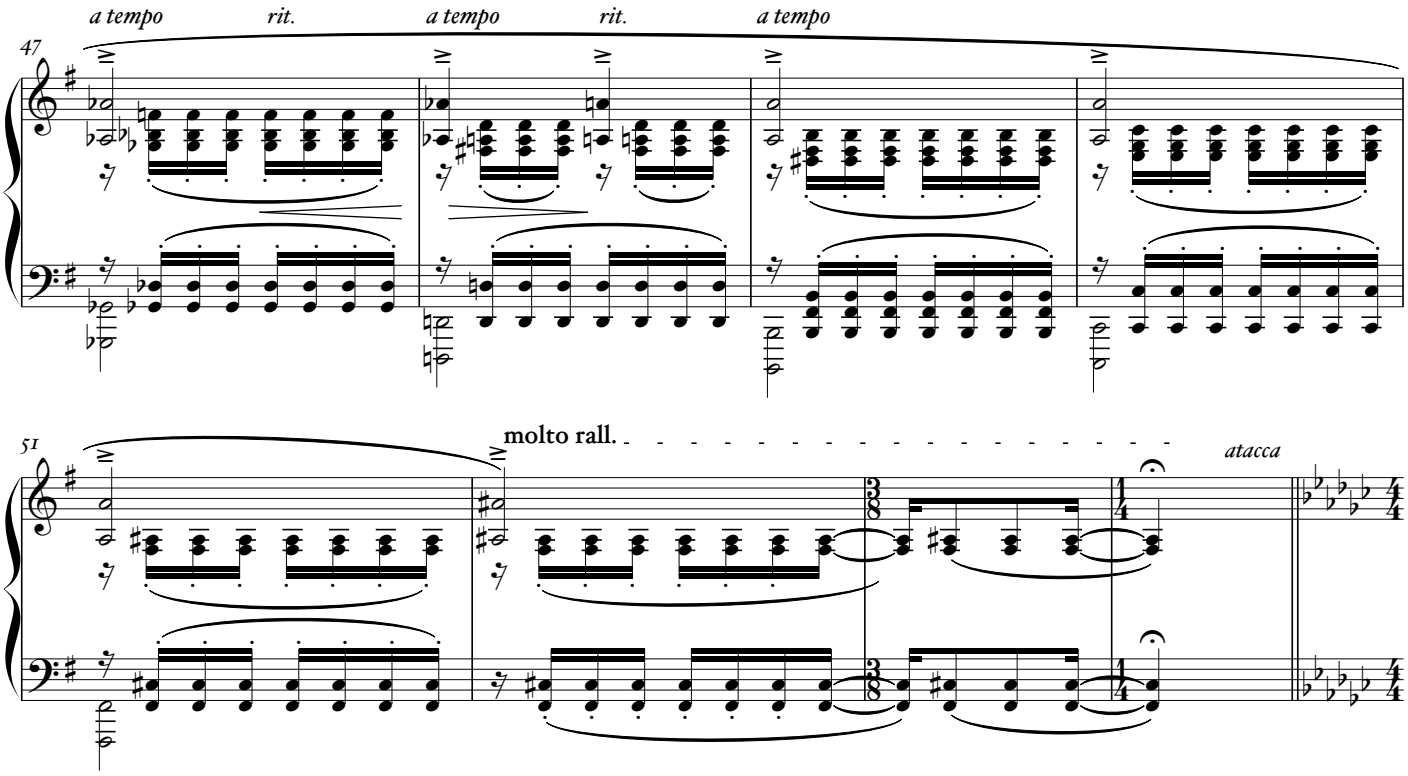

1
Achingly Slow ♪=50
rit.
pppp
Ped.
4
a tempo
poco a poco
rit.
a tempo
rit.
a tempo
rit.
Ped.
6
a tempo
rit.
a tempo
rit.
a tempo
rit.
a tempo
rit.
ff
dim.

V.S.

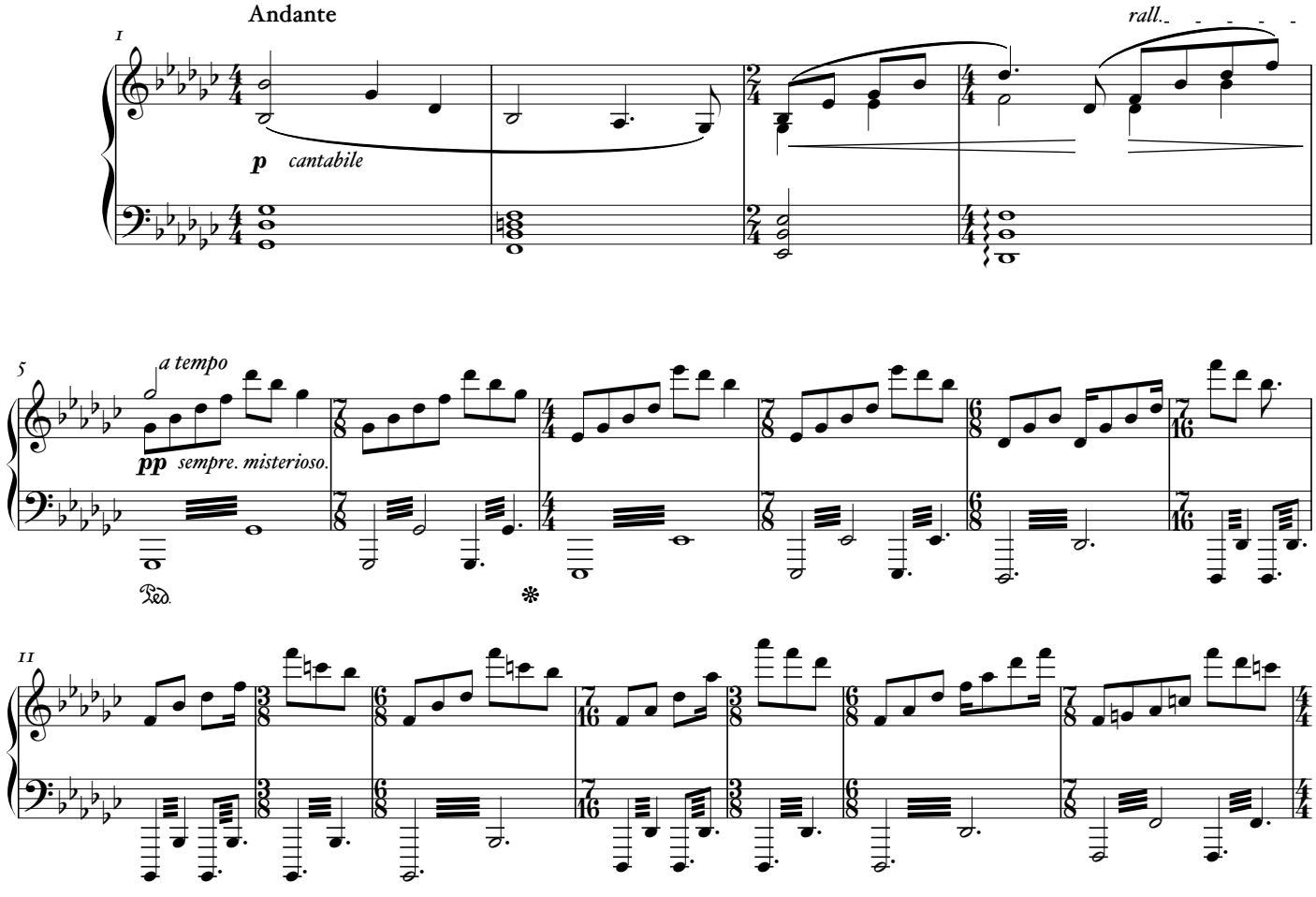

9
a tempo rit.
a tempo rit.
a tempo
rit.
misterioso(♩=80)
14
con rubato
pp
p
molto rall.
17
cresc. poco a poco
20
a tempo
ff
6
22


24
rit.
dolce
p
rall.
a tempo
26
G
28
5
31
6
3
3
pp
rit.
6
3
3
33
accel.
rall.
accel.
rall.
pp
ad lib.
Ped.
35
accel.
rall.

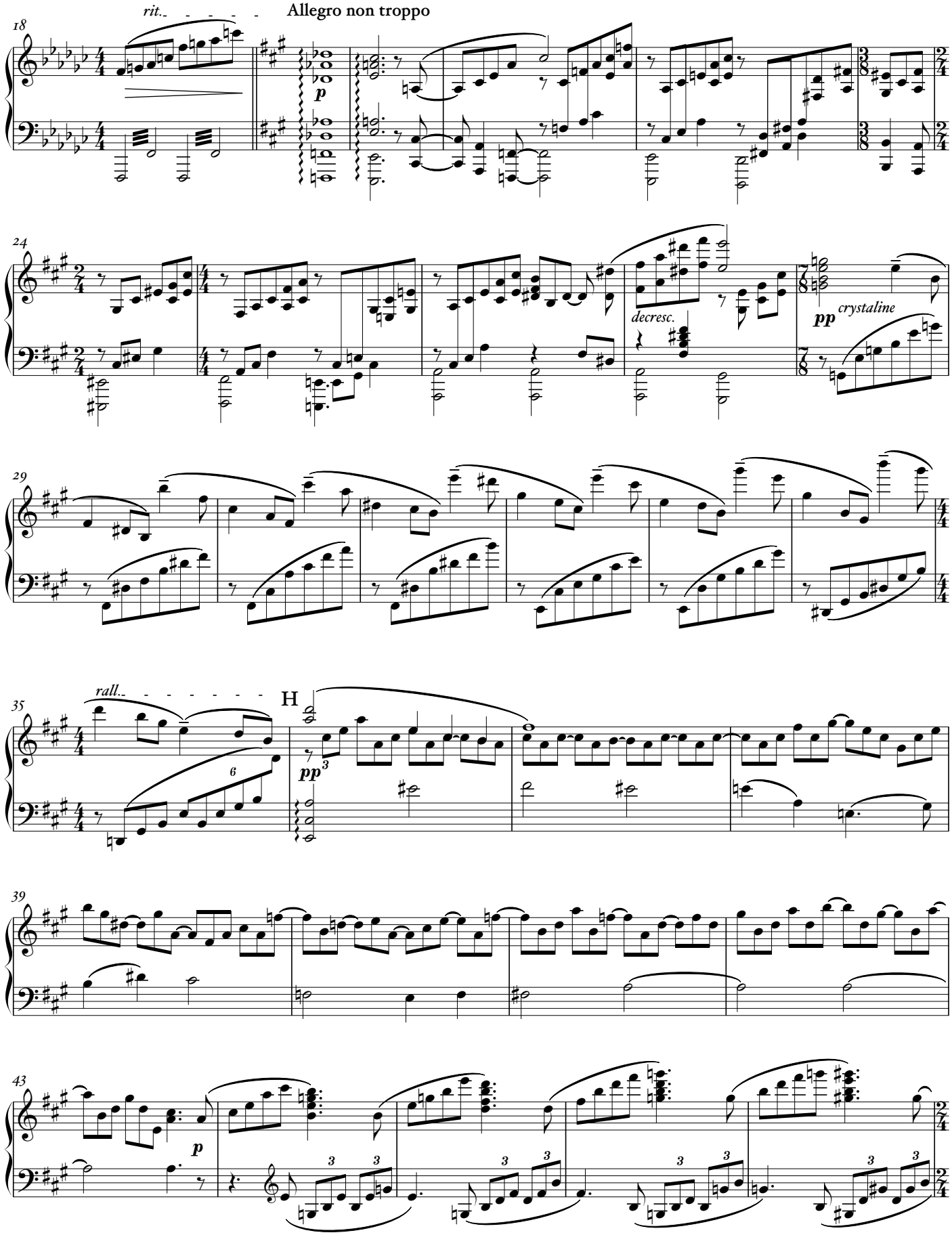

36
accel.
rall.
37
molto rall.
Tempo I (♪=50)
mp
pppp
39
rit.
a tempo
rit.
41
a tempo
rit.
a tempo
rit.
a tempo
rit.
44
a tempo
rit.
ff
espressivo
a tempo
rit.
a tempo
rit.

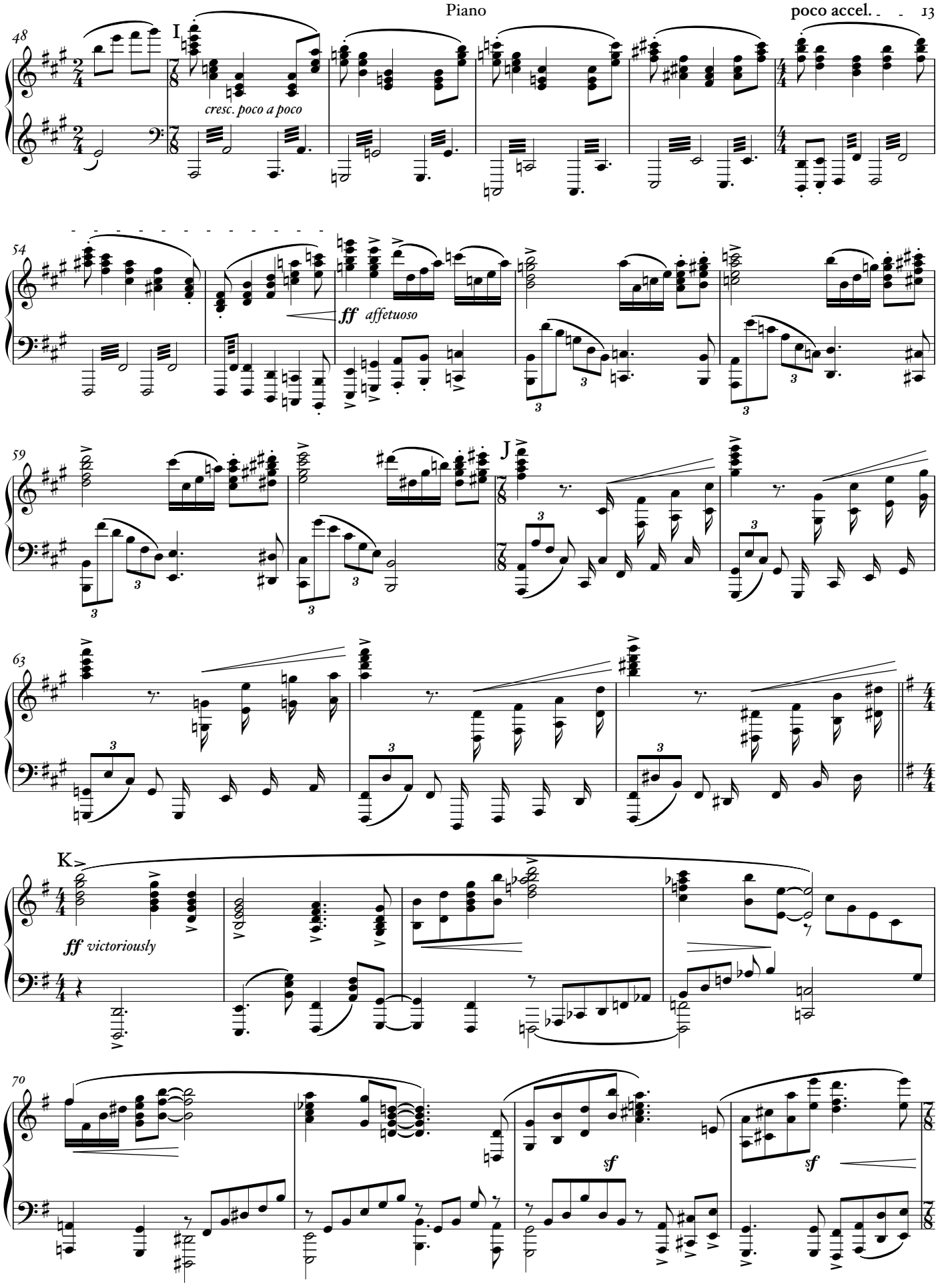

47
a tempo
rit.
a tempo
rit.
a tempo
51
molto rall.
atacca

III.

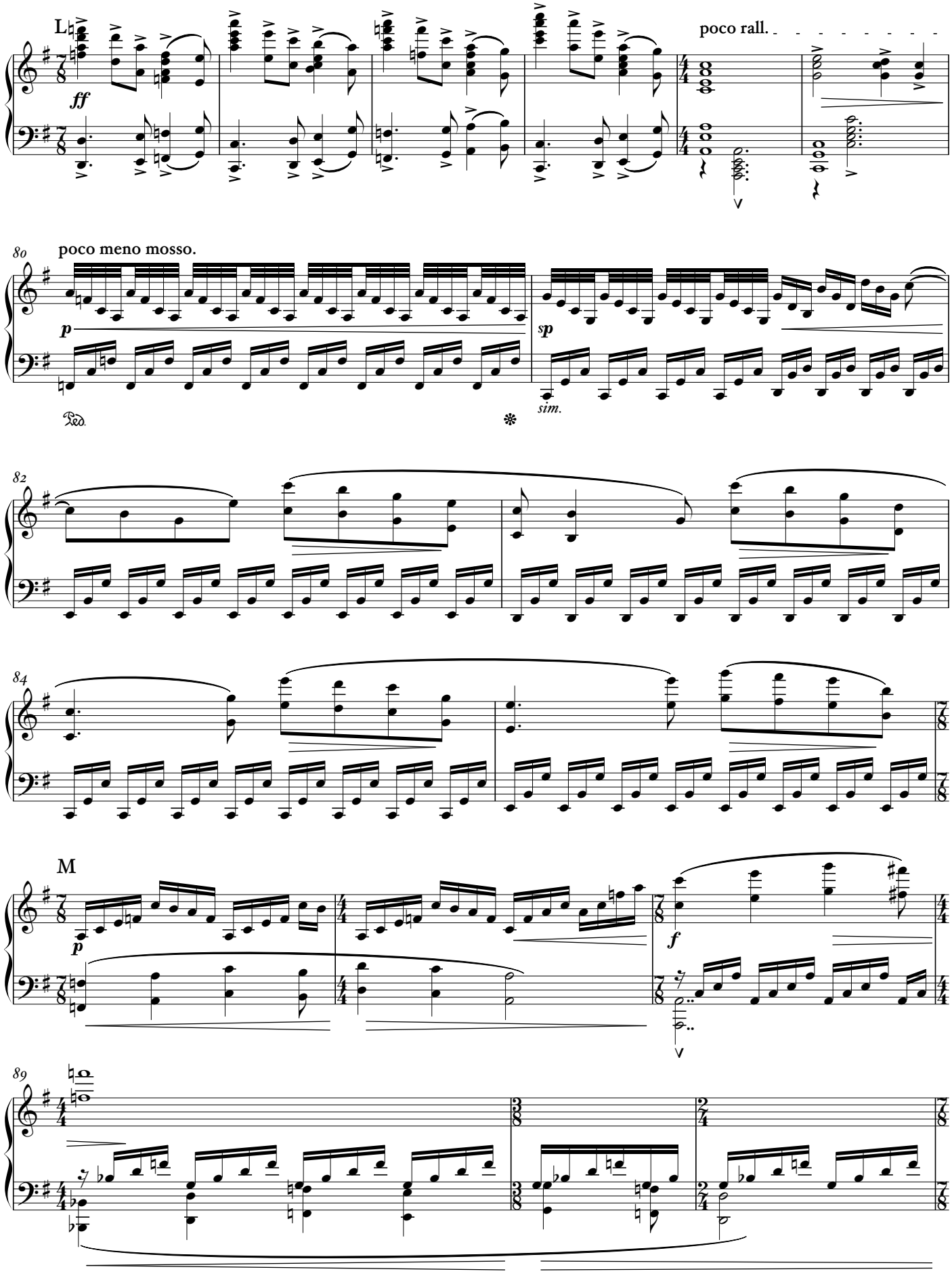

Andante
1
p cantabile
rall.
5
a tempo
pp sempre. misterioso.
Ped.
11

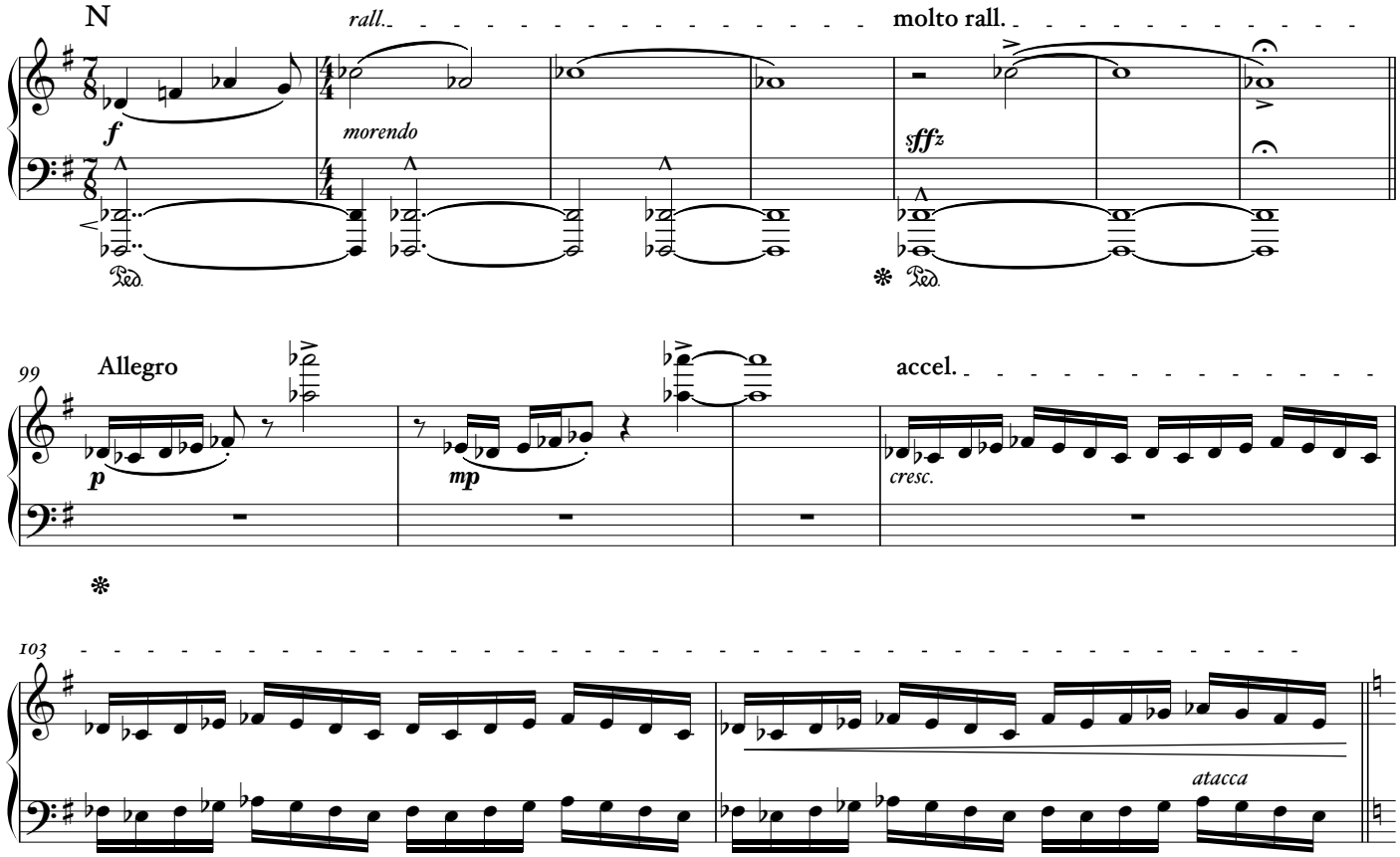
V.S.


18
rit.
Allegro non troppo
p
24
decresc.
pp
crystaline
29
35
rall.
H
pp
6
39
43
p
3

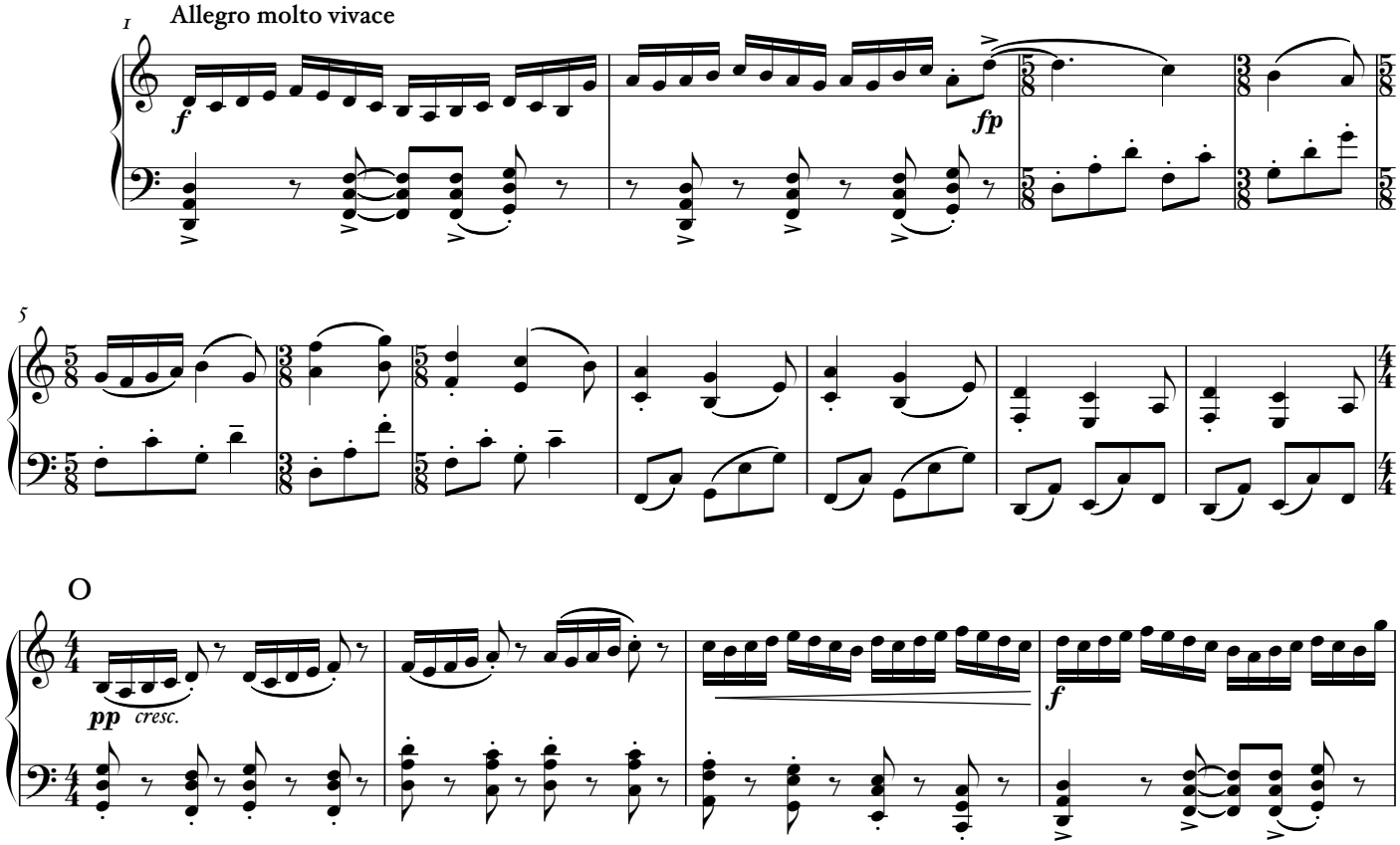

48
I
cresc. poco a poco
54
ff affetuoso
59
J
63
K
ff victoriously
70
sf
sf

V.S.

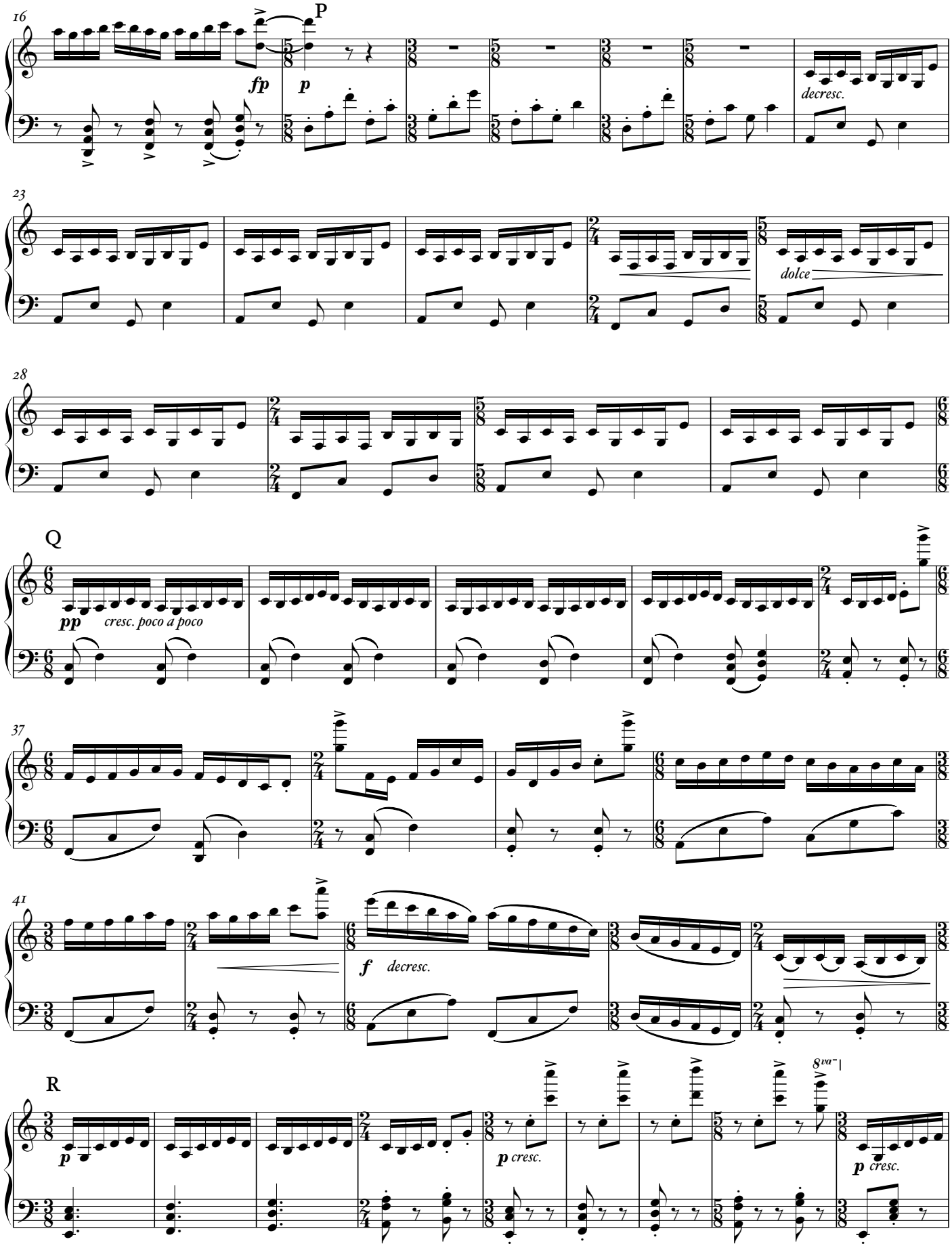

L
ff
poco rall.
80
poco meno mosso.
p
sp
sim.
82
84
M
p
f
89

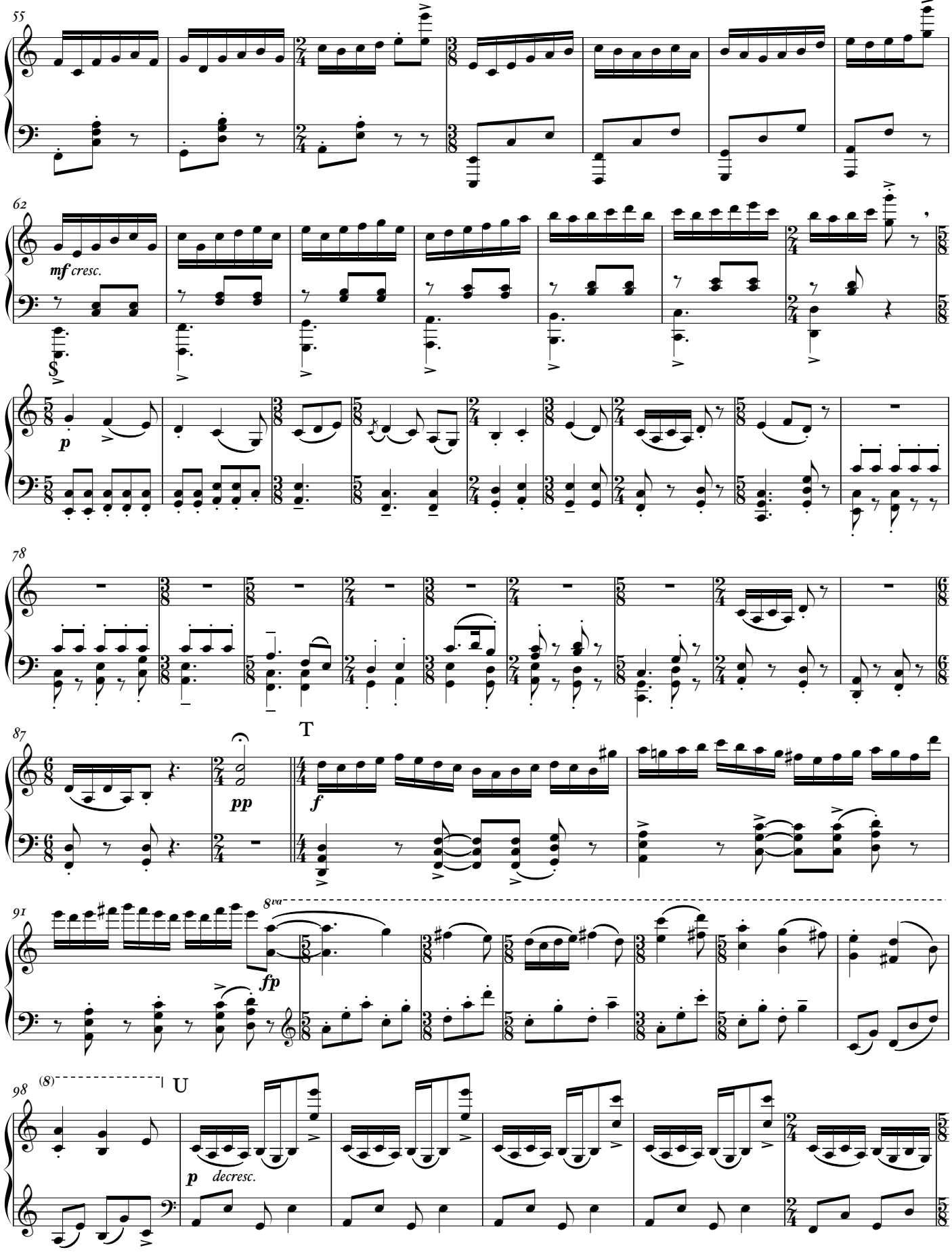

N
rall.
molto rall.
morendo
sffz
Ped.
99
Allegro
accel.
cresc.
103
atacca

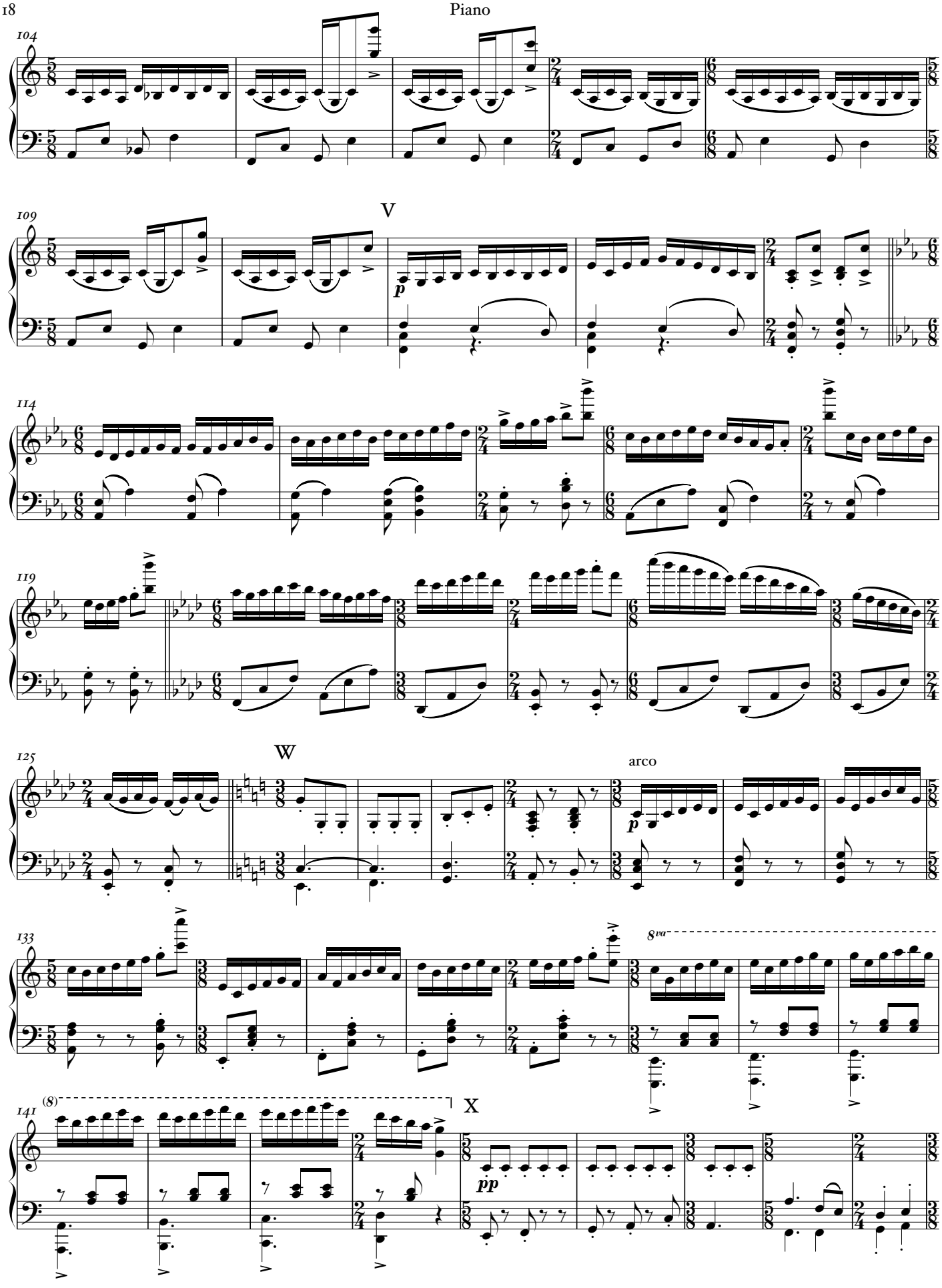
IV.

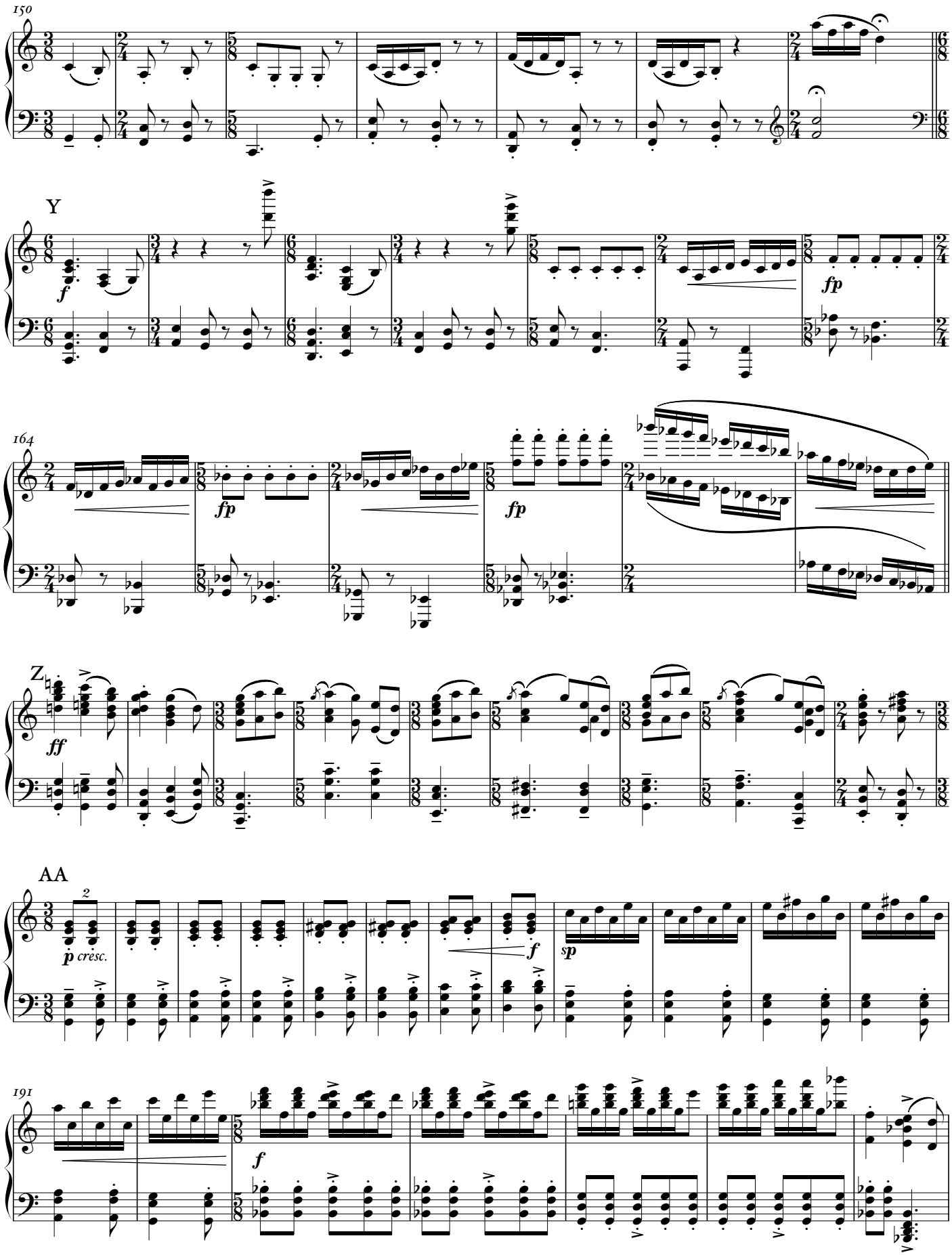

1
Allegro molto vivace
fp
5
O
pp
cresc.

V.S.

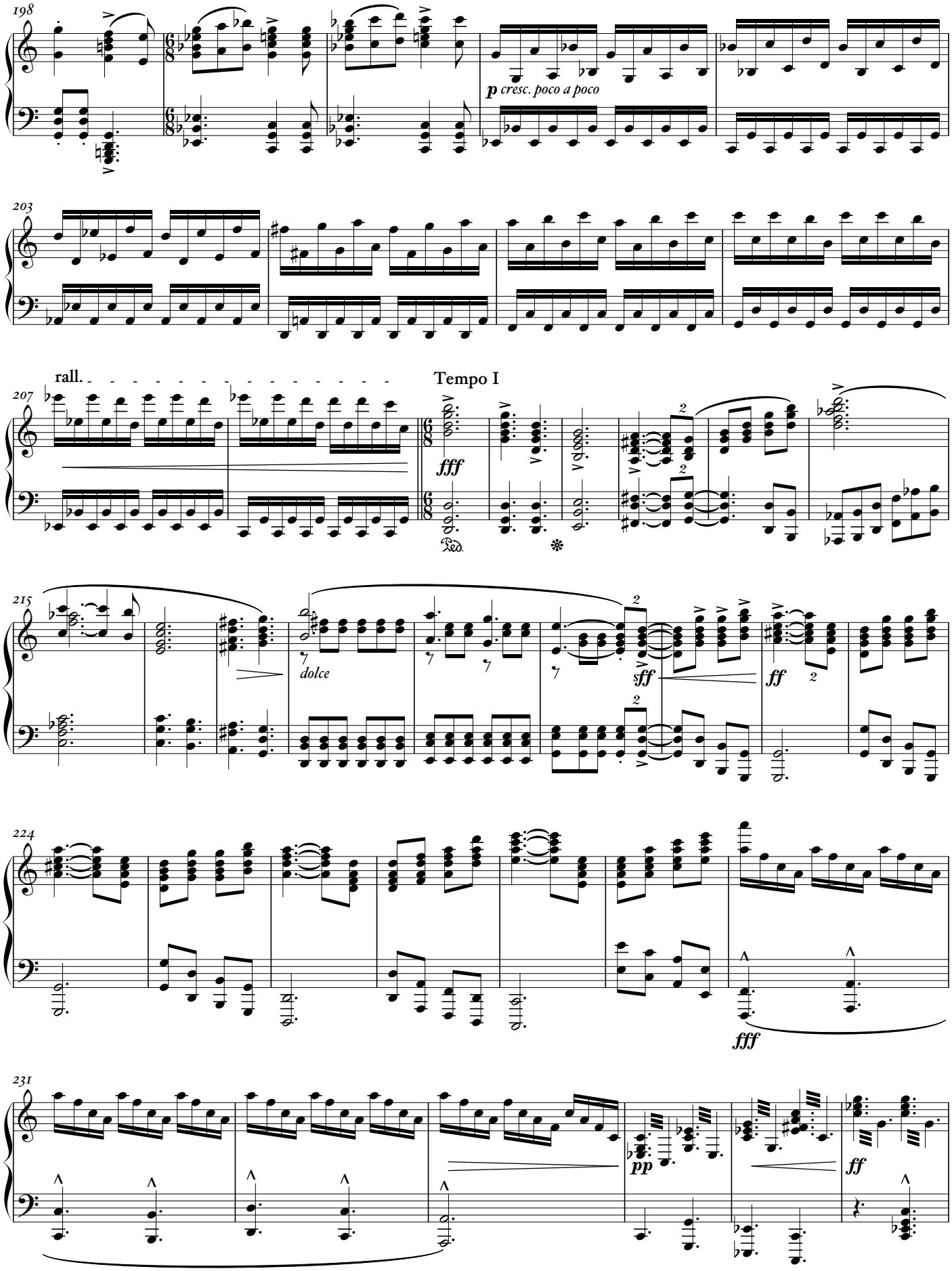

16
P
fp
p
decresc.
23
dolce
28
Q
pp
cresc. poco a poco
37
41
f
decresc.
R
8va
p
cresc.
p
cresc.

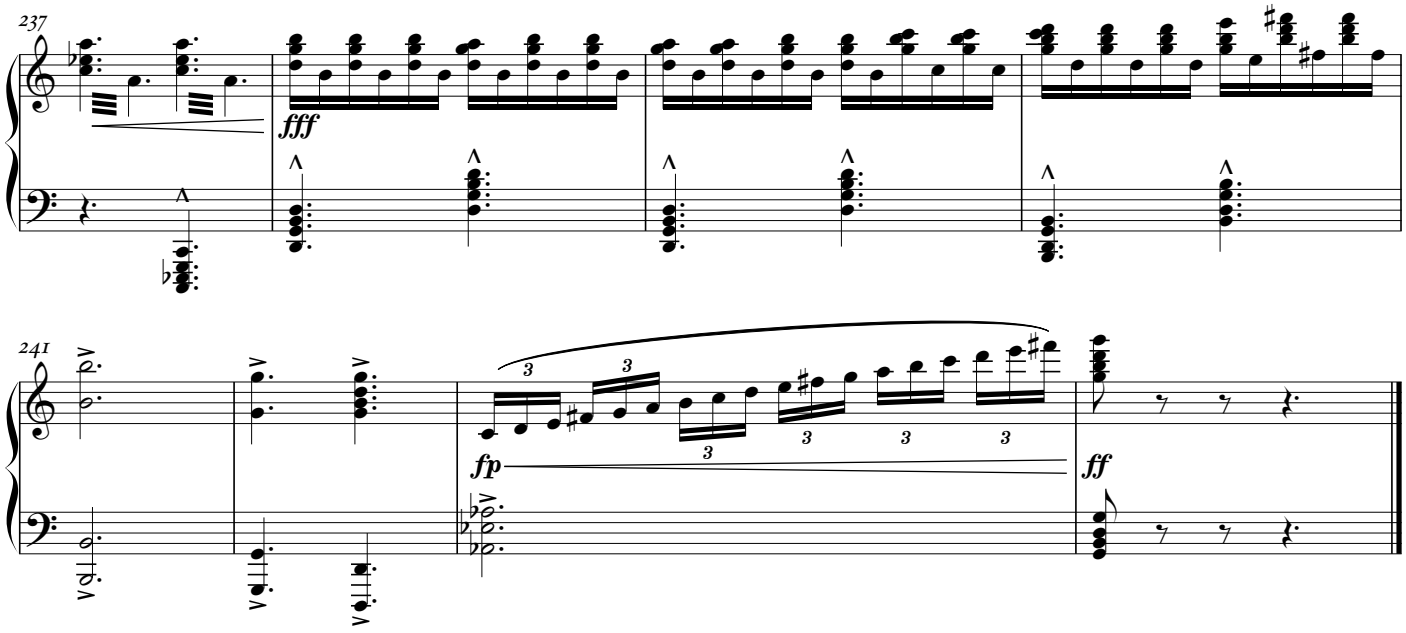

55
62
mf cresc.
$
p
78
87
T
pp
f
91
8va
fp
98
(8)
U
p decresc.


104
109
V
p
114
119
125
W
arco
p
133
8va
141
(8)
X
pp



V.S.


198
p cresc. poco a poco
203
rall.
Tempo I
207
fff
Ped.
215
dolce
sff
ff
224
fff
231
pp
ff


237
fff
241
fp
ff