SONATA No. 1

for
FLUTE and
PIANO

KEVIN H. GRAY

Foreword

Sonata No. 1 for flute and piano was written in 2005. It underwent substantial revision in 2008, and minor revision in 2011. Any performance of this work will rise or fall based on the sensitivity of both musicians to the other's part. Neither player is an accompanist, yet both players must be accompanists.

The flutist is requested to employ restraint in the utilization of *vibrato,* the excessive use of which is, I feel, seldom efficacious in highly chromatic music such as this. The pianist will note the absence of pedal markings in the score. While the absence of pedal markings should not be taken to denote a general absence of pedal, the pianist will realize that over-pedaling could easily compromise not only the acerbity of the piano writing, but also the work's harmonic integrity, as well as the balance between the two instruments. The soft pedal may be used where deemed appropriate, but should not be over-used. *Rubato,* while not entirely inappropriate in this work, should nonetheless be utilized with considerable restraint, and avoided outright in areas where its use might harm the *Sonata's* rhythmic integrity.

Articulations for both instruments are notated uniformly, with the three symbols in question carrying the same meaning for both players.

First, and most simply, accents should generally not be subtle, and must be easily perceived to stand out from their surroundings by even a casual listener, though their intensity should still, to some extent, be context-dependent.

Next, the unmitigated staccato dot is intended to represent the shortest possible duration, irrespective of all and sundry considerations which, in the minds of many players of all instruments, often justify the lengthening of notes that bear a staccato dot. I find that when I coach players in performances of my music, the first comment I am likely to make is to request shorter staccatos. Within the locus of my composition, the use of staccato is usually meant to evoke an abruptness bordering on violence, regardless of the volume level. Thus, I invite, and even urge, players to stretch themselves a bit in this regard.

This brings us to the third and final articulation mark, which is the dash sometimes referred to as the *tenuto* mark. This symbol's interpretation depends on context. If used in tandem with the staccato dot, its function is to mitigate the severity of the staccato effect, by subtly lengthening the duration of the affected note, producing what might be called a slightly "fat" staccato. Whenever the dot and dash are present beneath the same note, the dash's only purpose is the mitigation of the staccato dot, and no additional meaning should be inferred.

Whenever the dash appears without the dot, its use denotes, for the note in question, an additional heft, weight, or darkening of the tone, perhaps similar to the manner in which most players might respond to the Italian term "*pesante*."

Please exaggerate contrasting articulations.

As the players will readily observe, my beaming choices do not always adhere to conventional expectations for a given time signature. In these cases, the decision to disregard convention is always purposeful, in that the unexpected beaming reflects the music's structure more clearly than conventional beaming would have done.

Kevin H Gray
March, 2012

for Laura Ezera

Sonata

for Flute and Piano

I

Kevin H Gray

Vivo

♩ = 152

15ma

ff *mf* *p* *f* 8va

7

p *mf* *p* 8vb

12

f *mf* *mf* *mp*

17

mf *mp* friabile, secco *f* *mp*

22

f *mf* simile *mf* *mp* *f* *mp* *mf*

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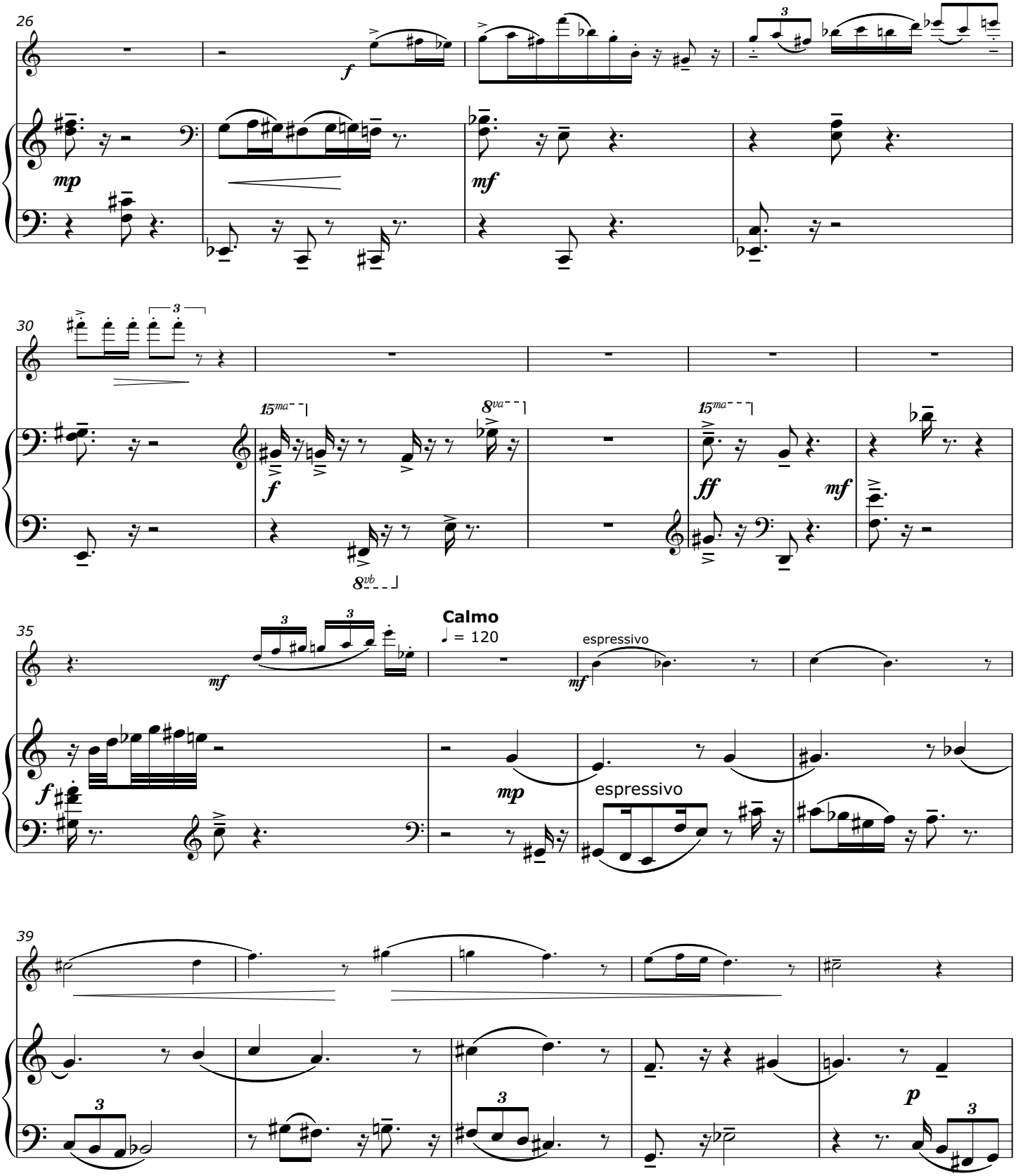

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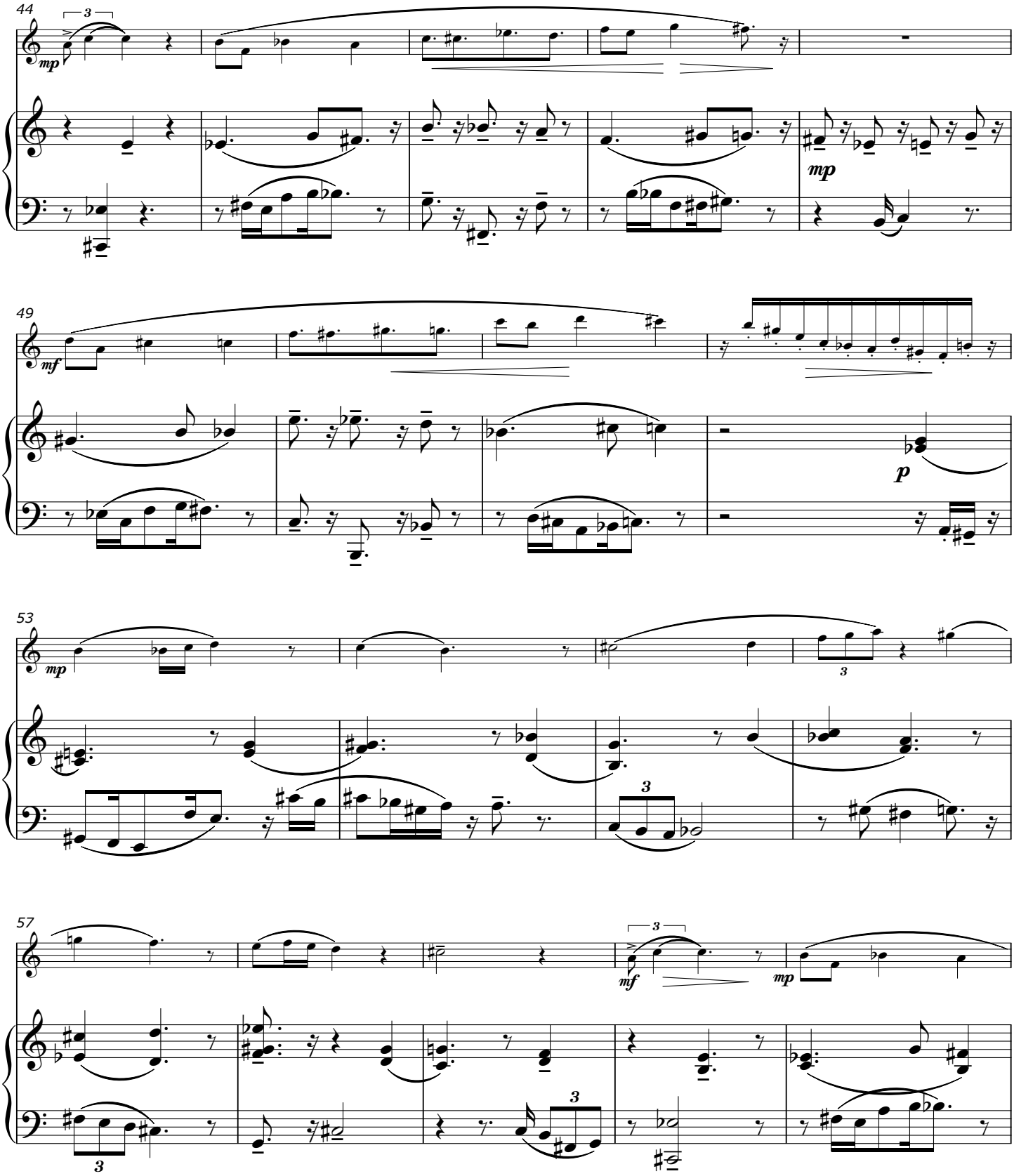

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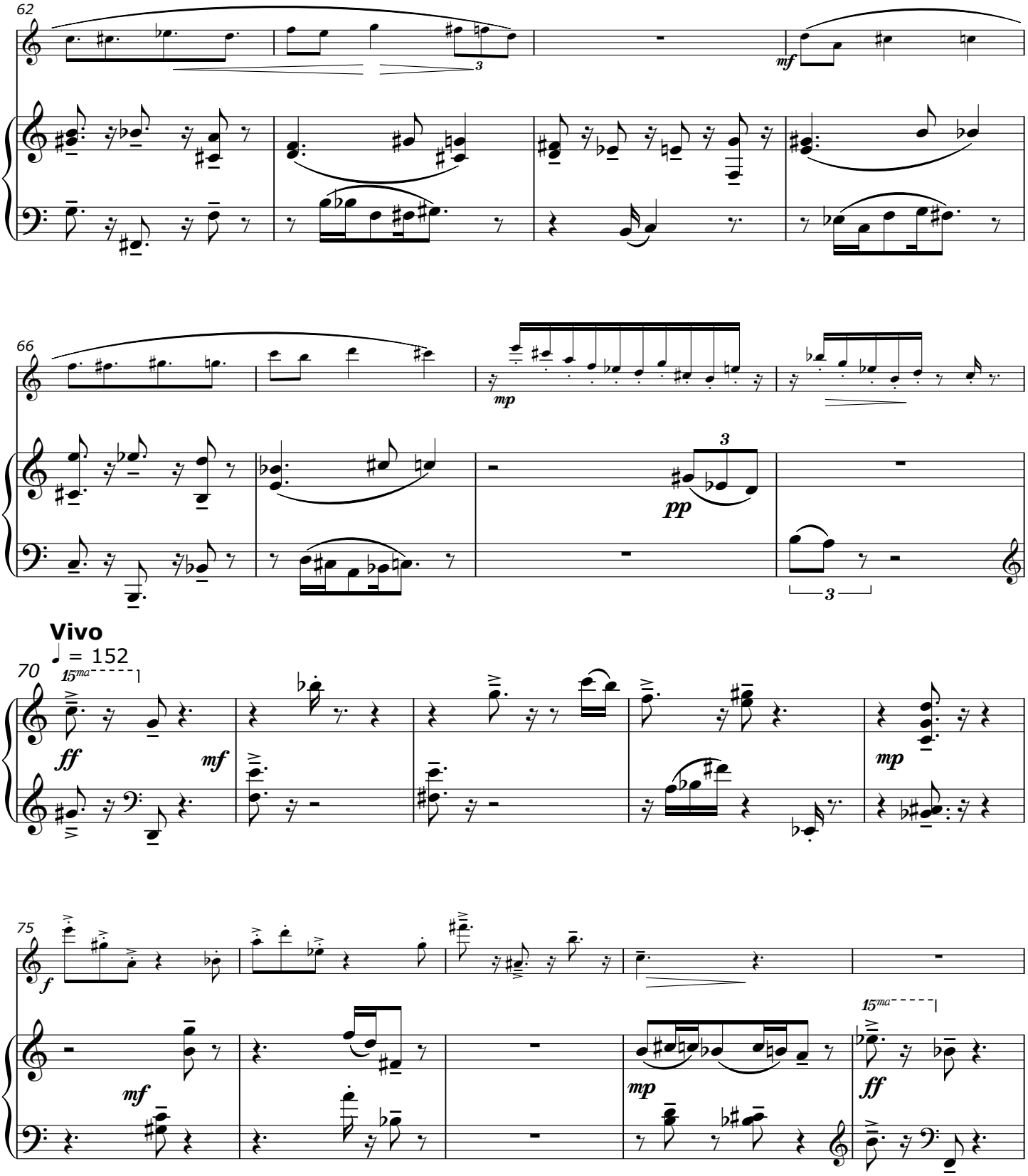

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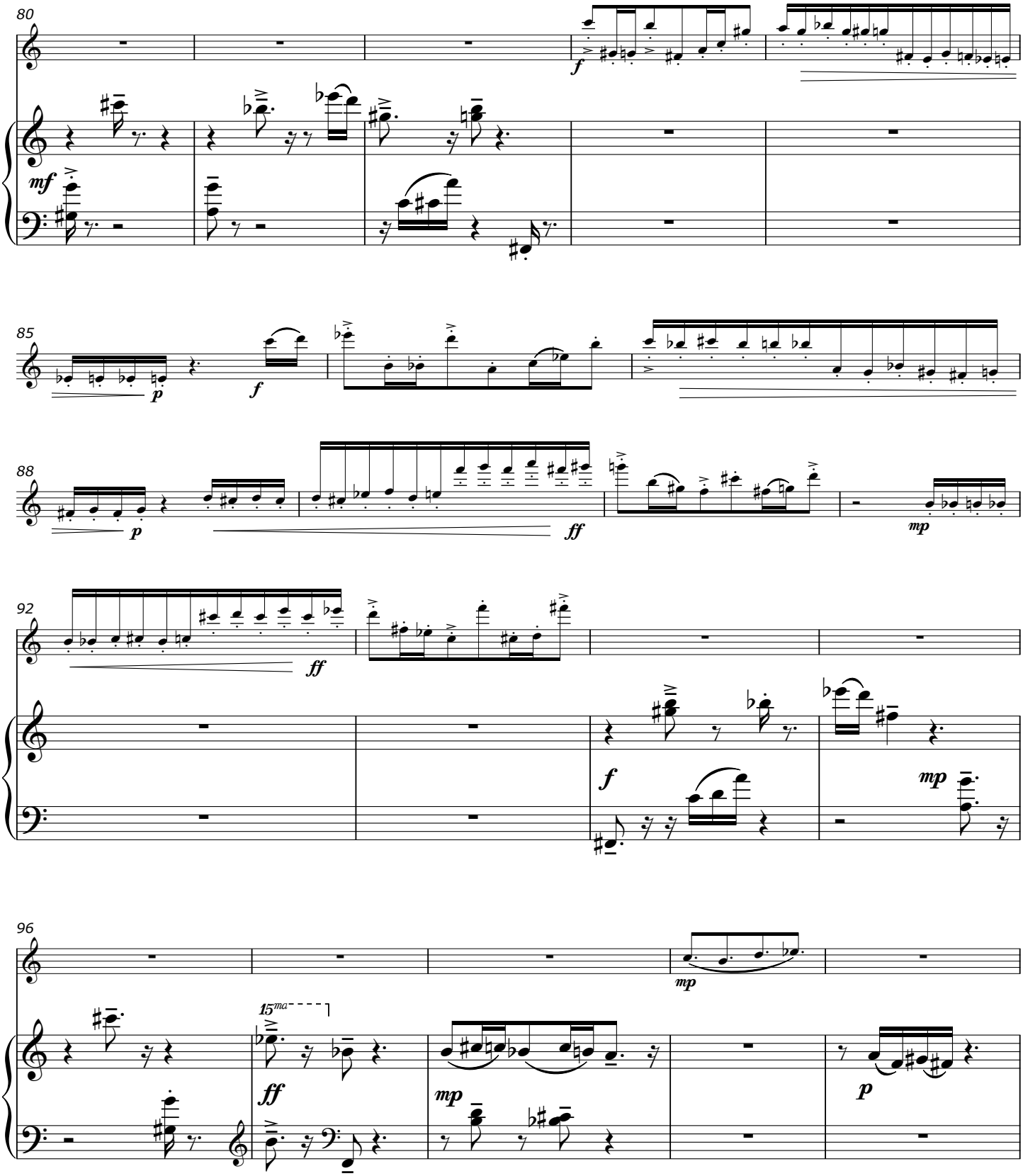

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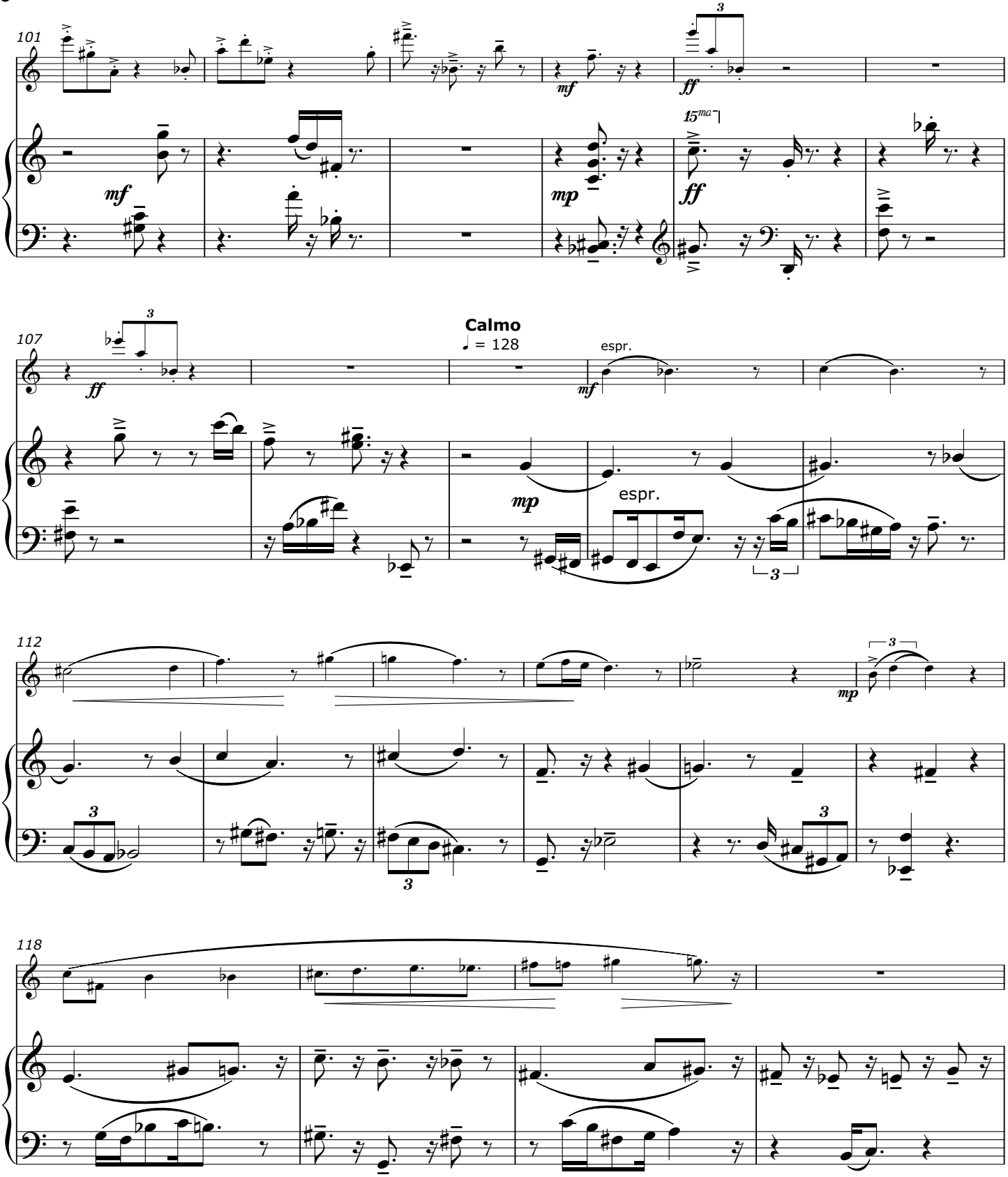

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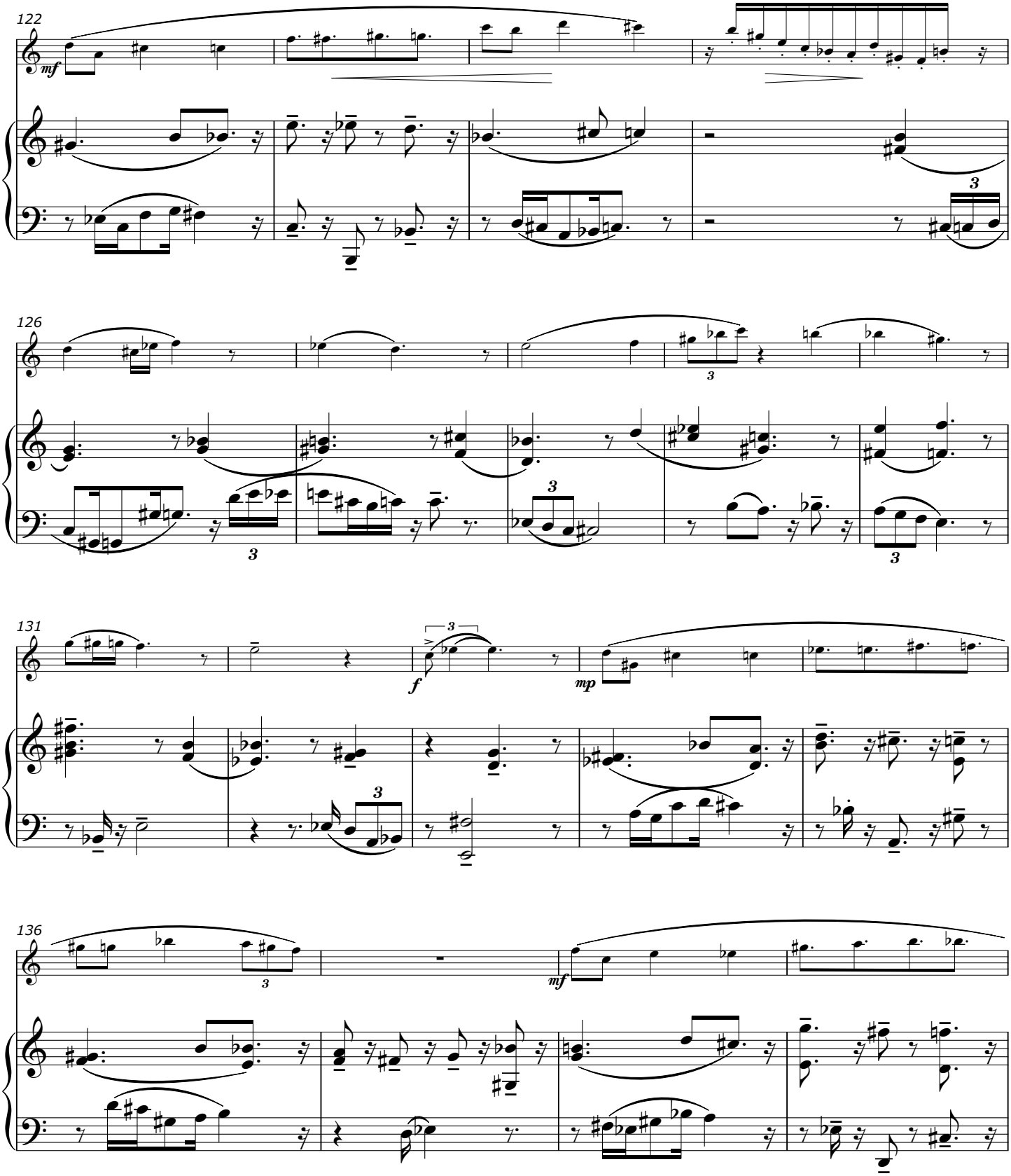

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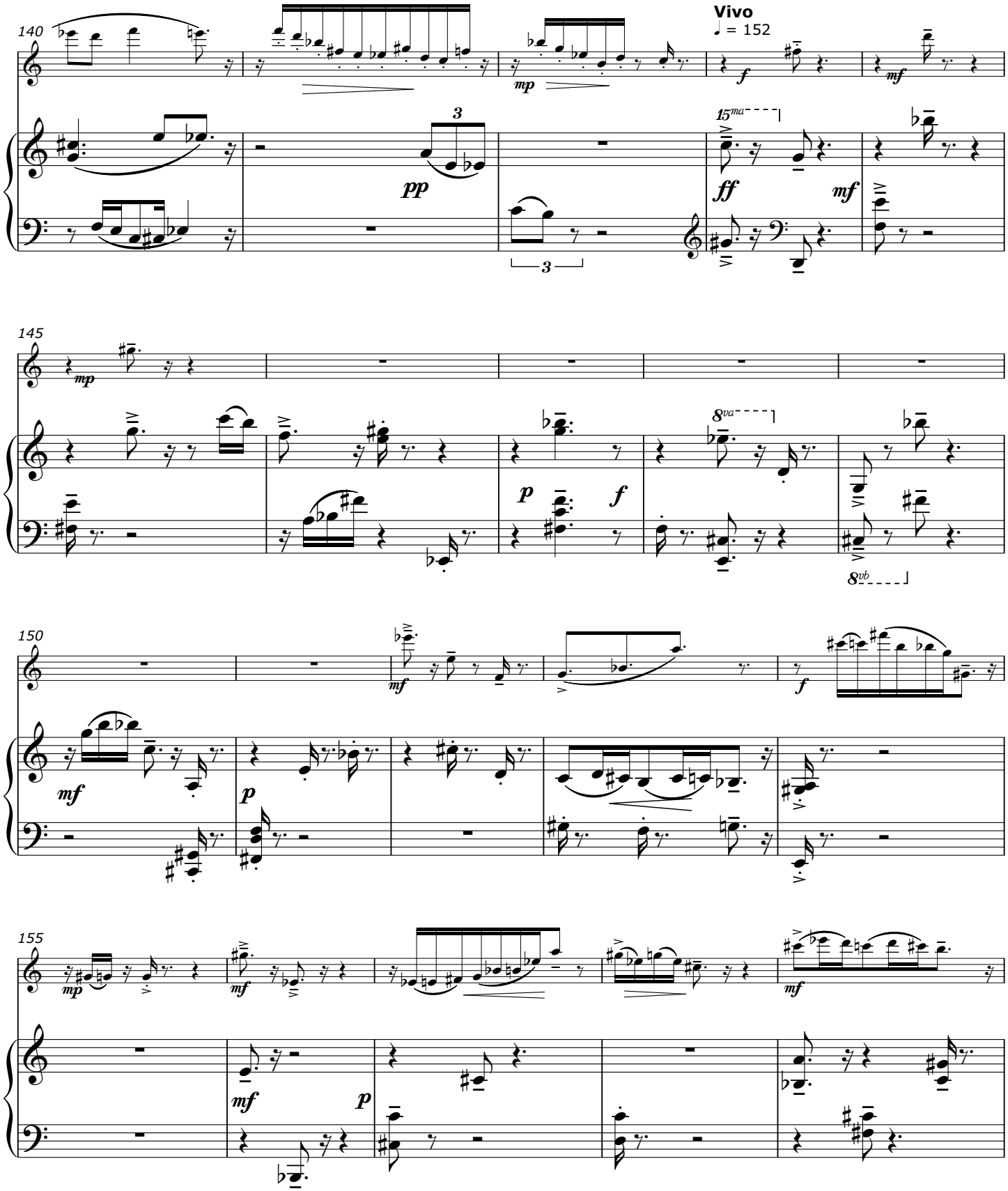

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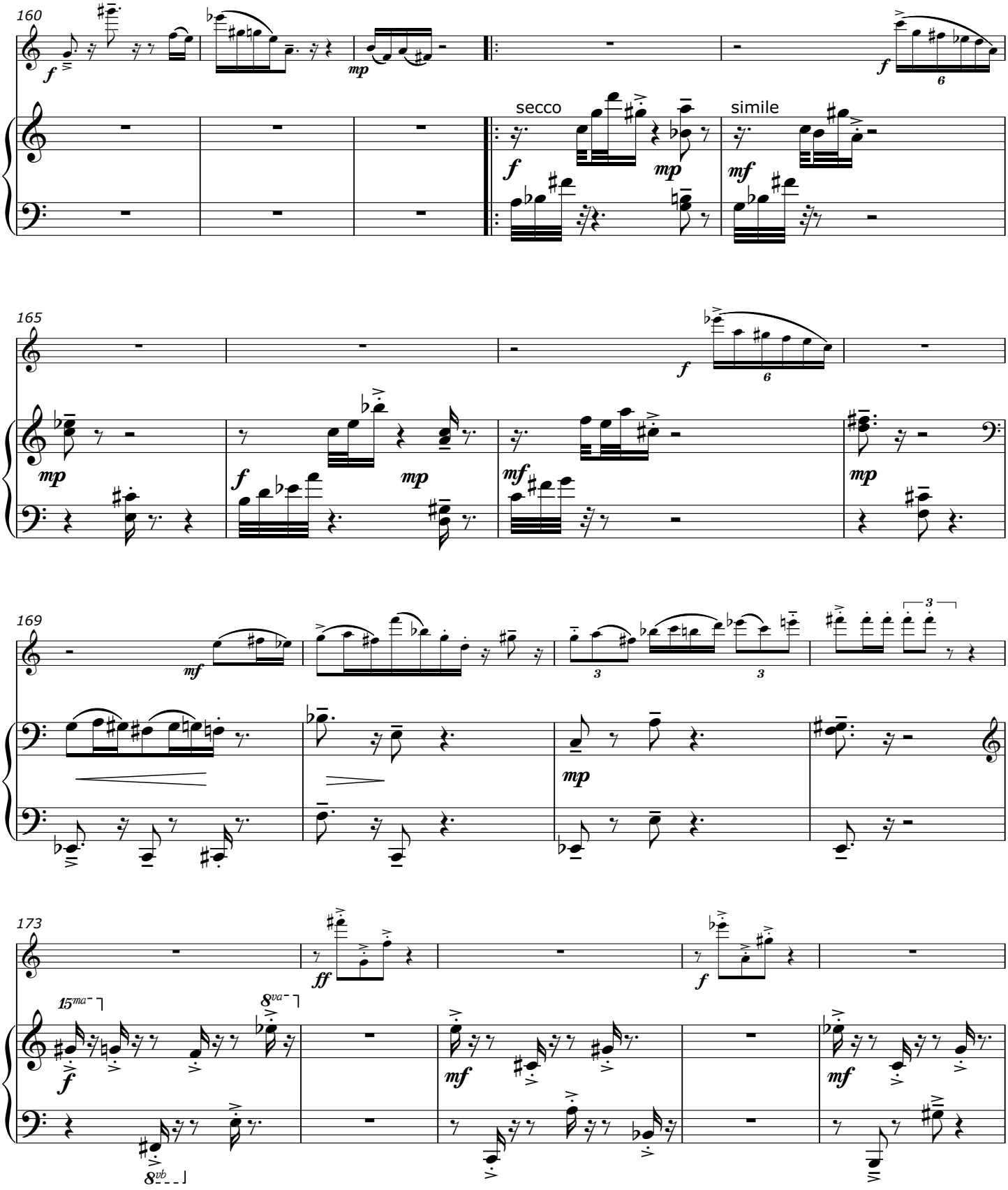

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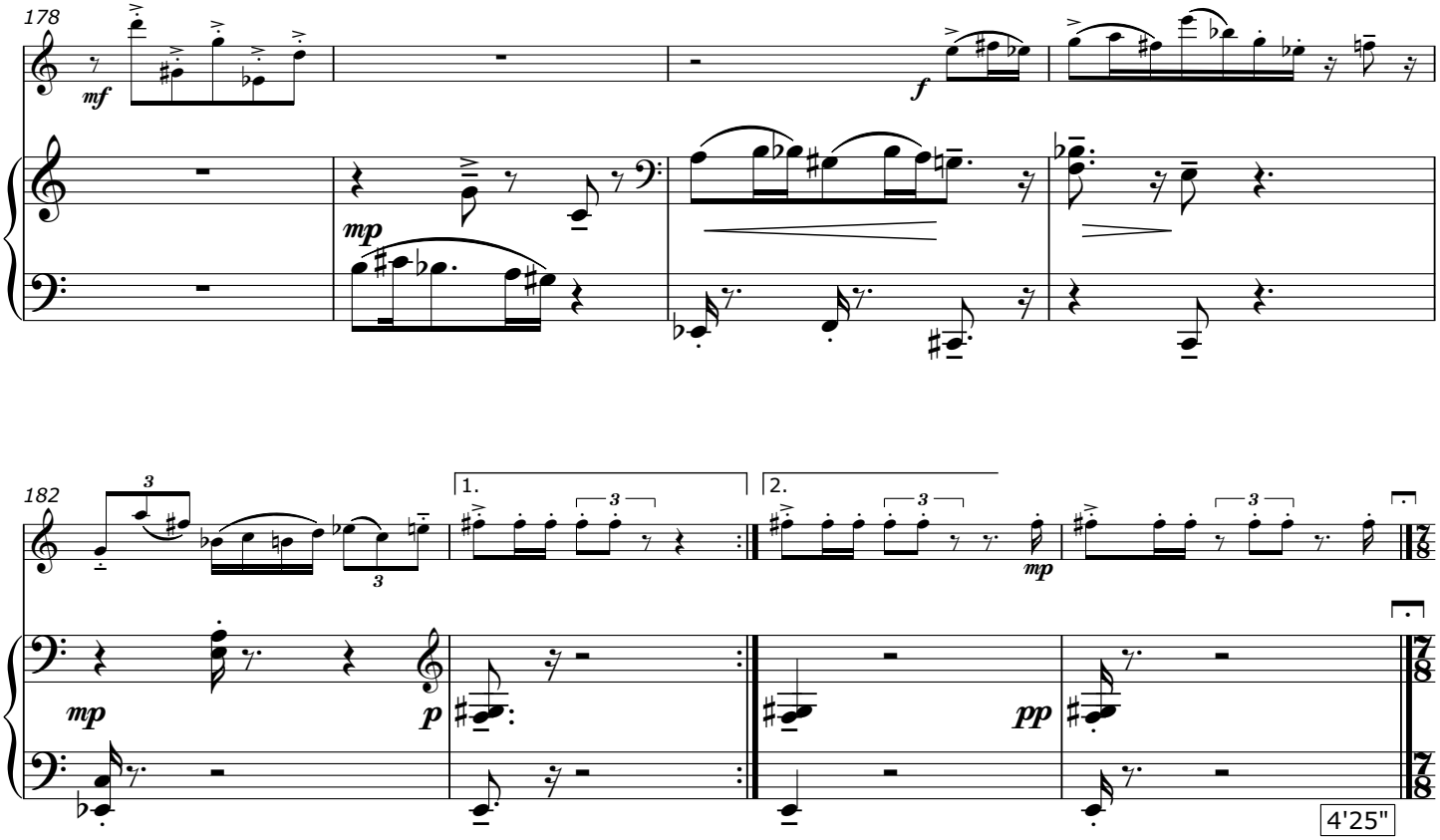

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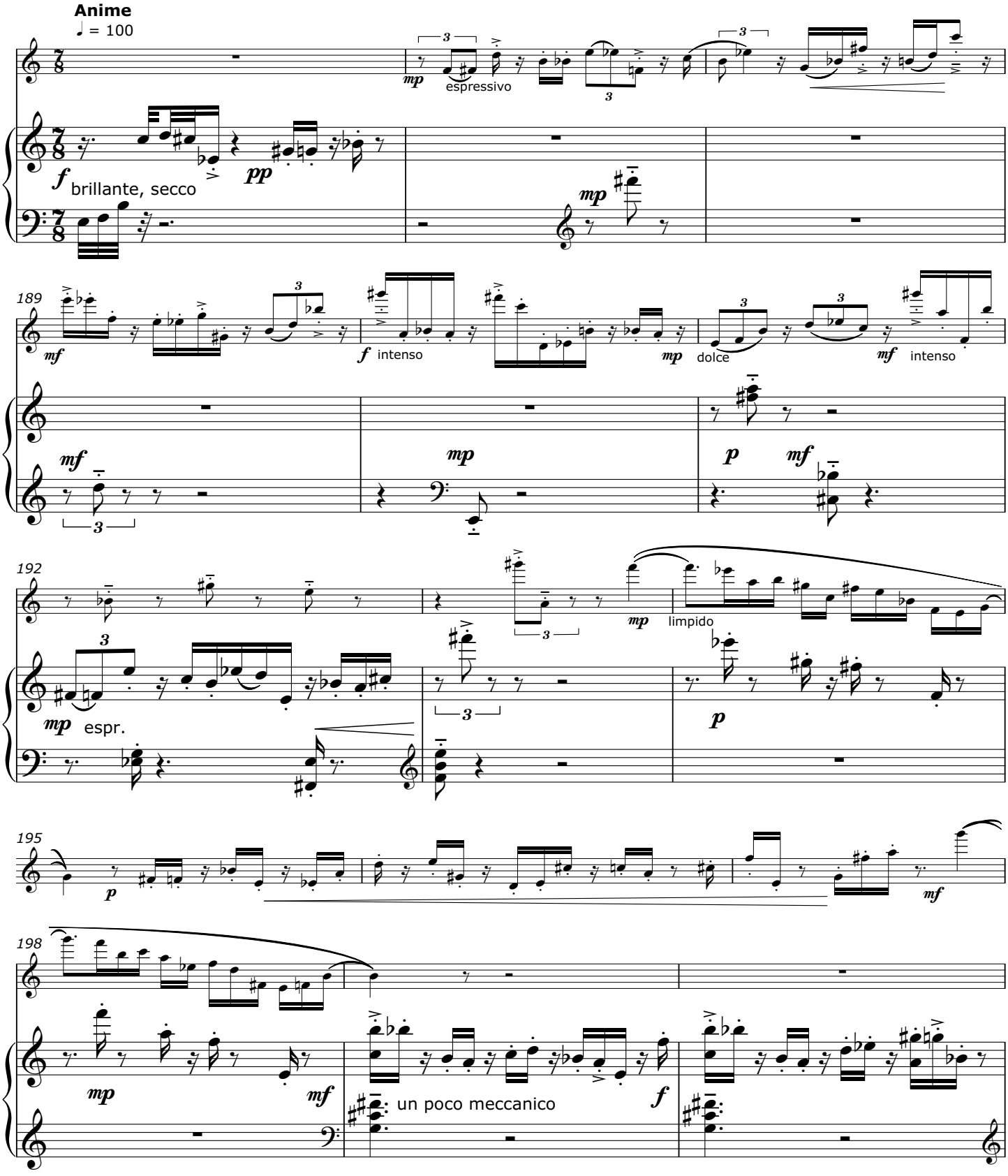
II



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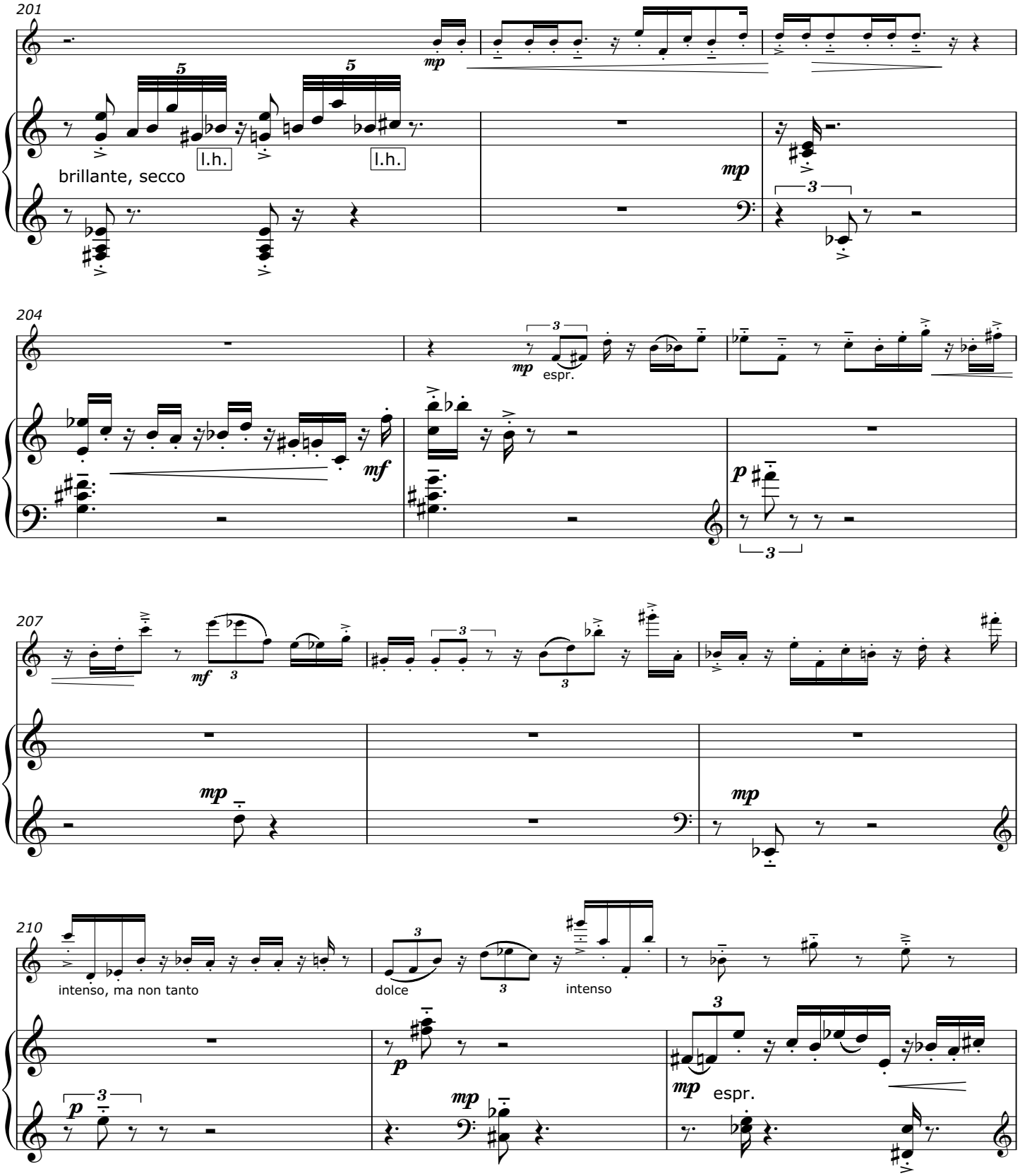

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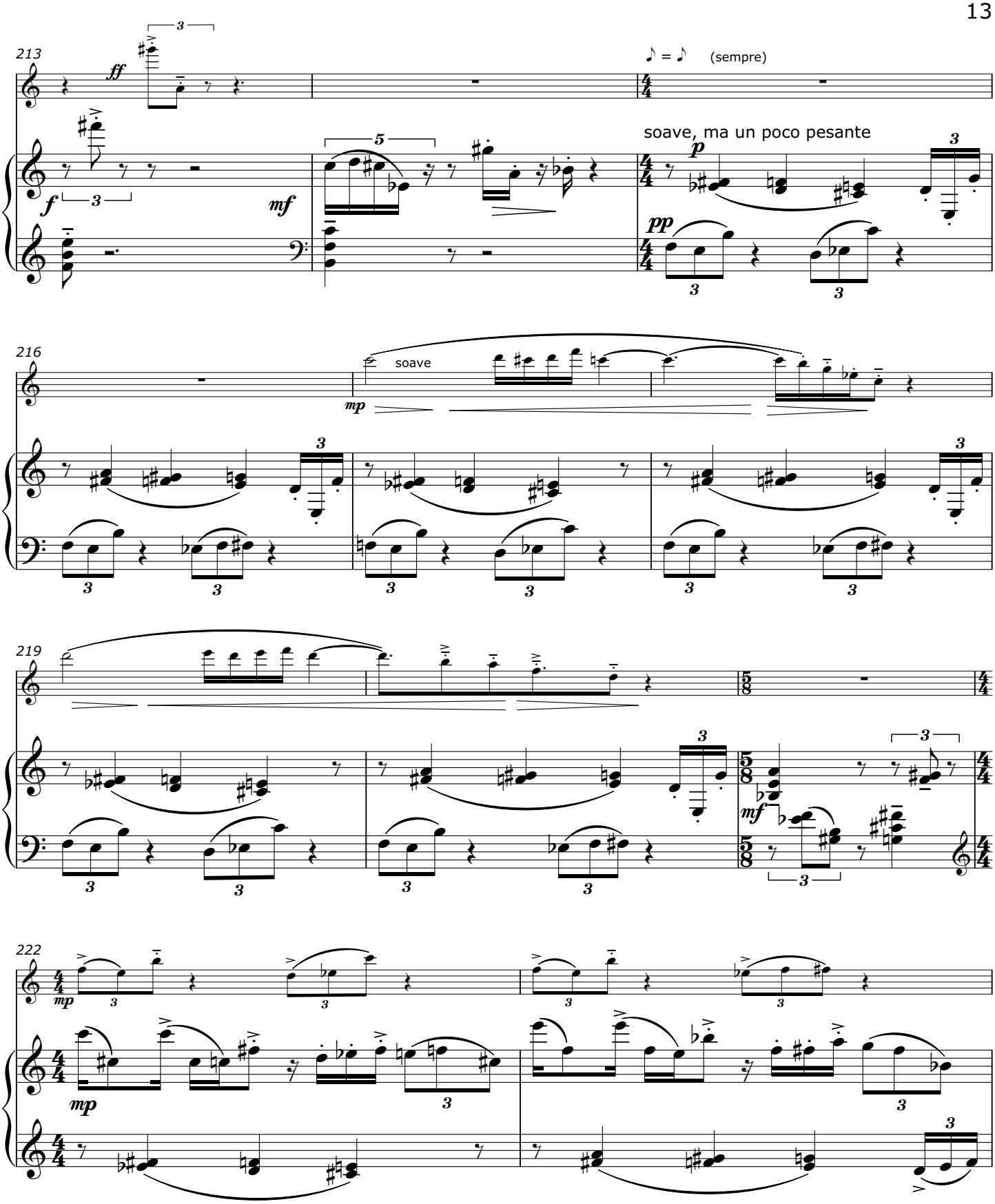

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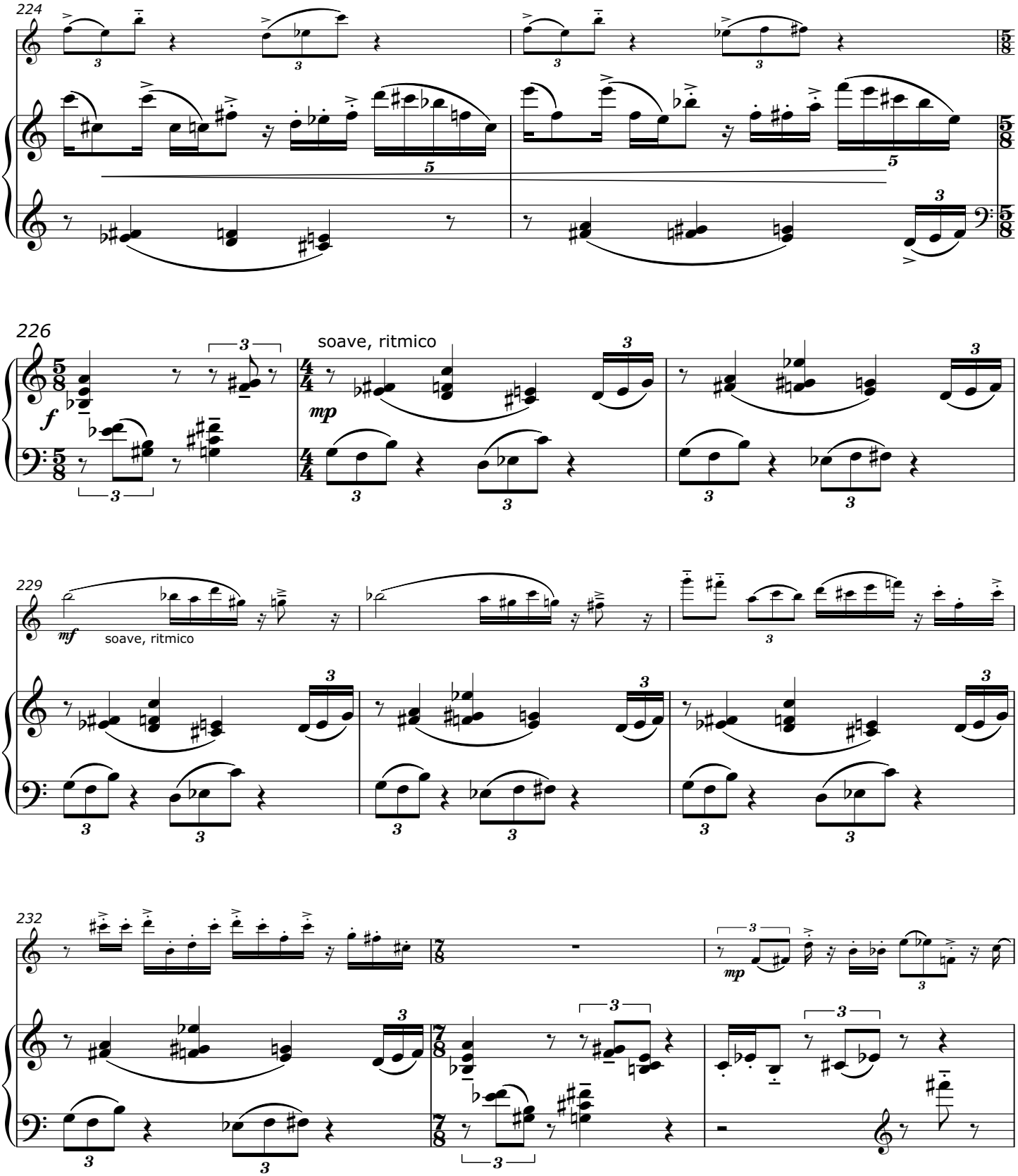

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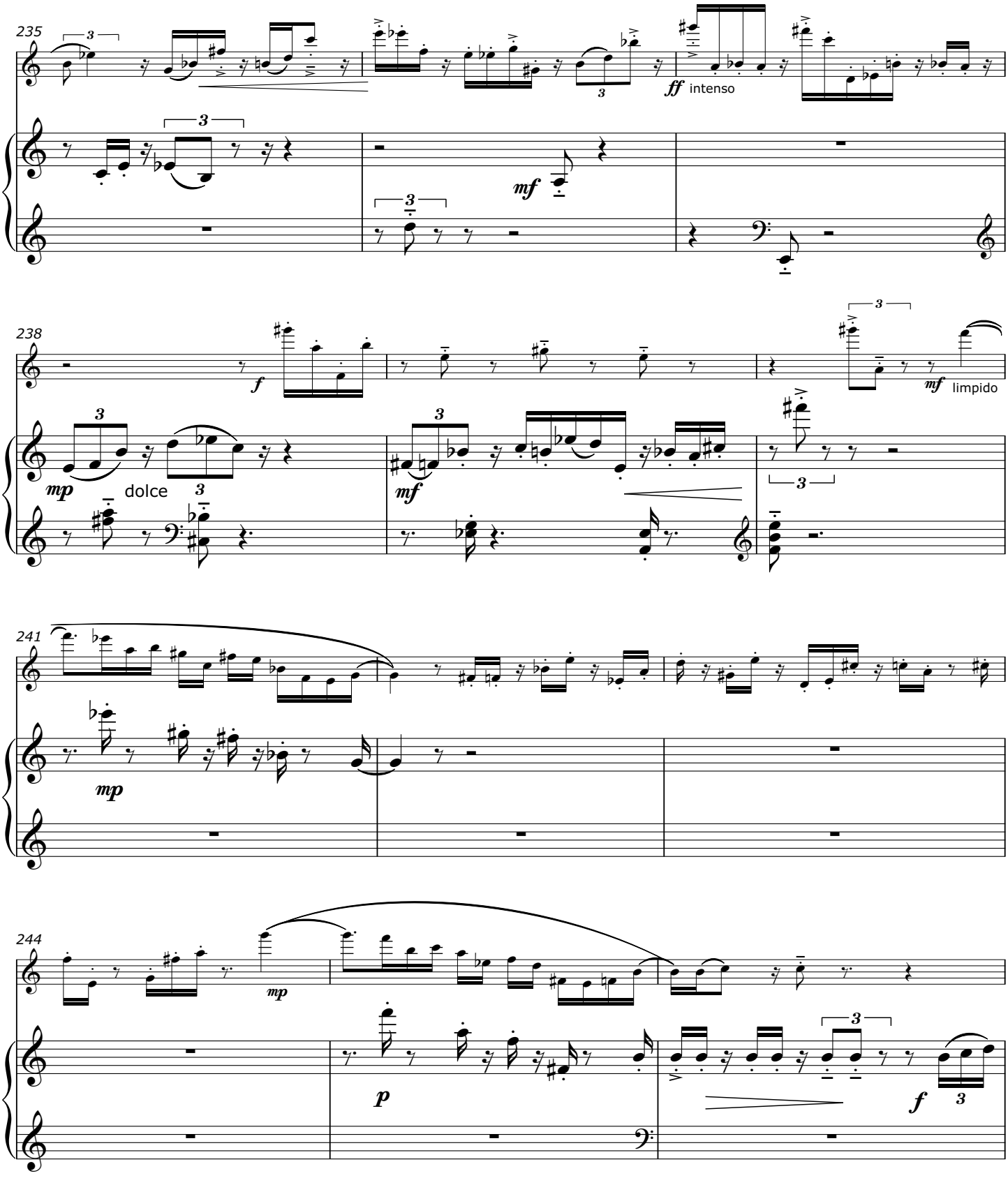

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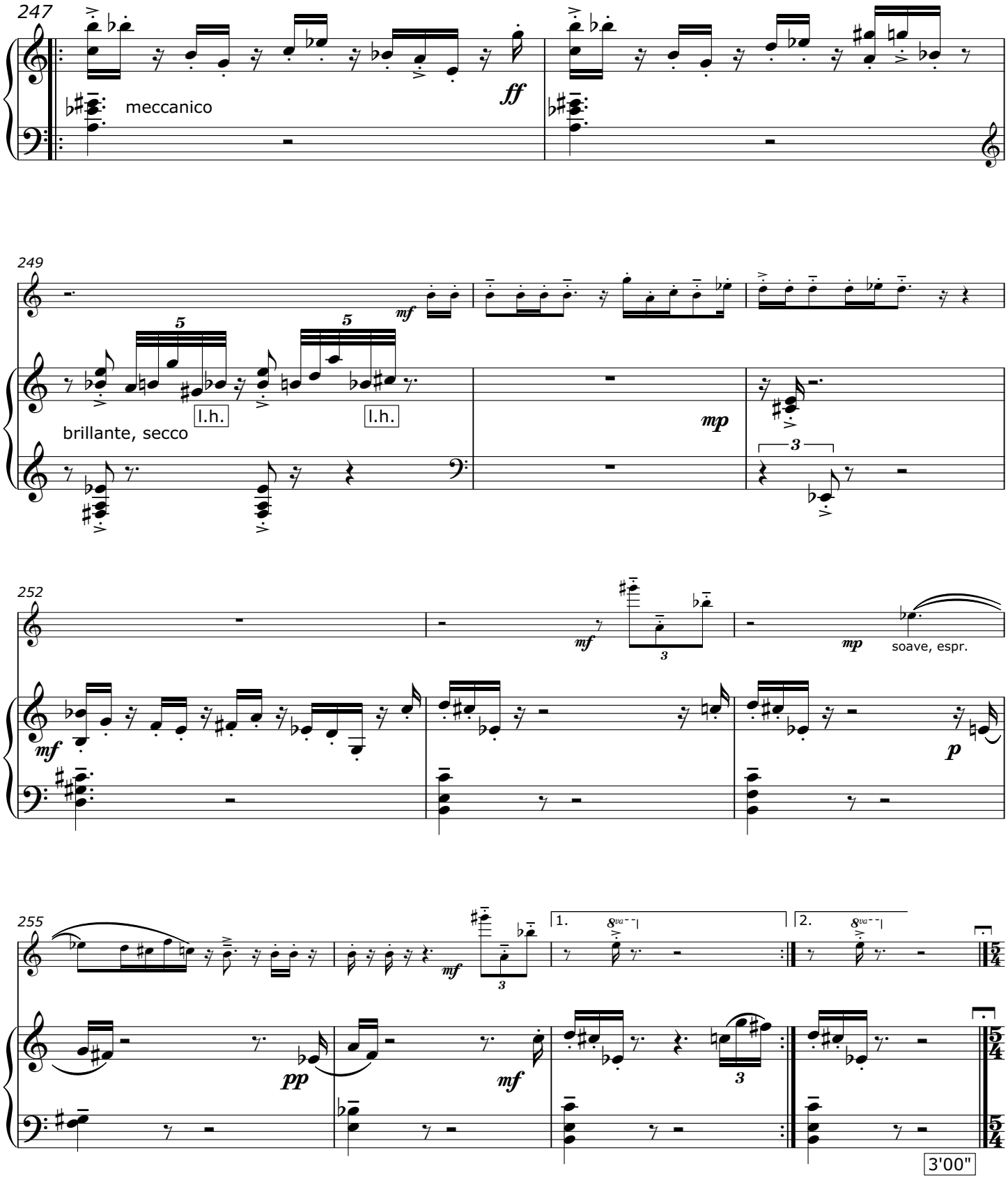

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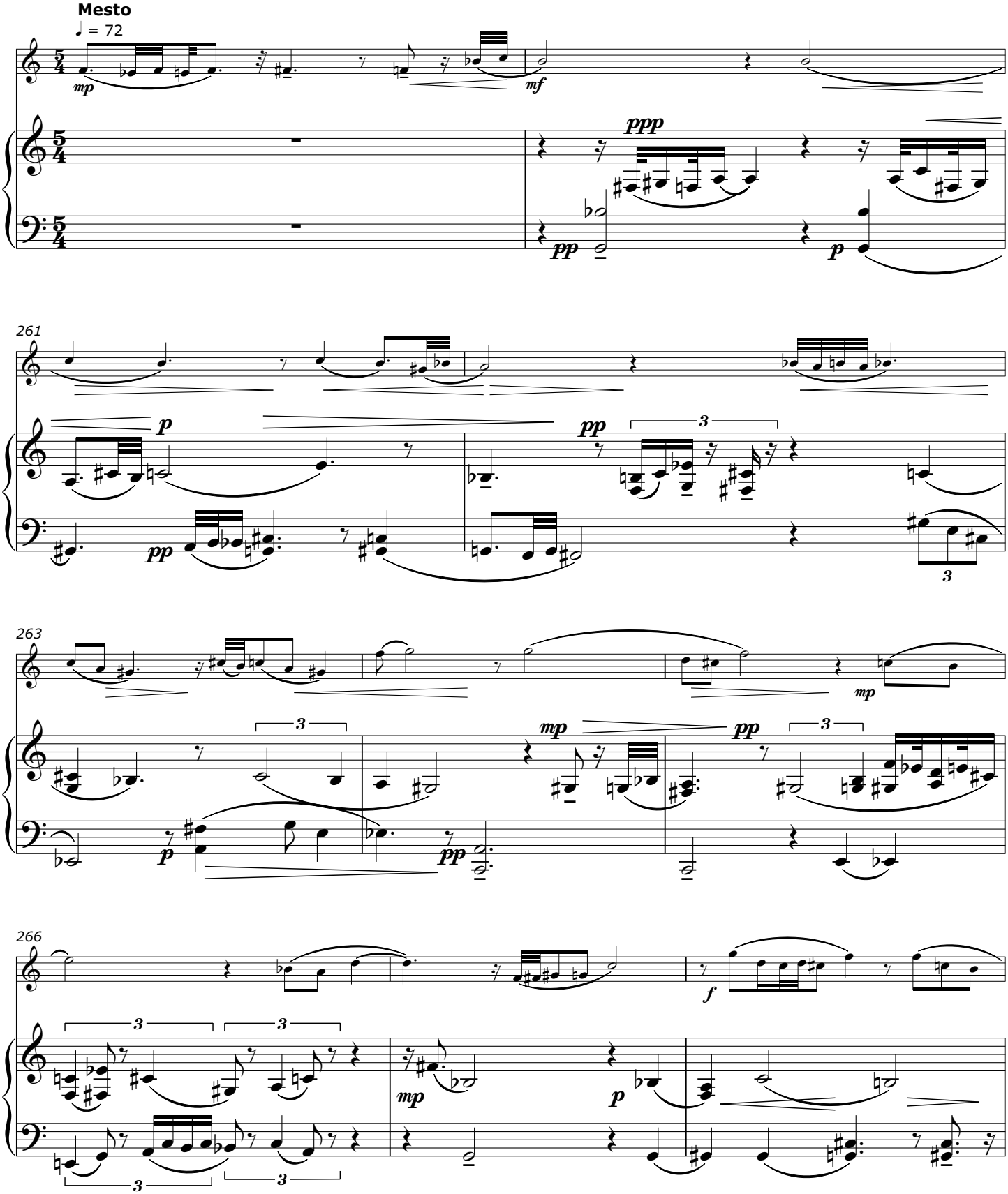

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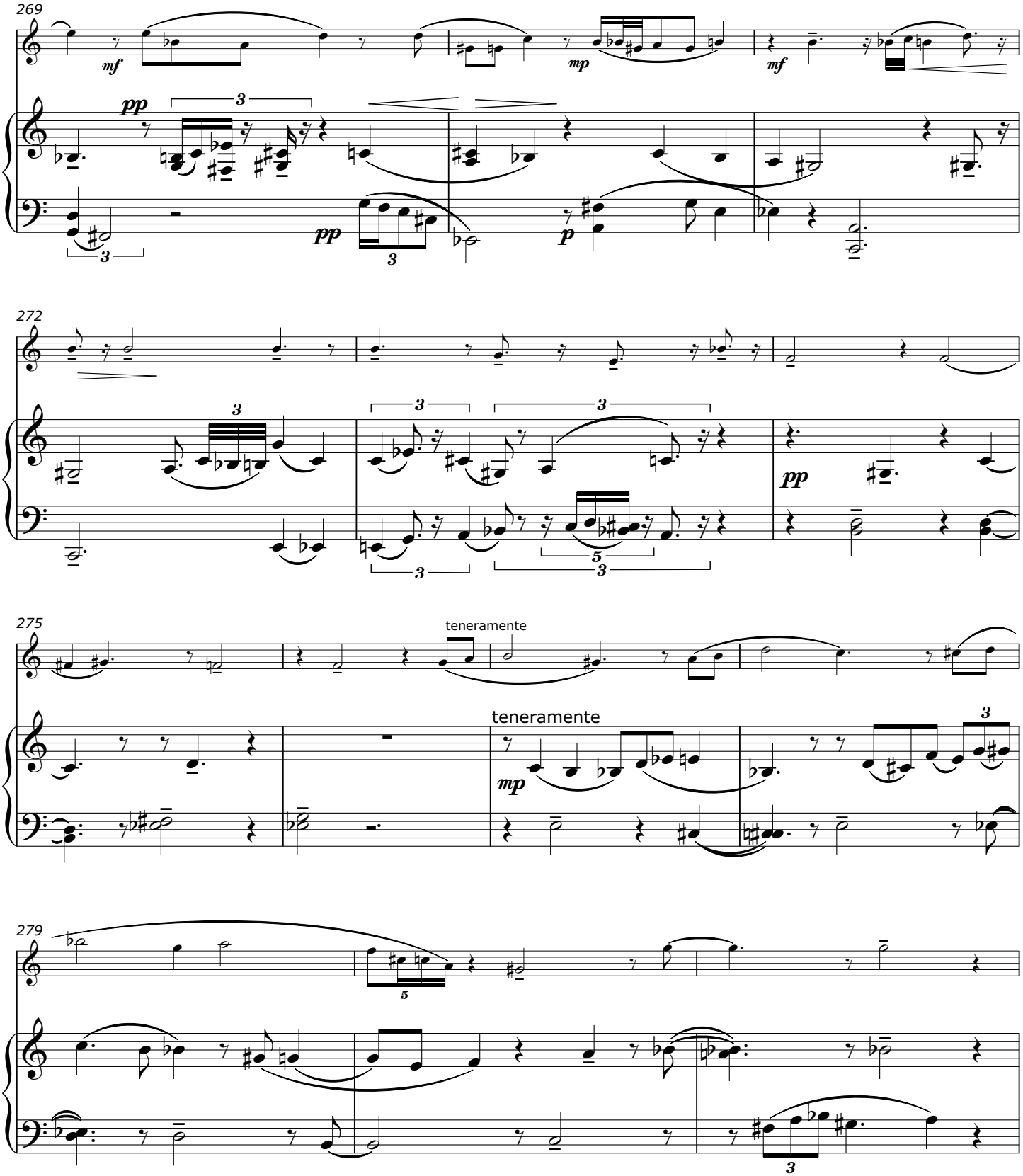

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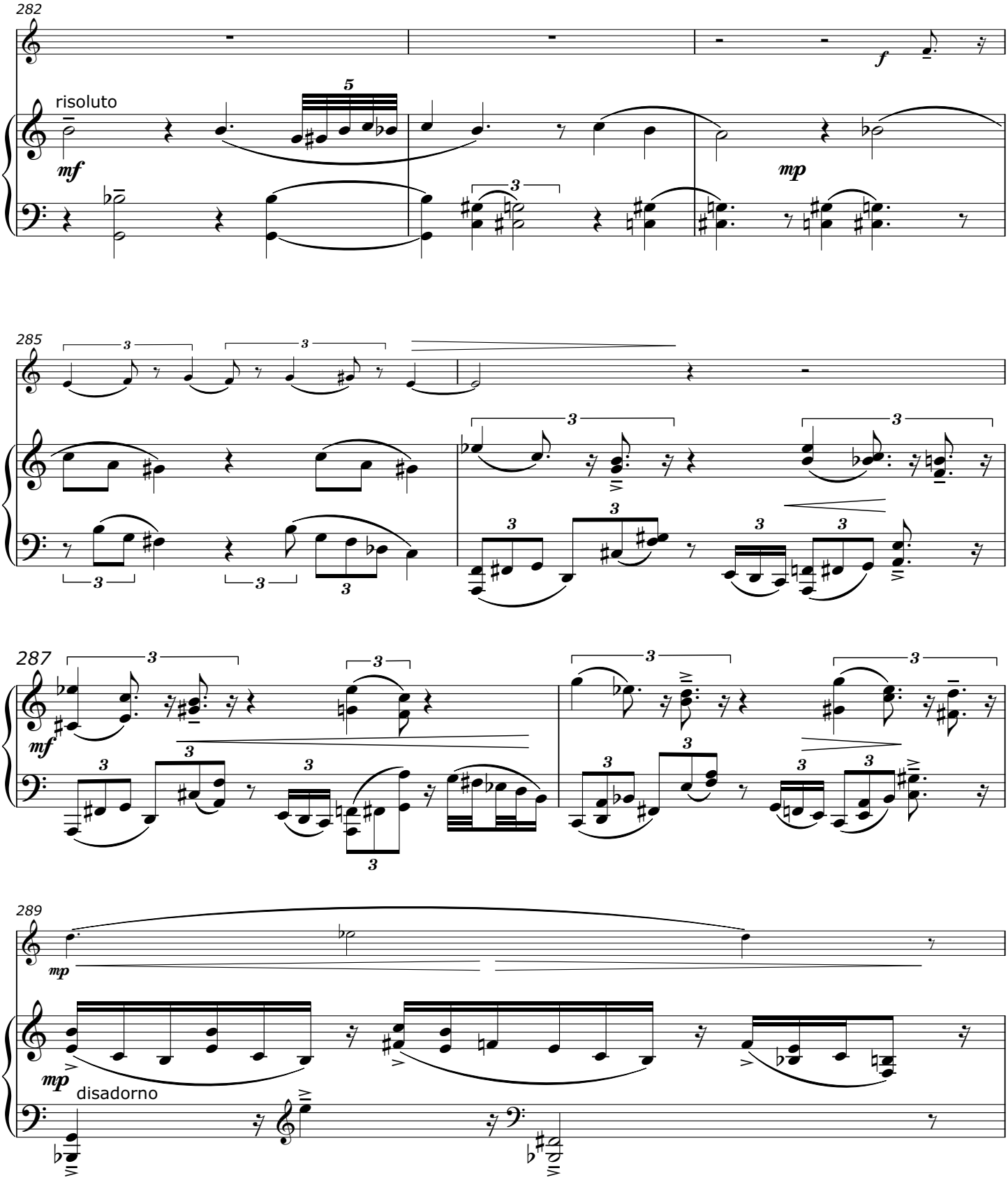

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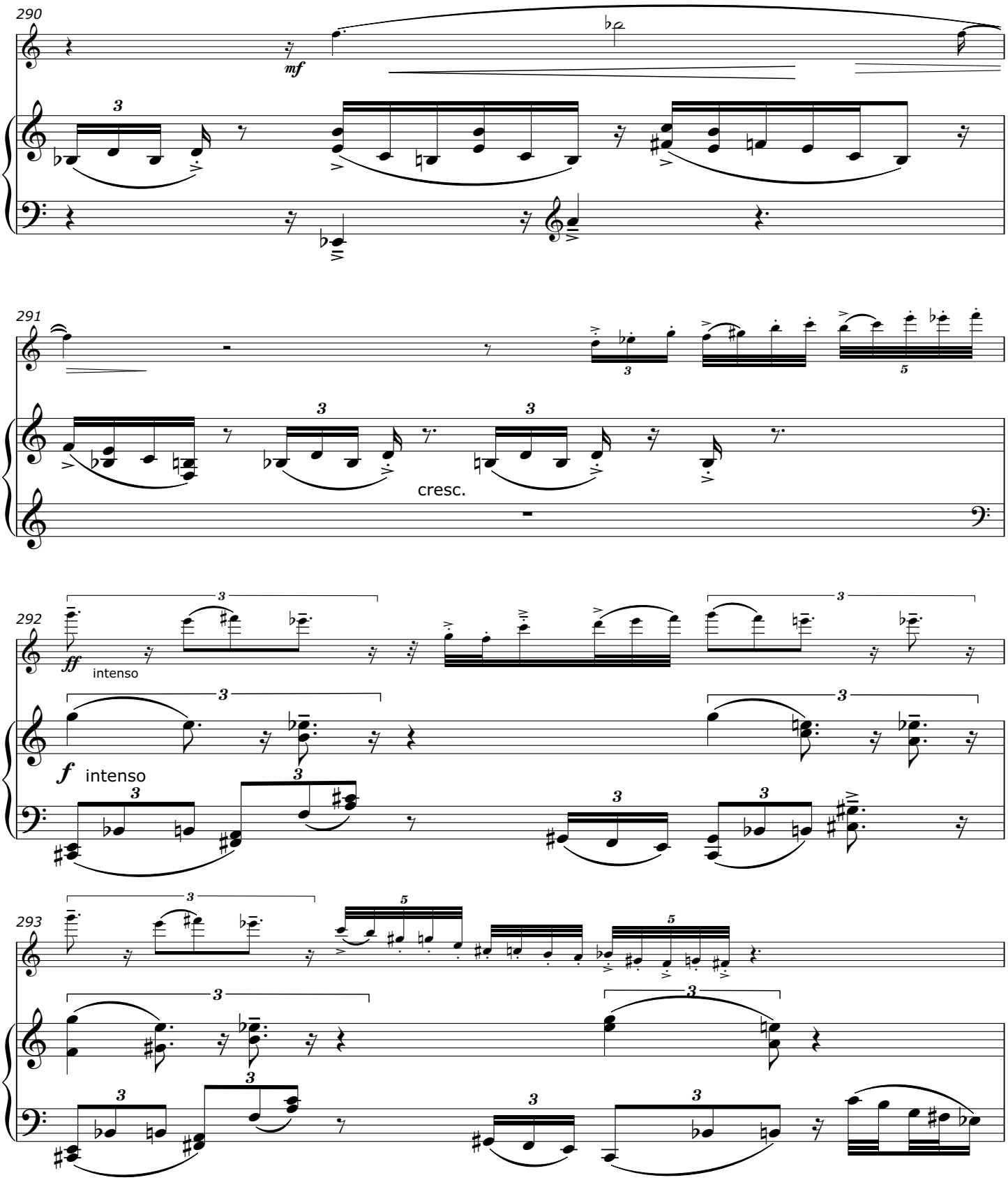

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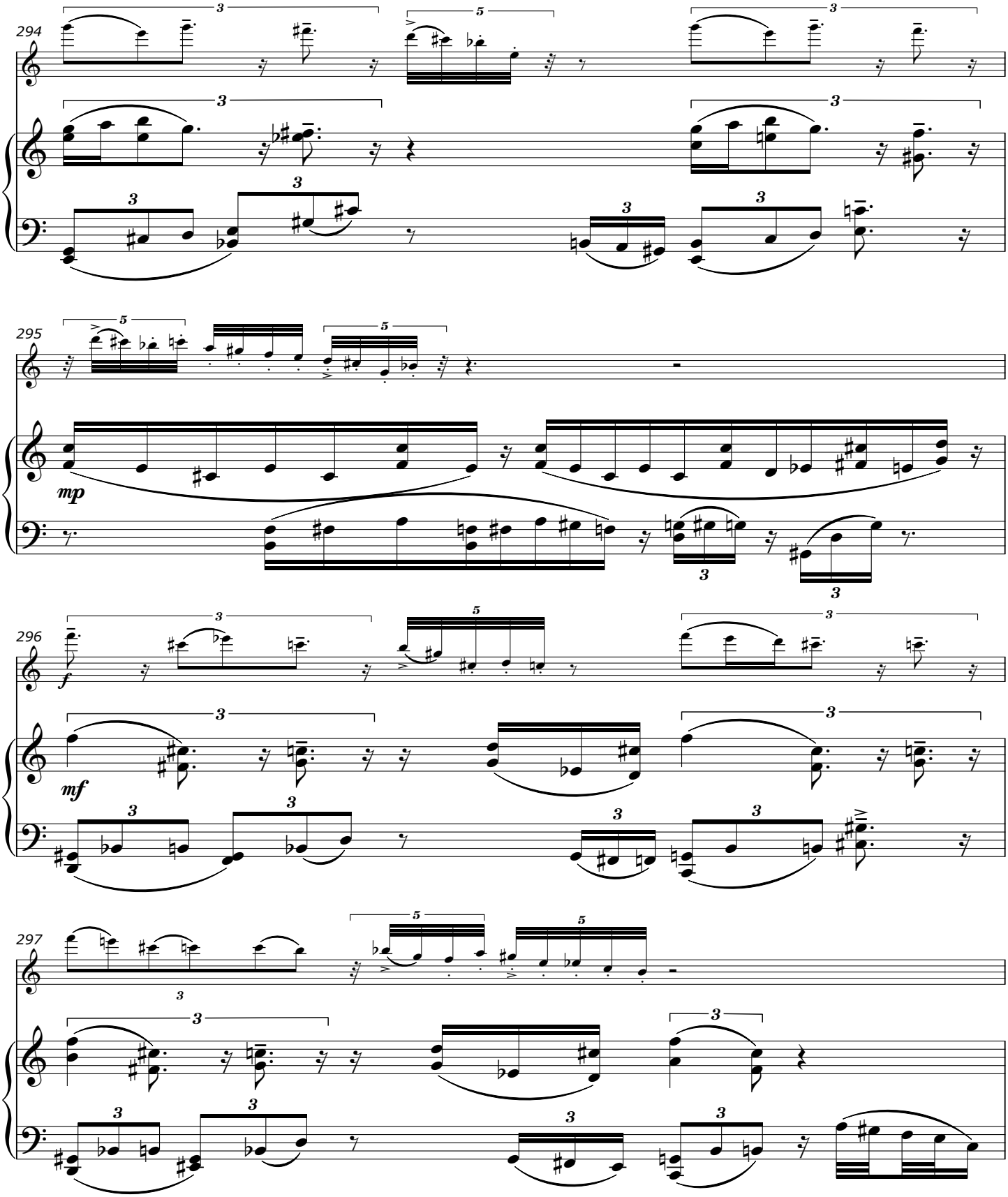

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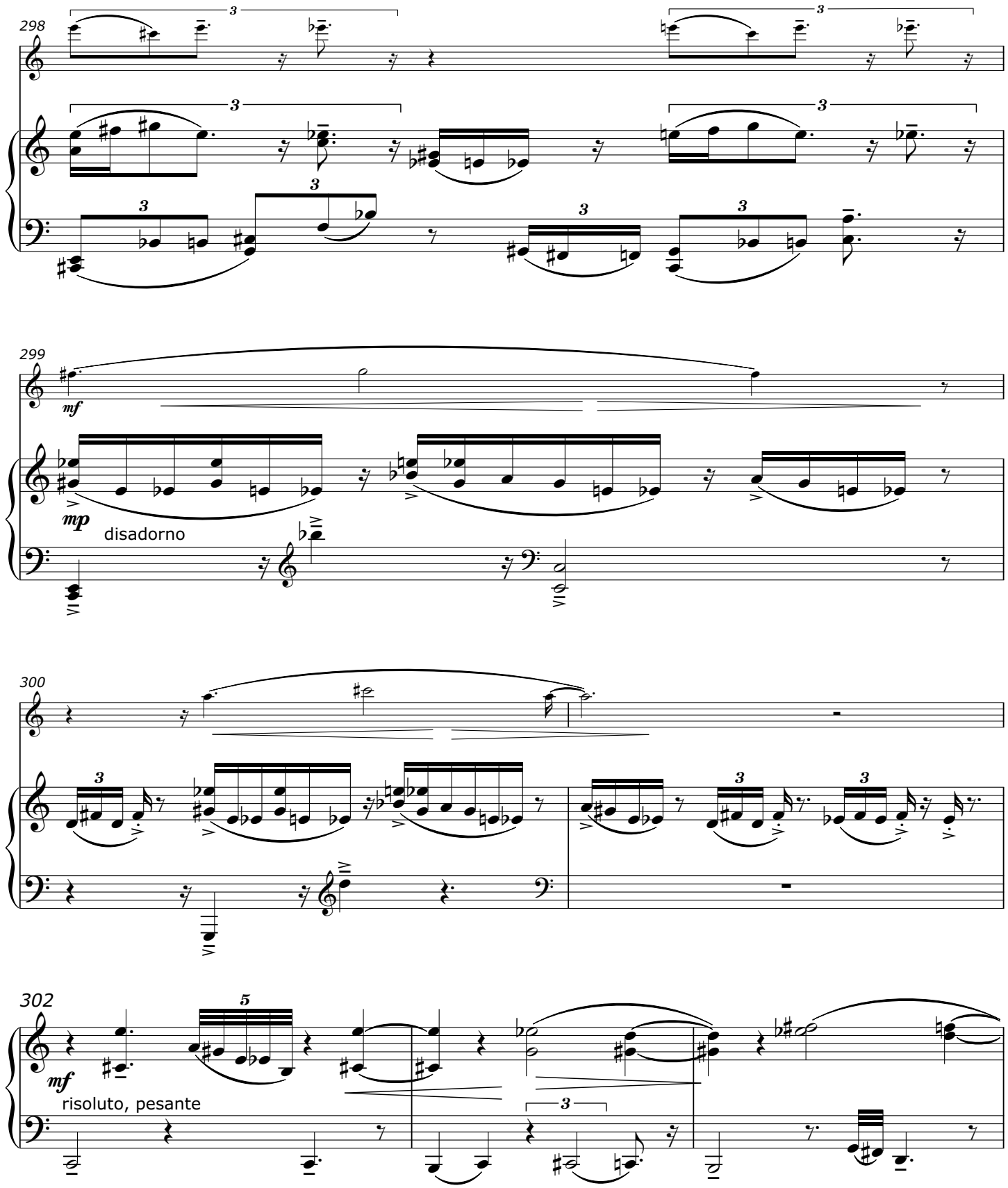

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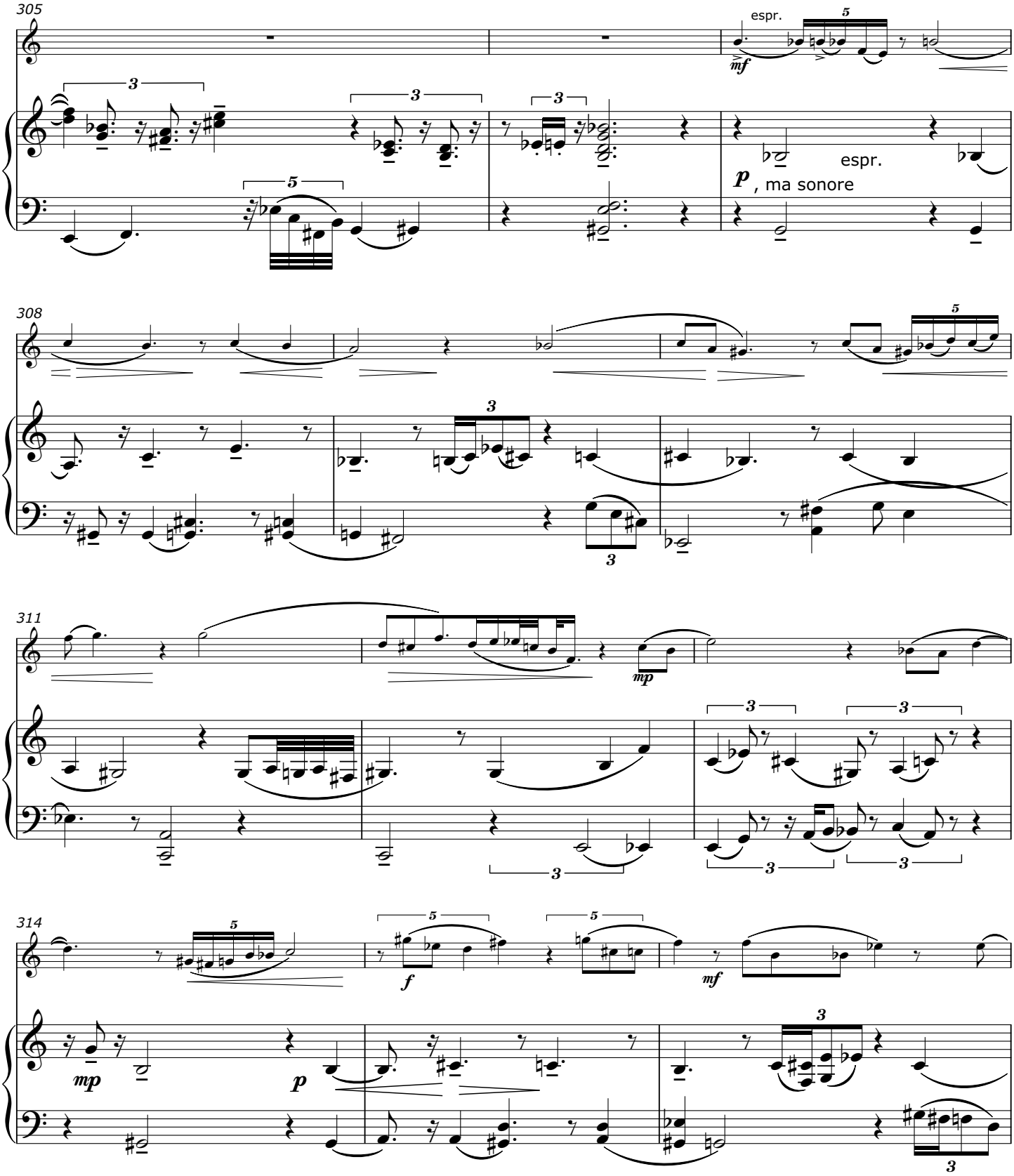

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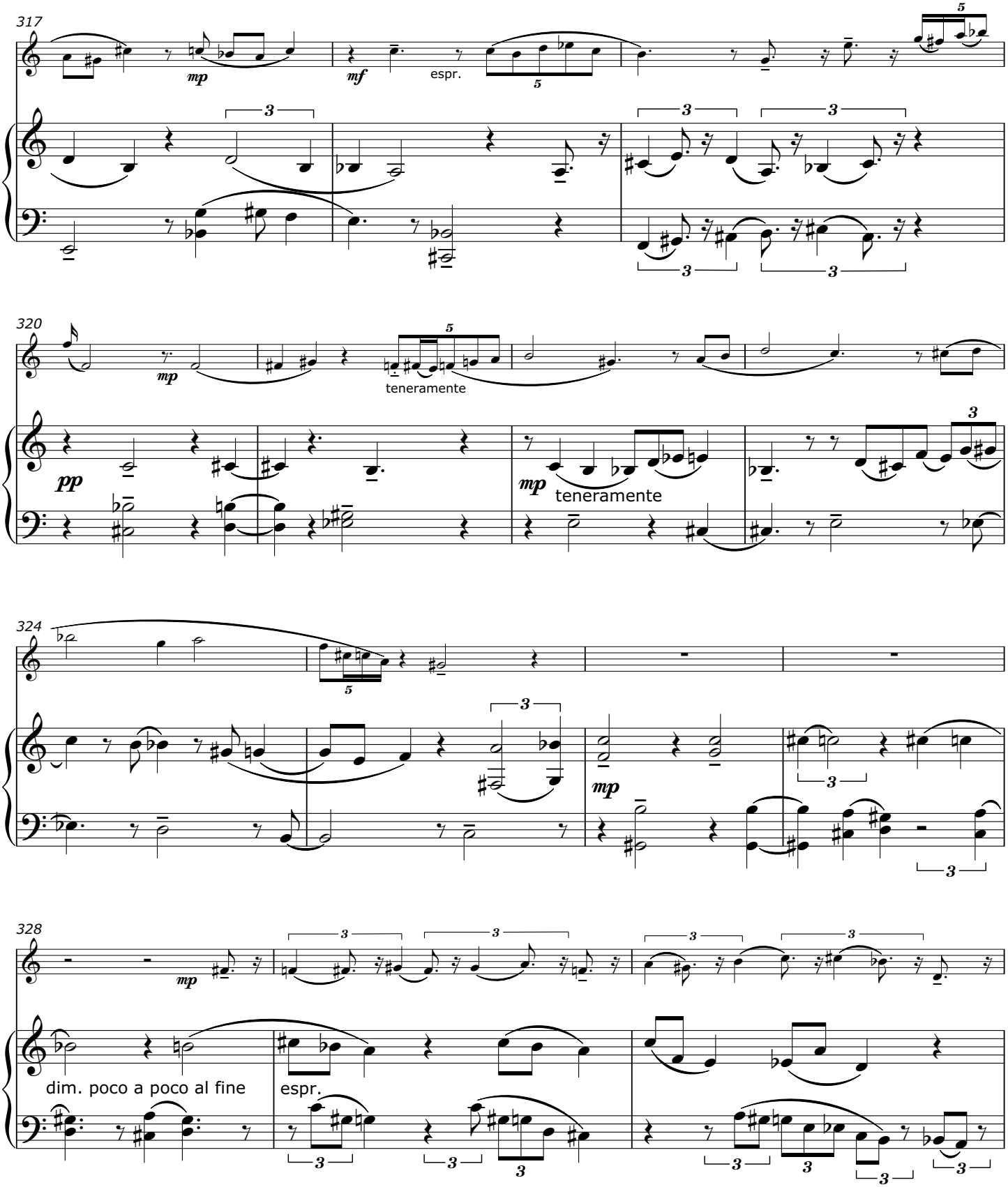

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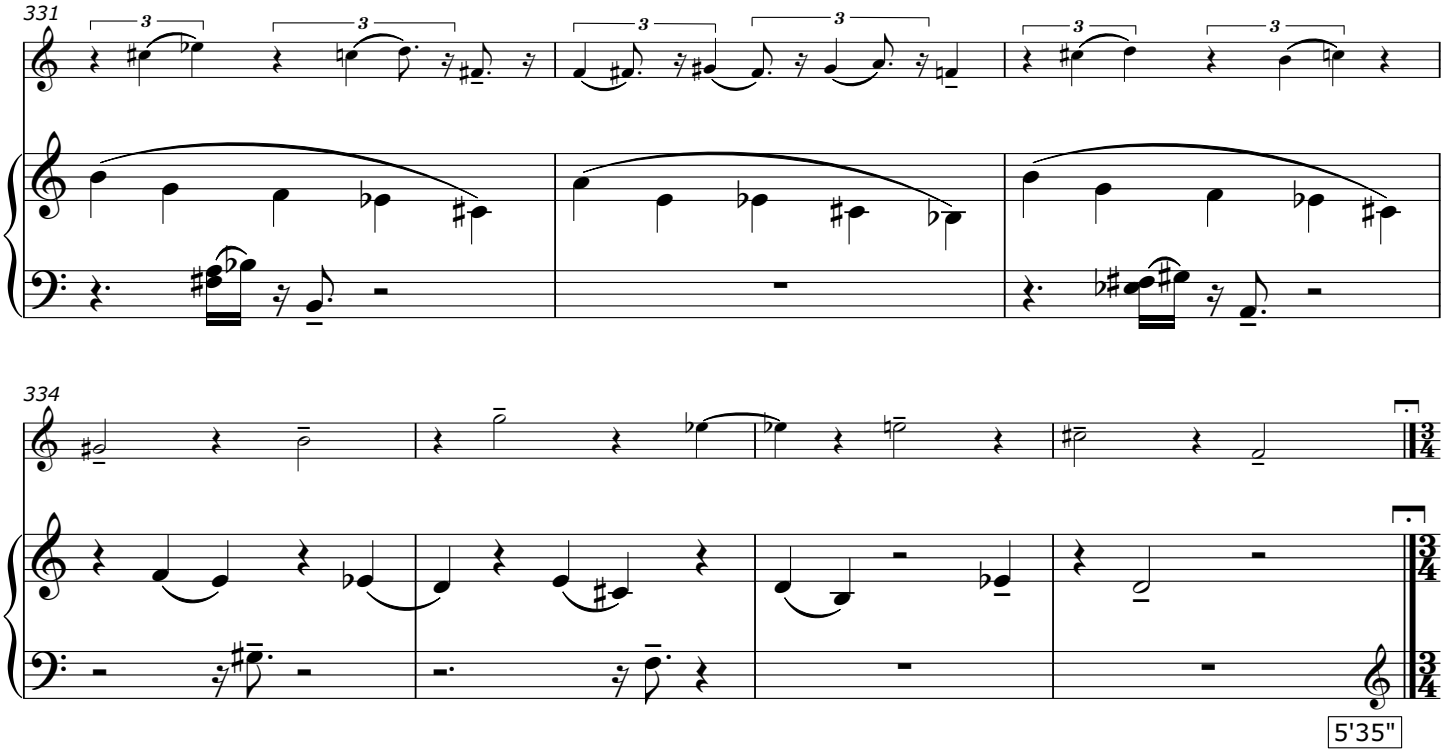

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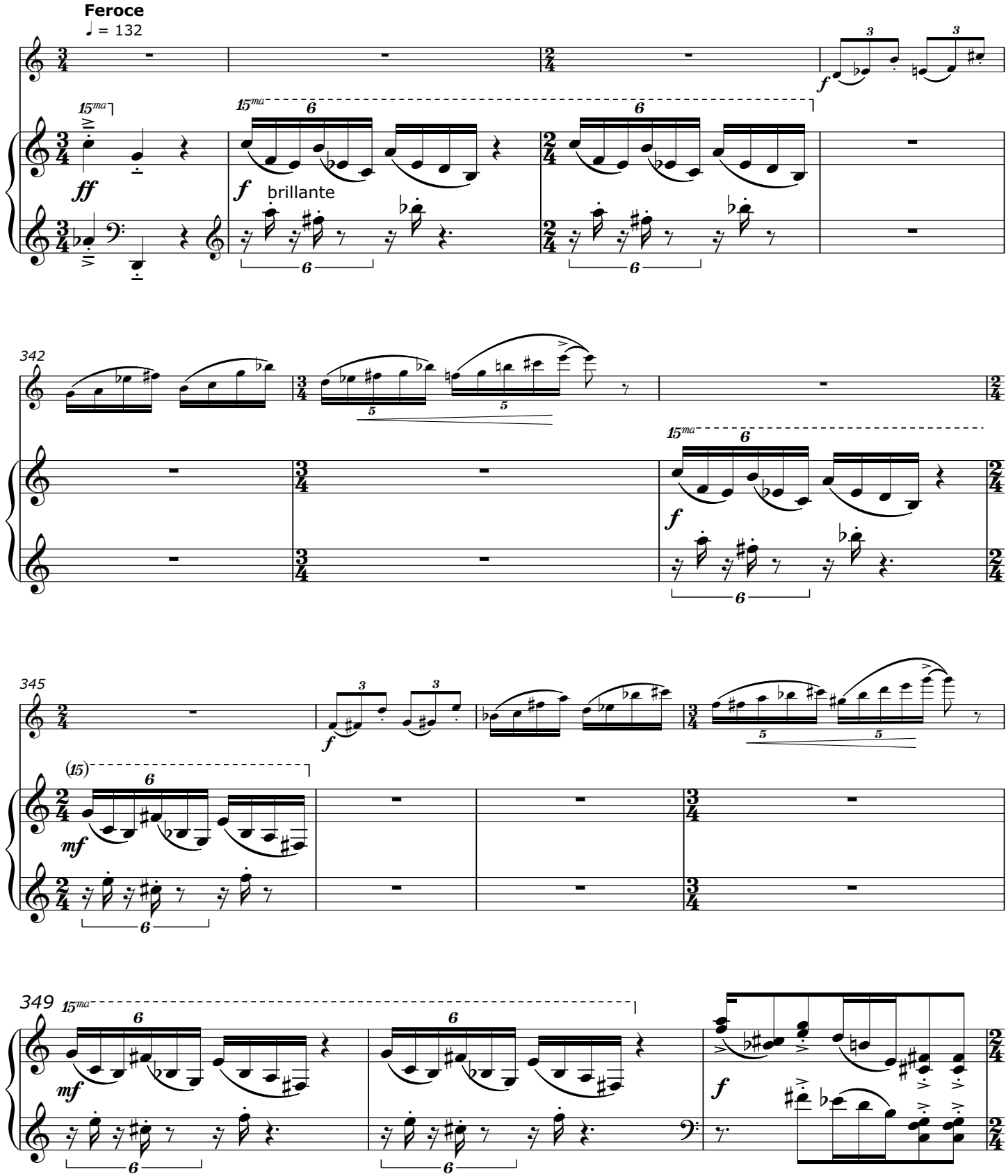

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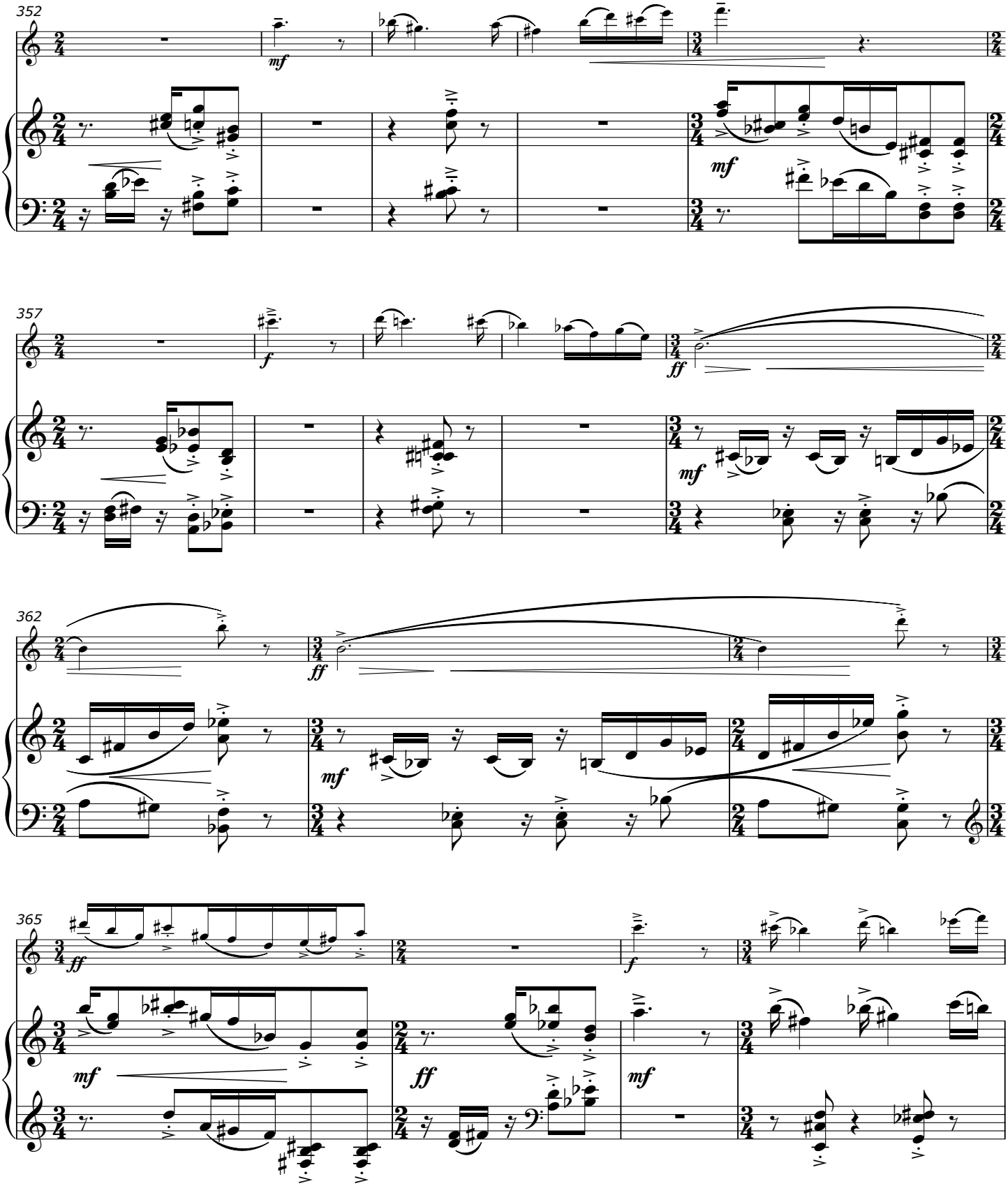

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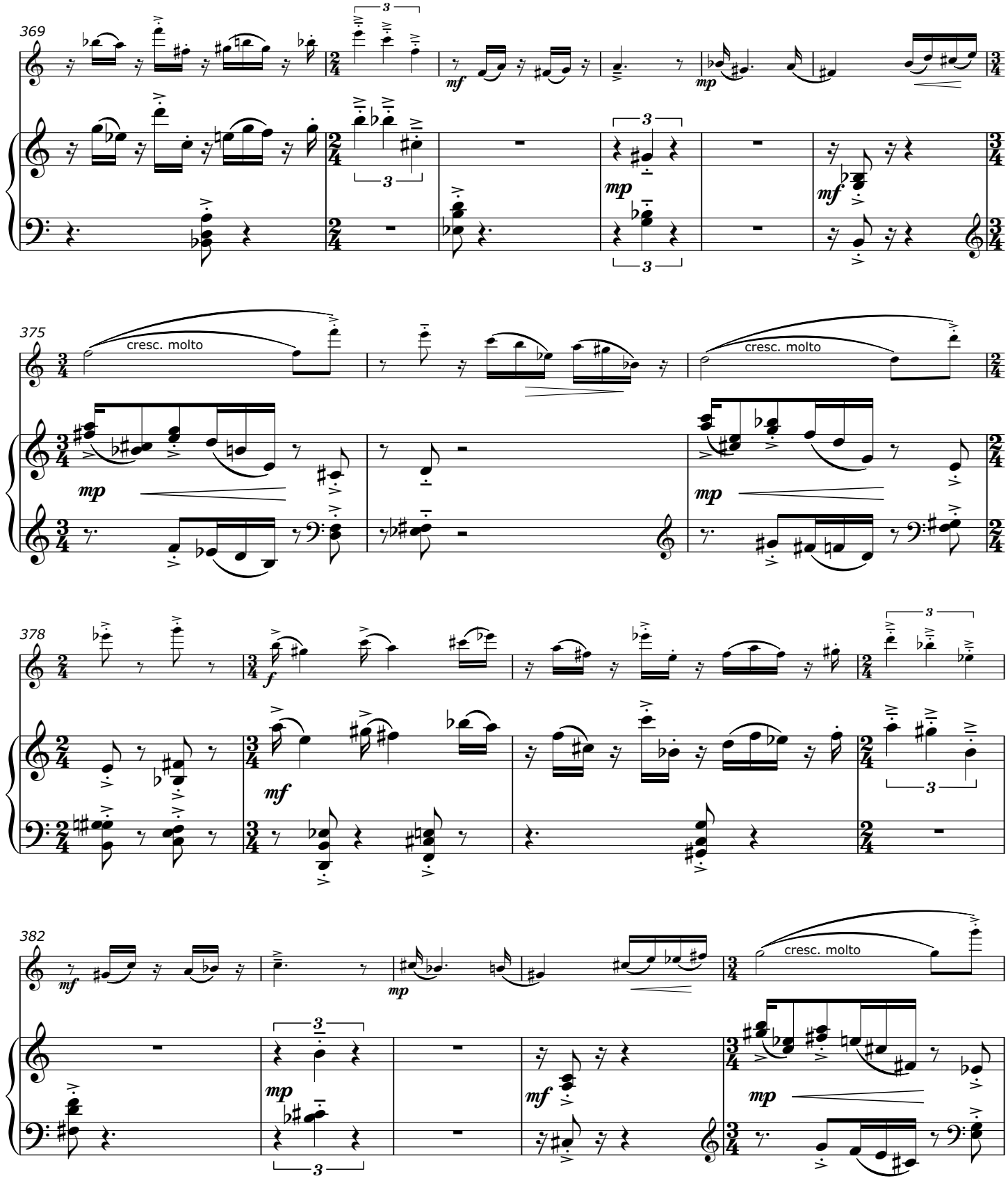

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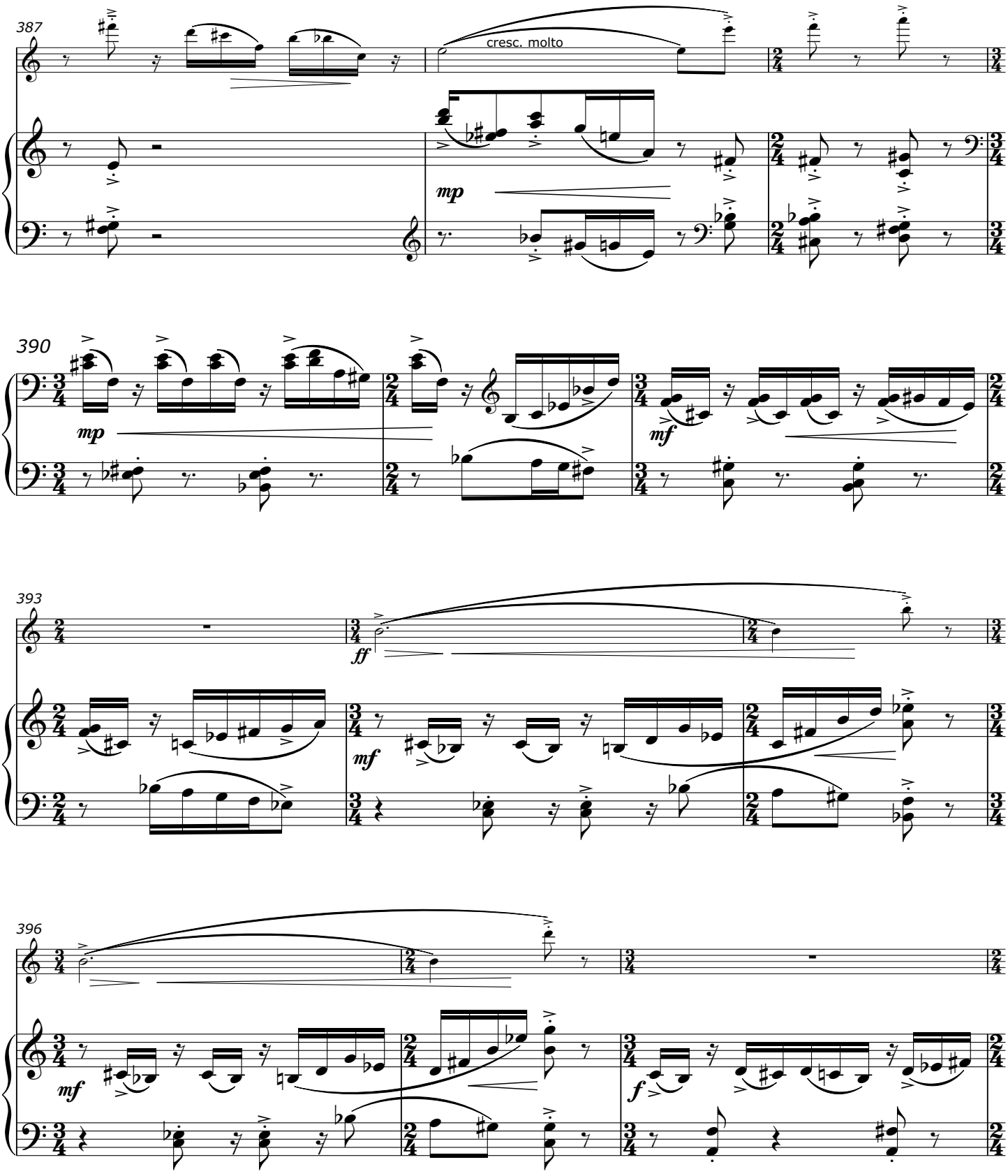

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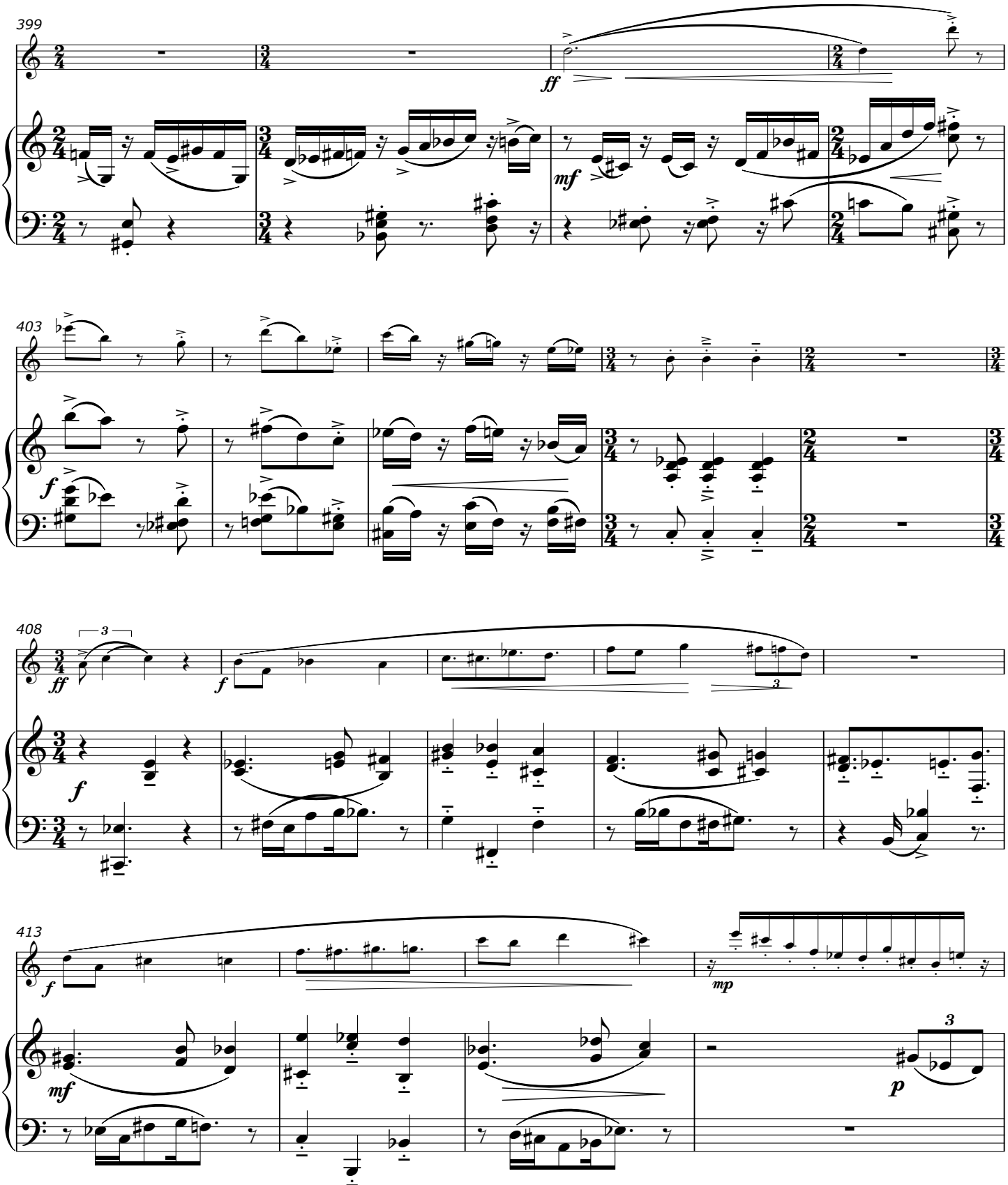

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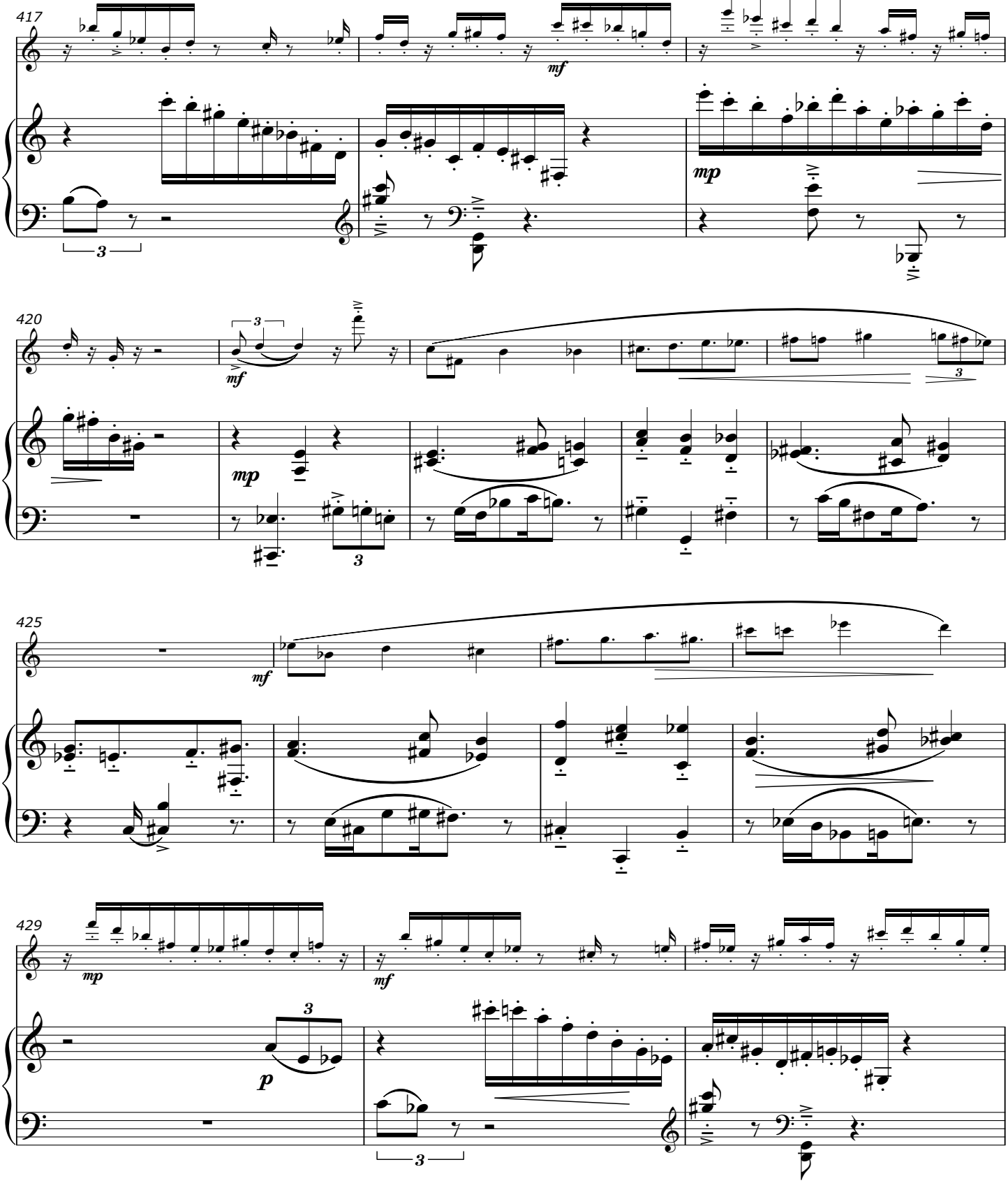

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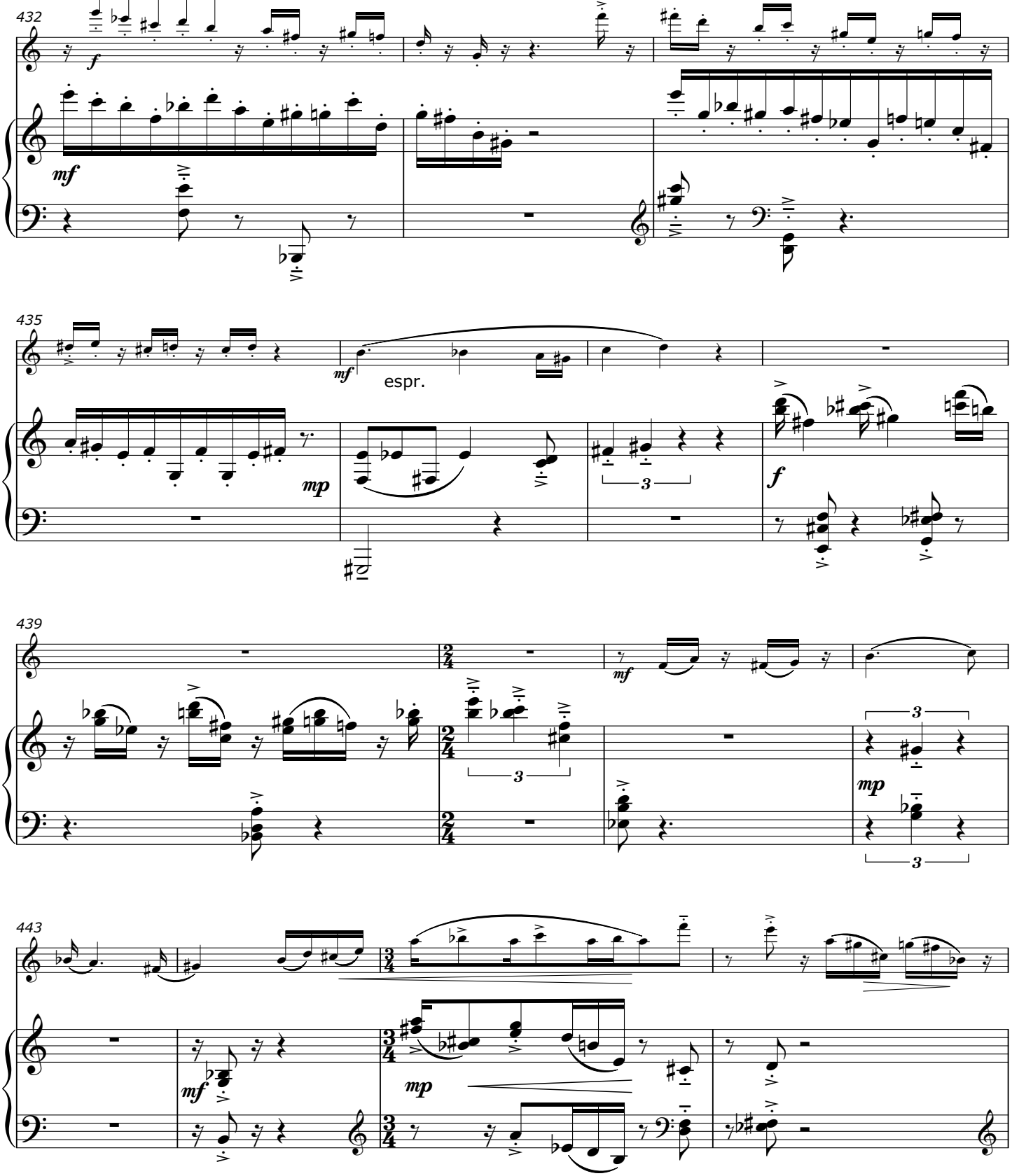

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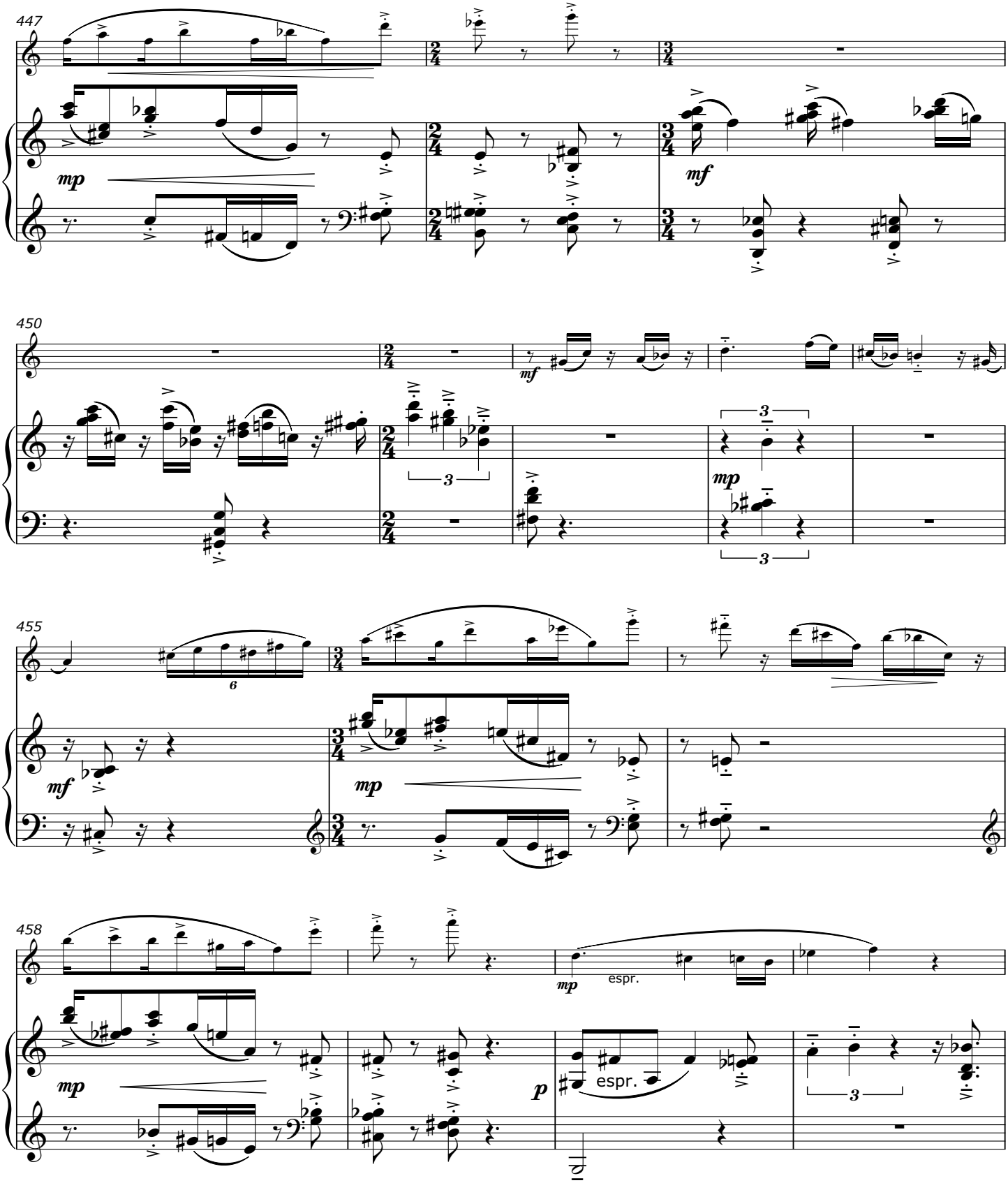

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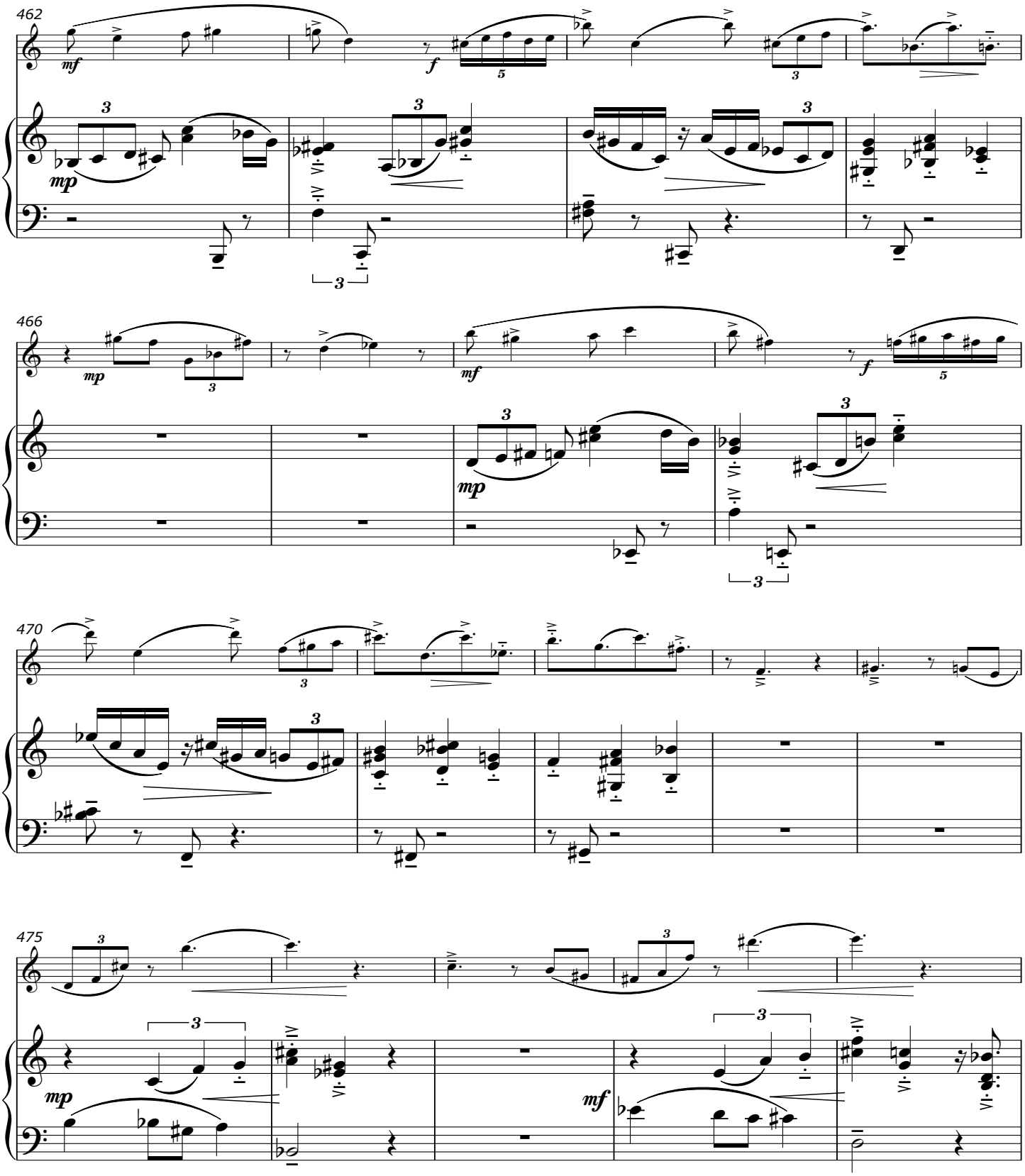

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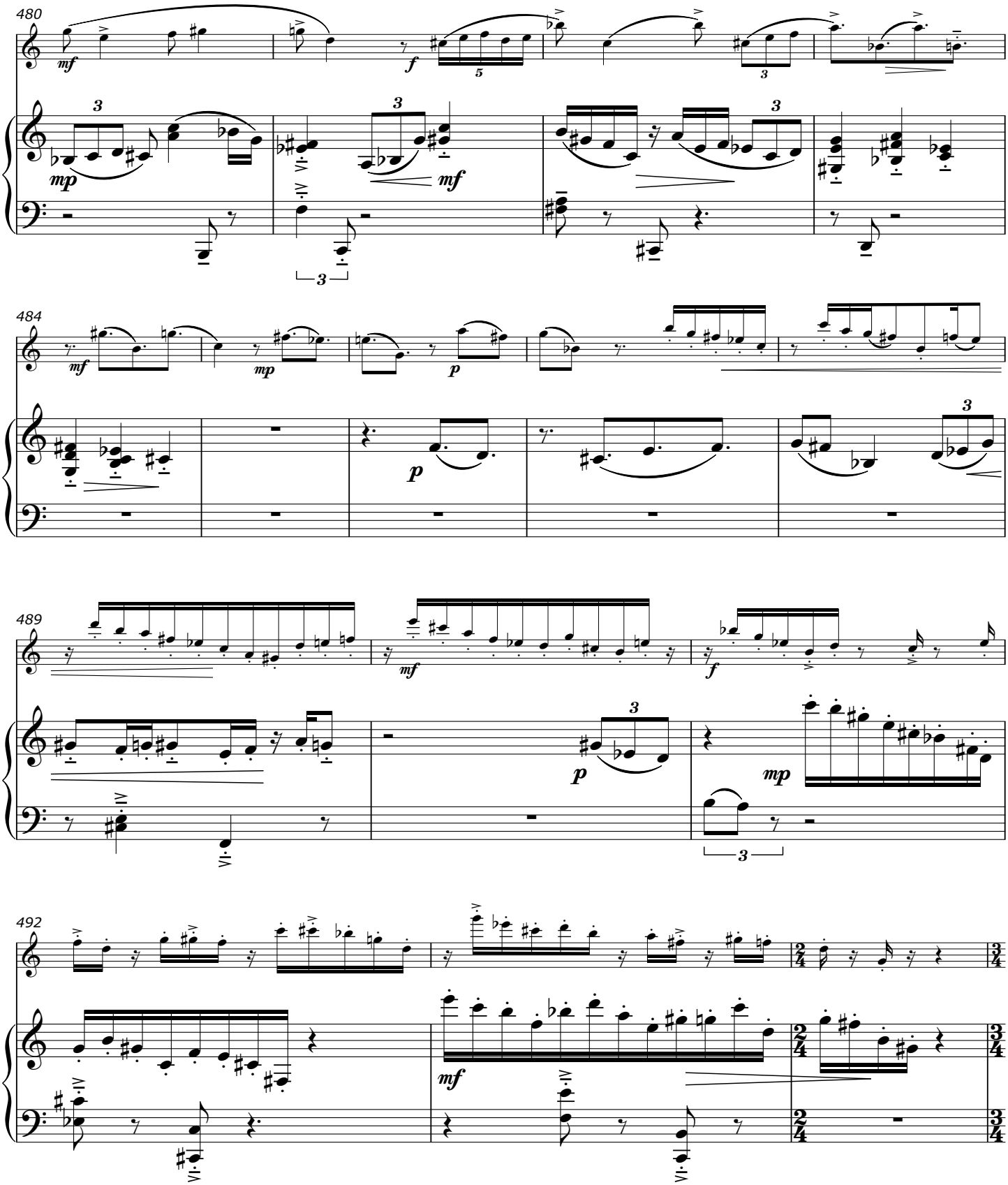

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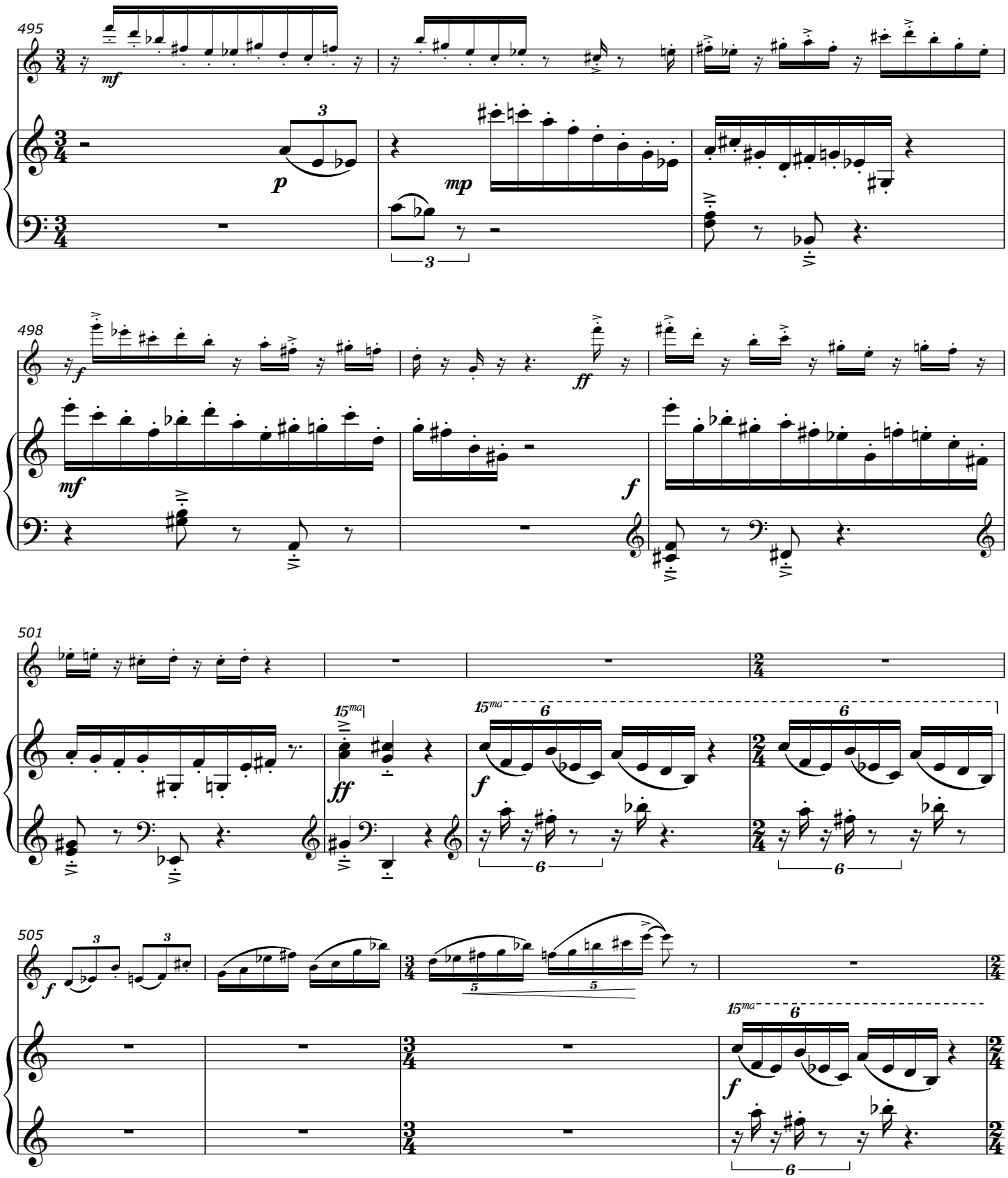

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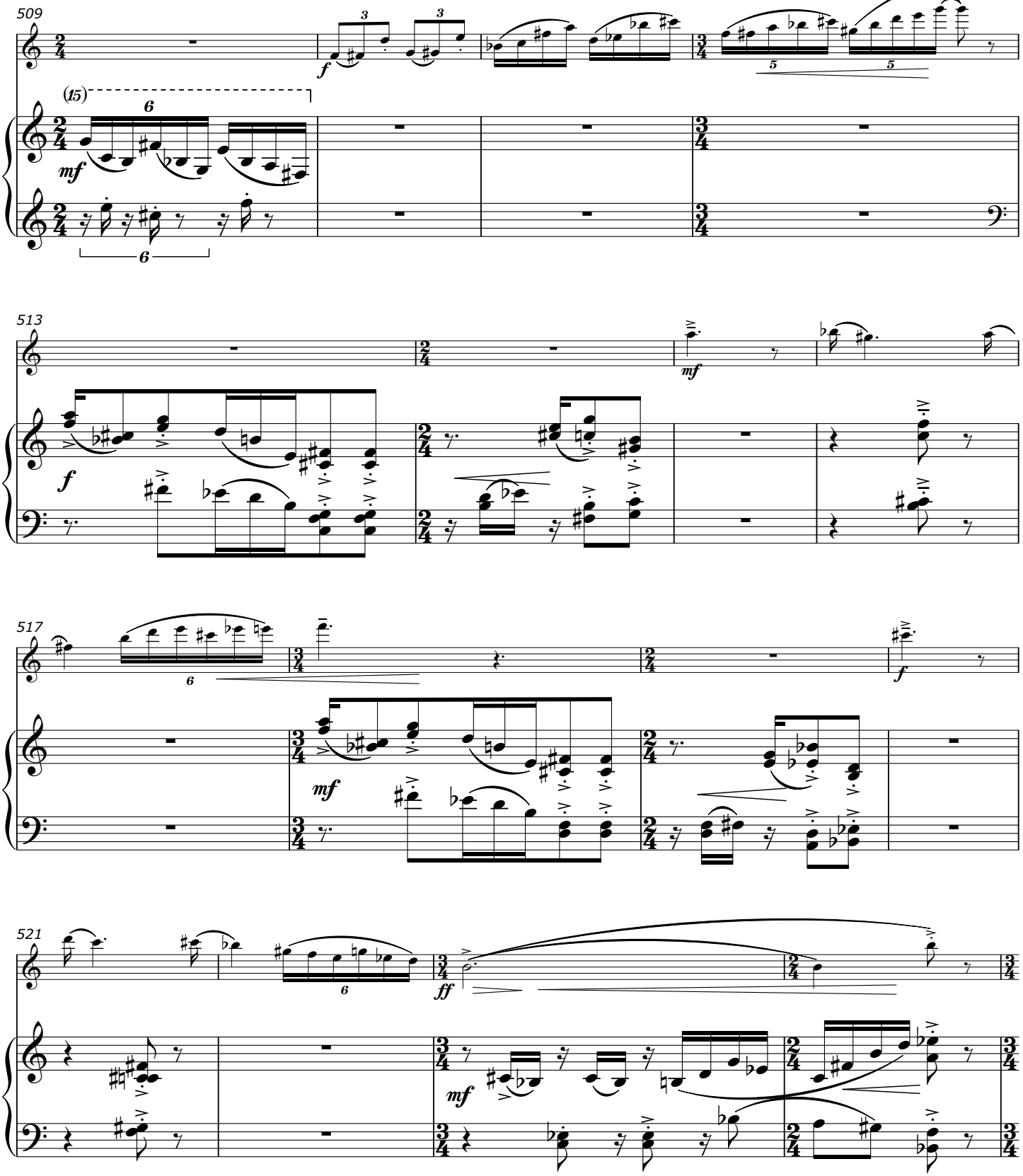

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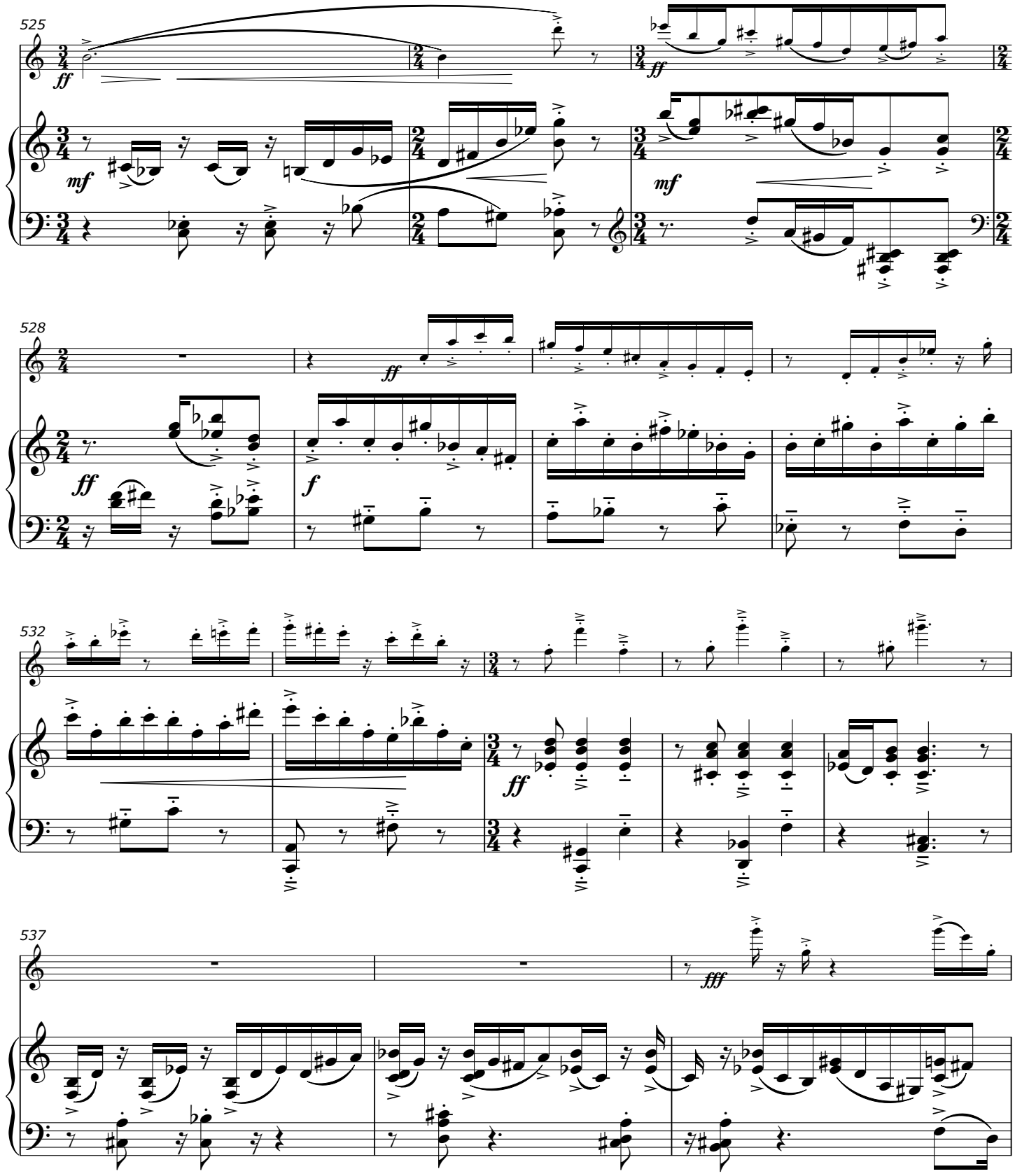

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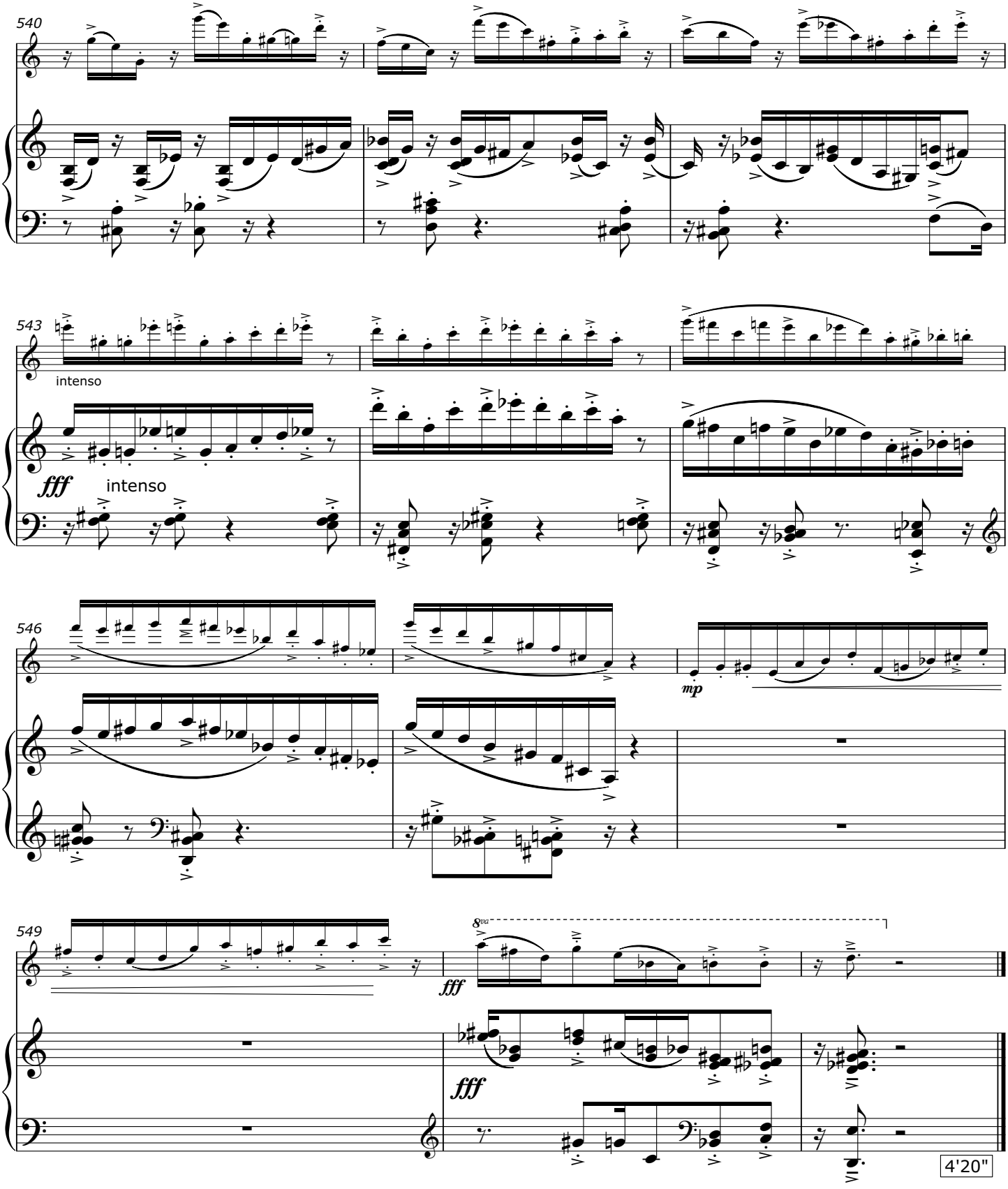


Flute

Sonata

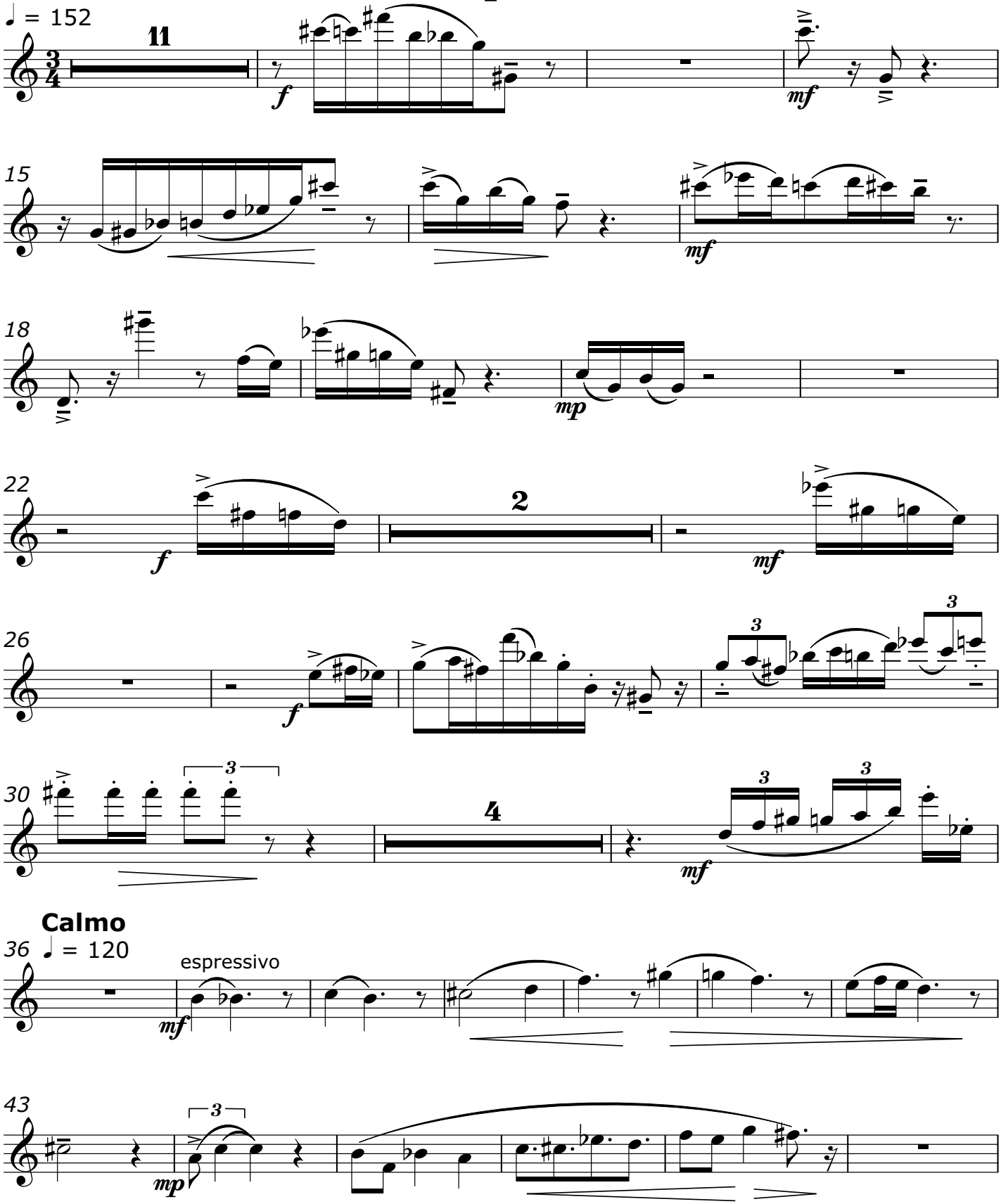
for Flute and Piano

I

Kevin H Gray

Vivo

♩ = 152



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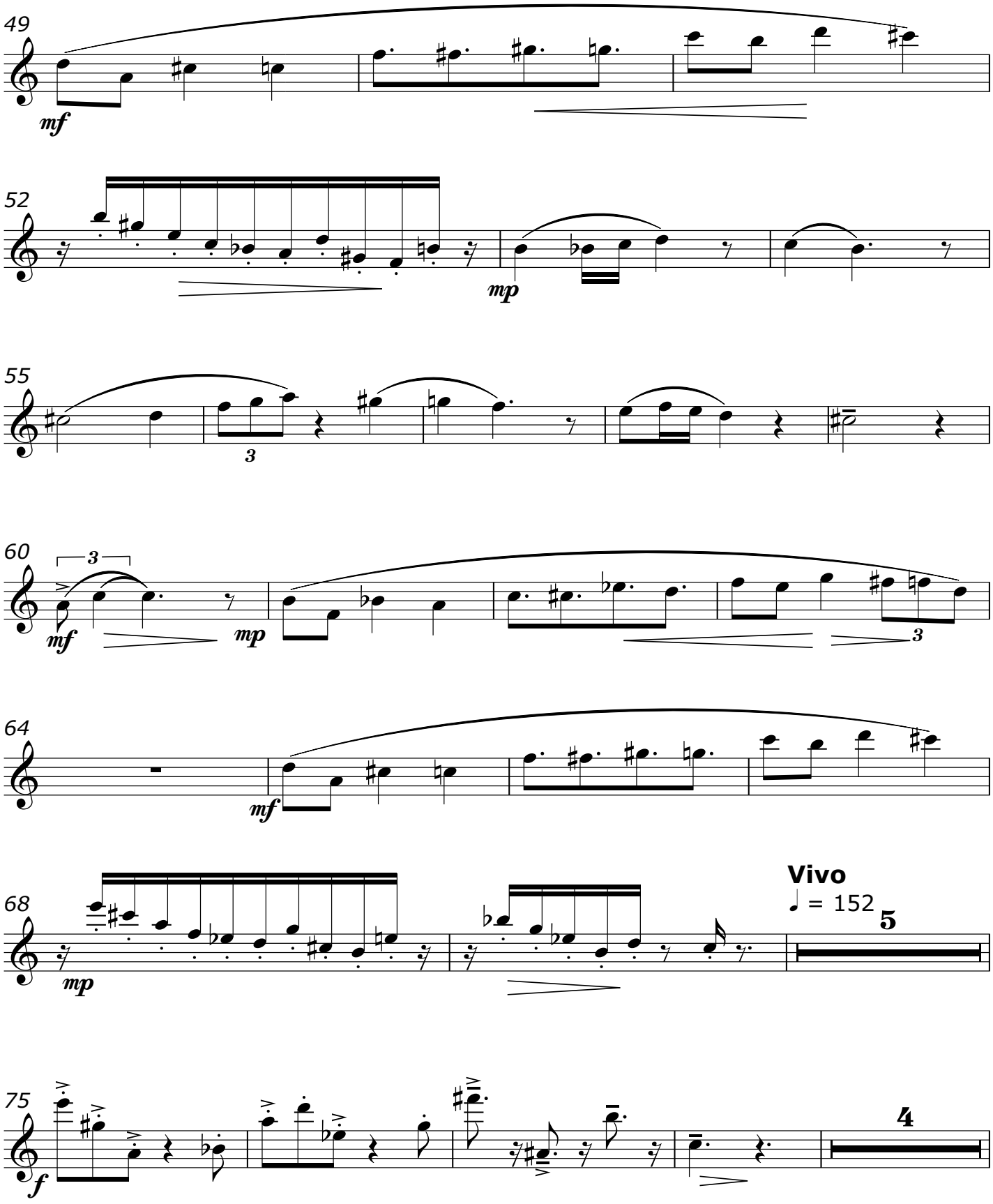

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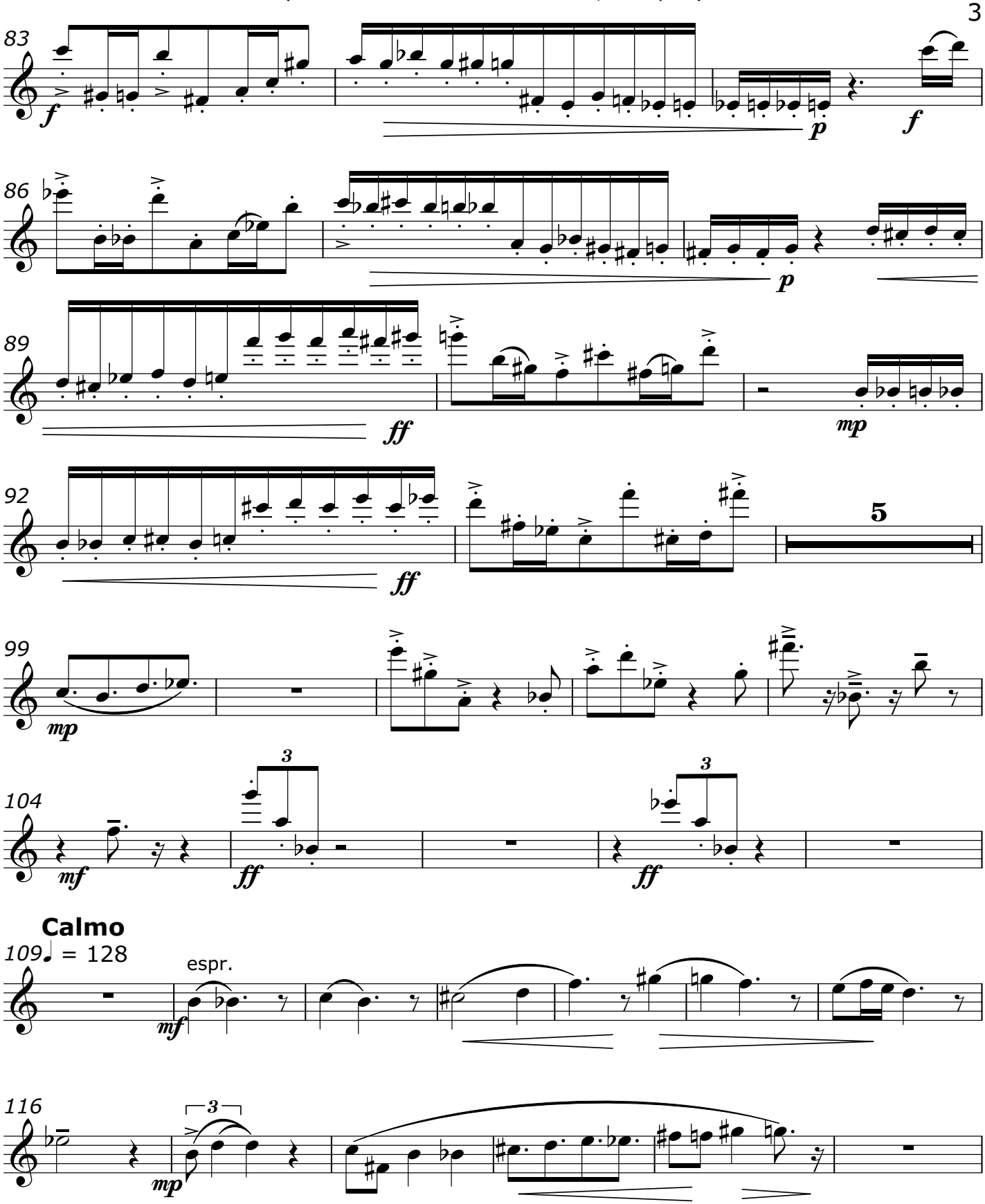

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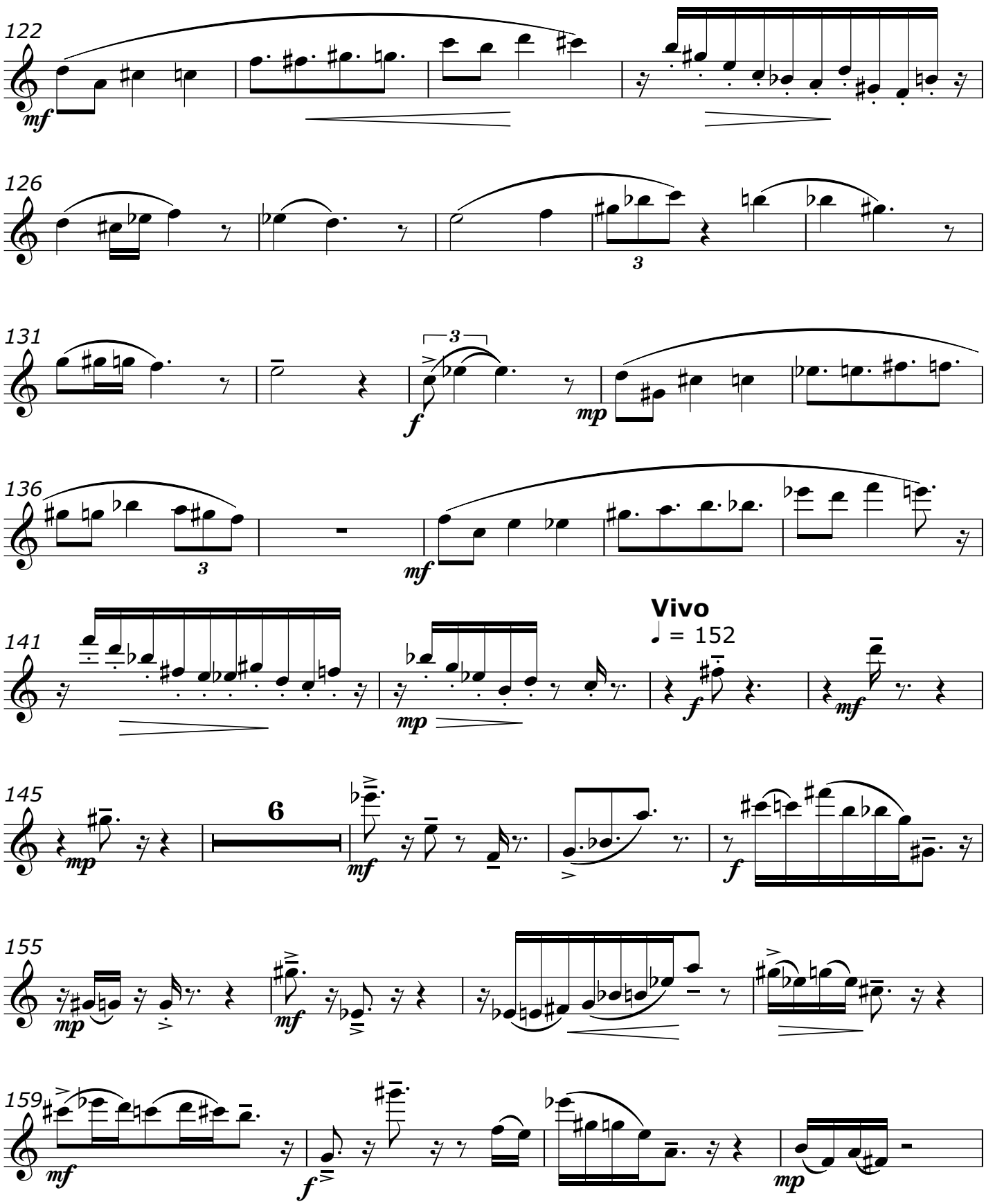

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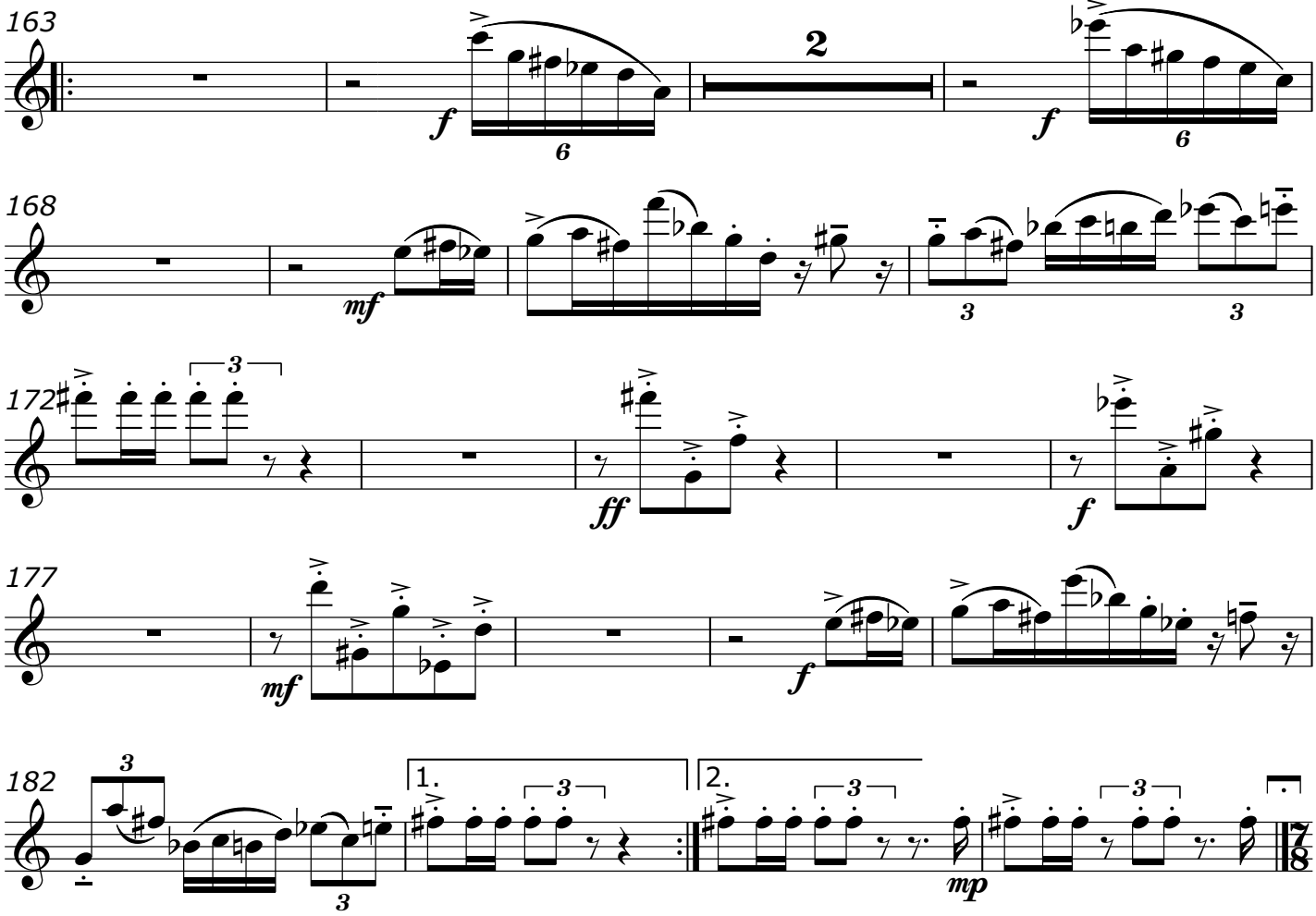

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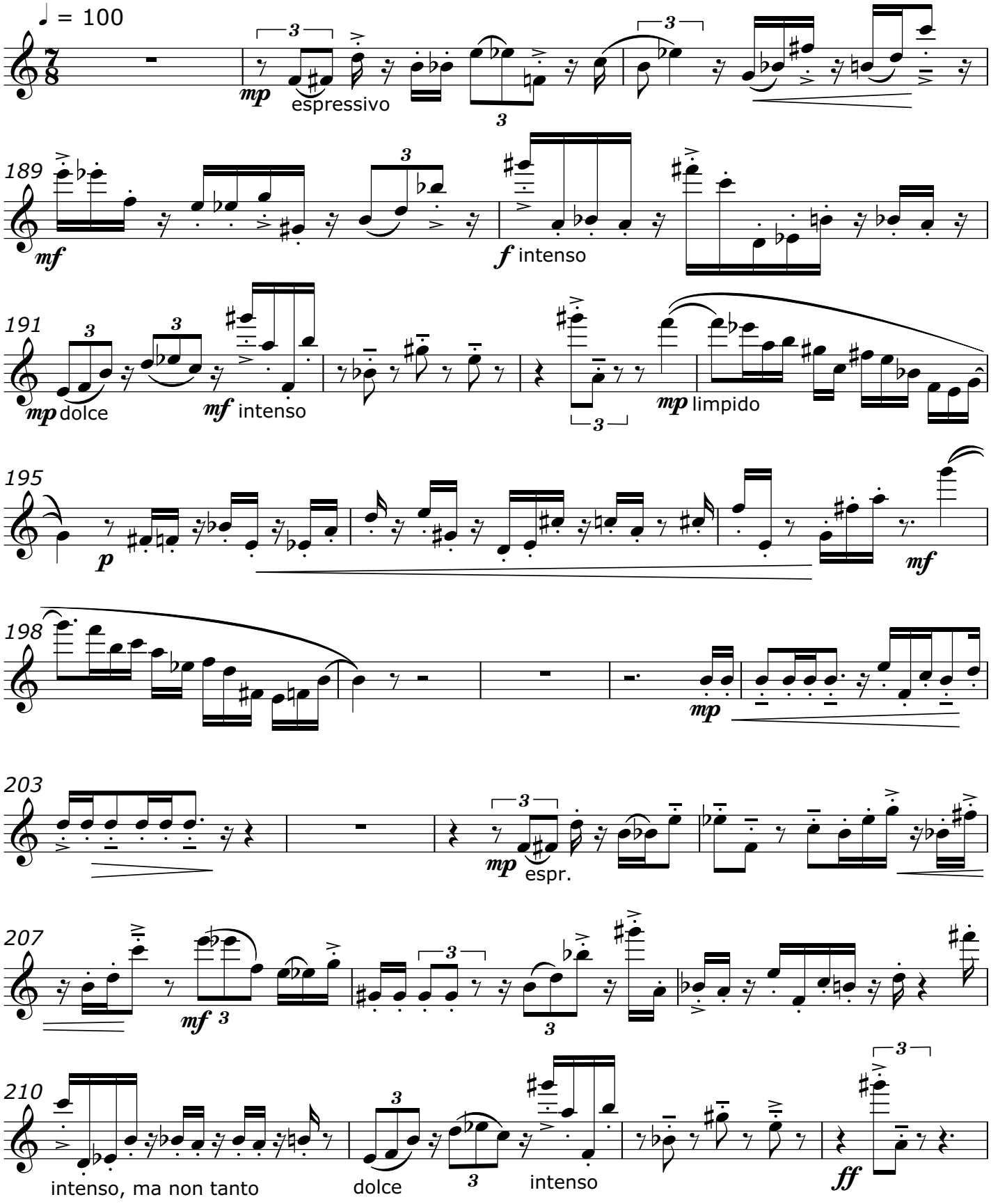
II

Anime

♩ = 100



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(Sonata No. 1 for Flute and Piano, flute part)

214 ♪ = ♪(sempre) soave mp

219 mp

224 2 mf soave, ritmico

230

233 mp

236 ff intenso f

239 mf limpido

243 mp

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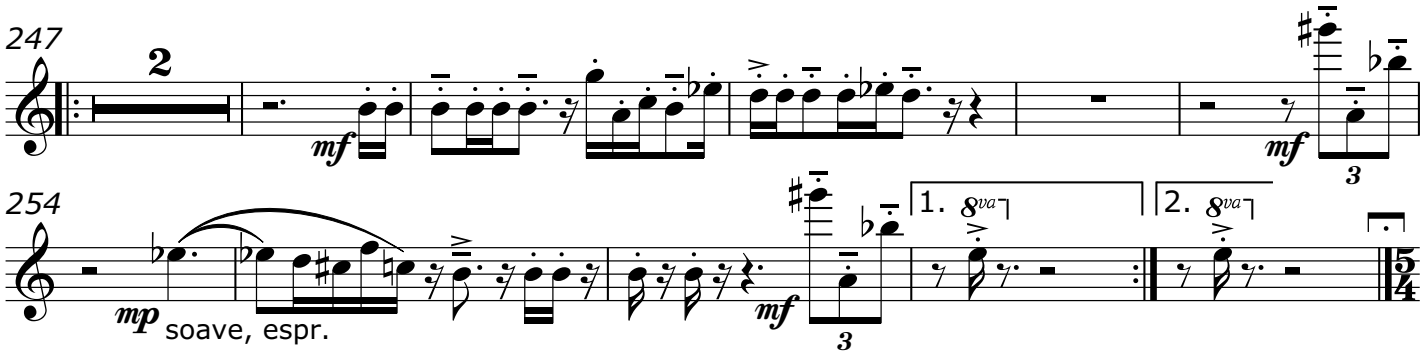

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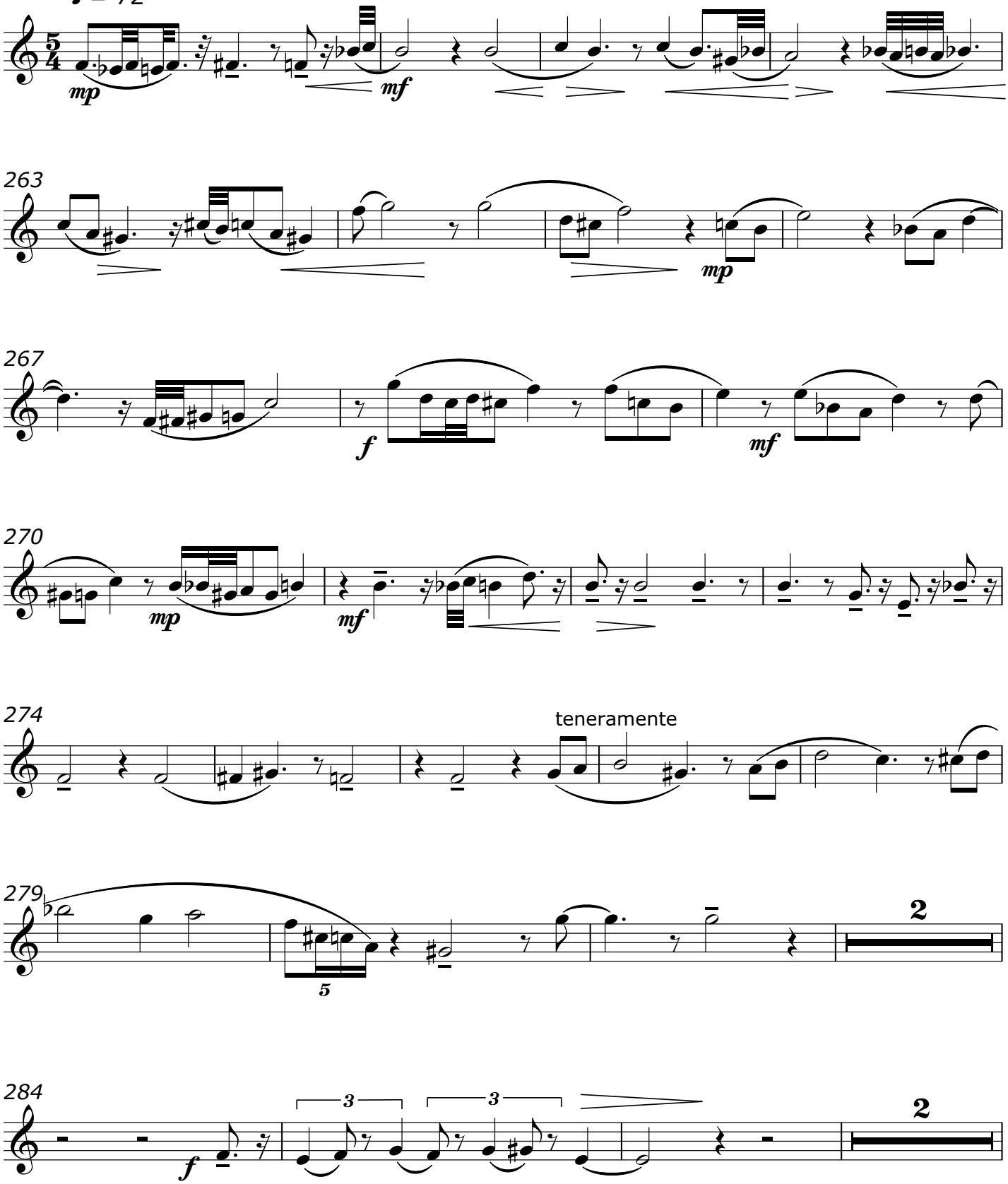
III

Mesto

♩ = 72



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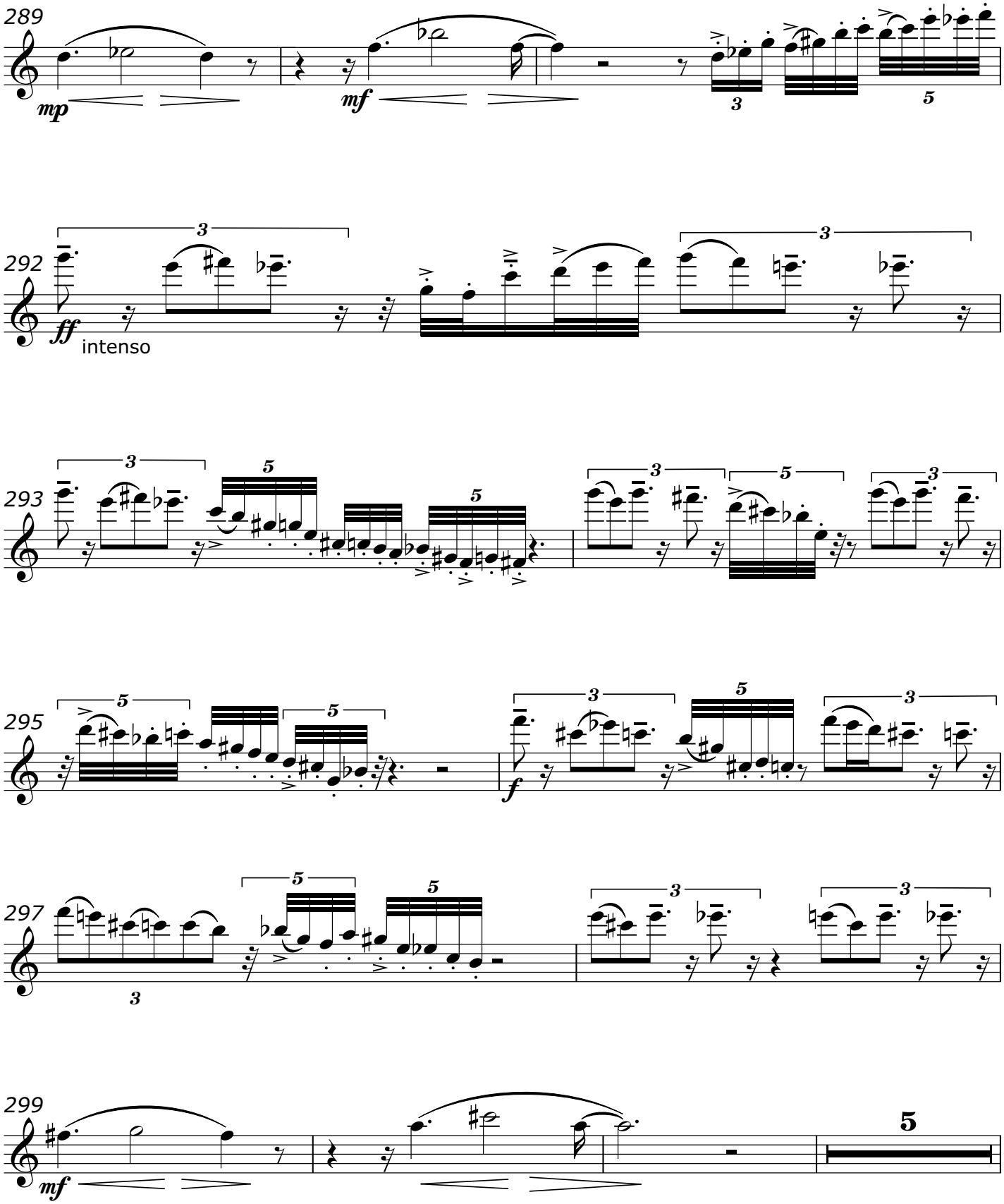

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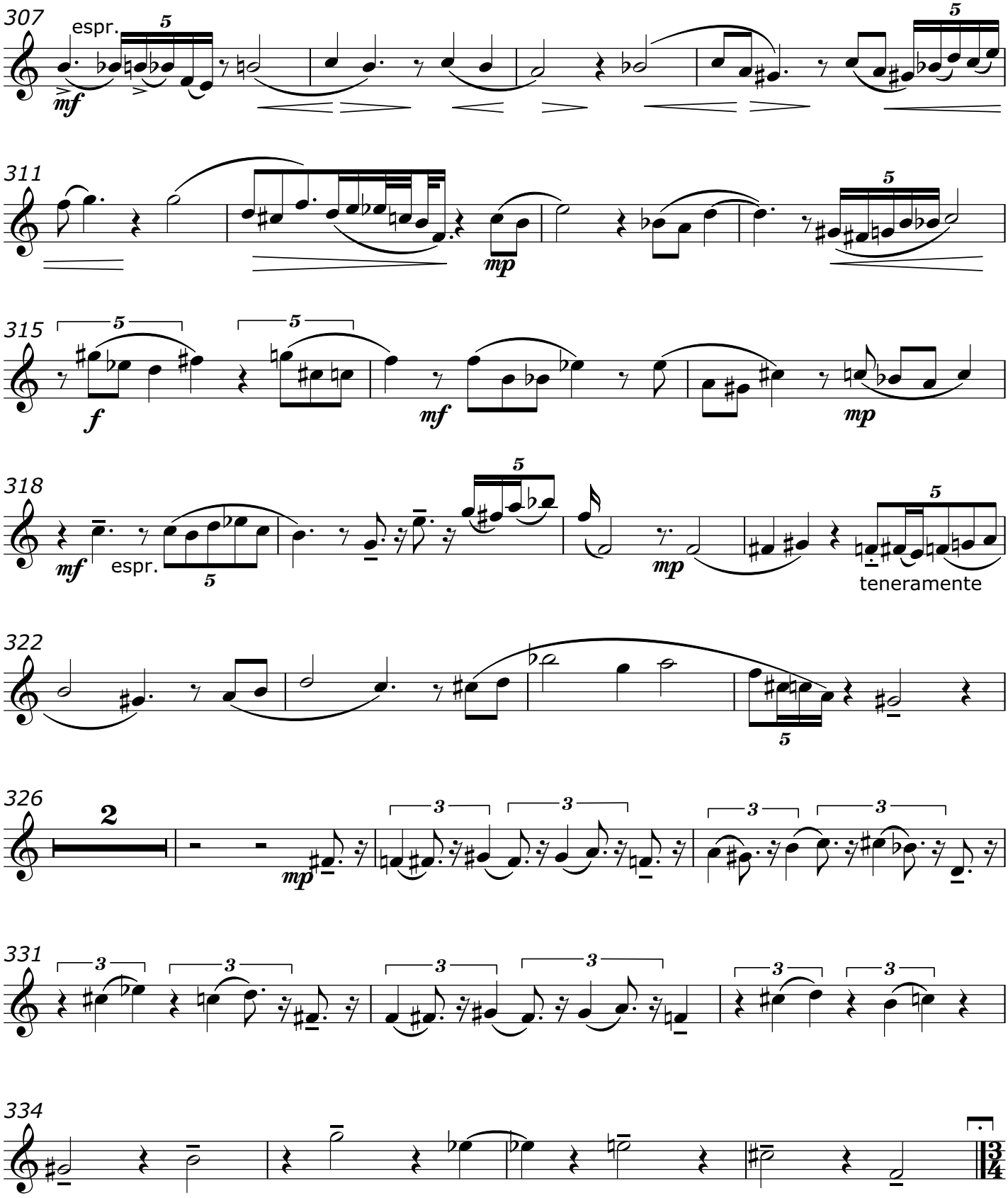

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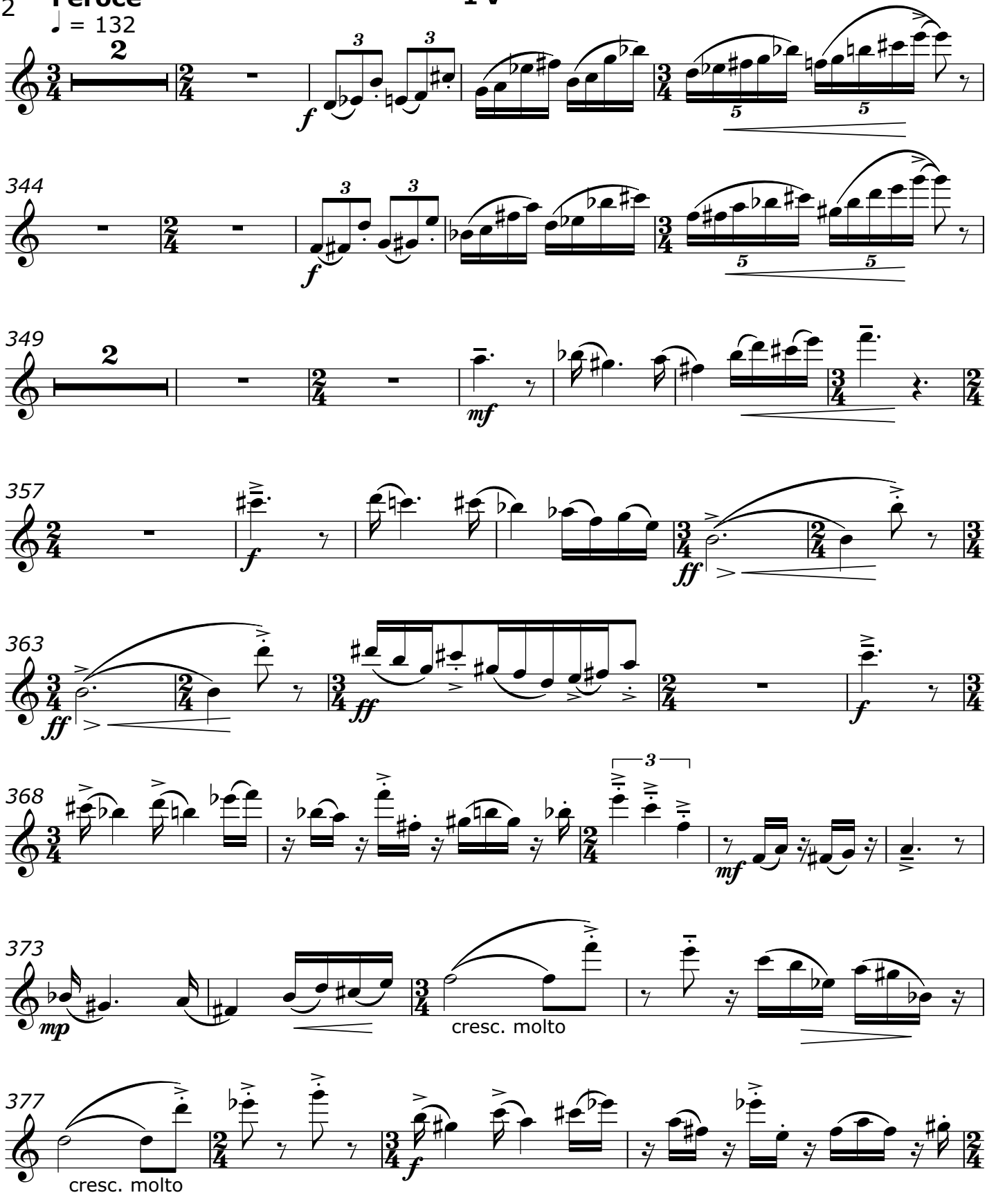
IV

Feroce

♩ = 132



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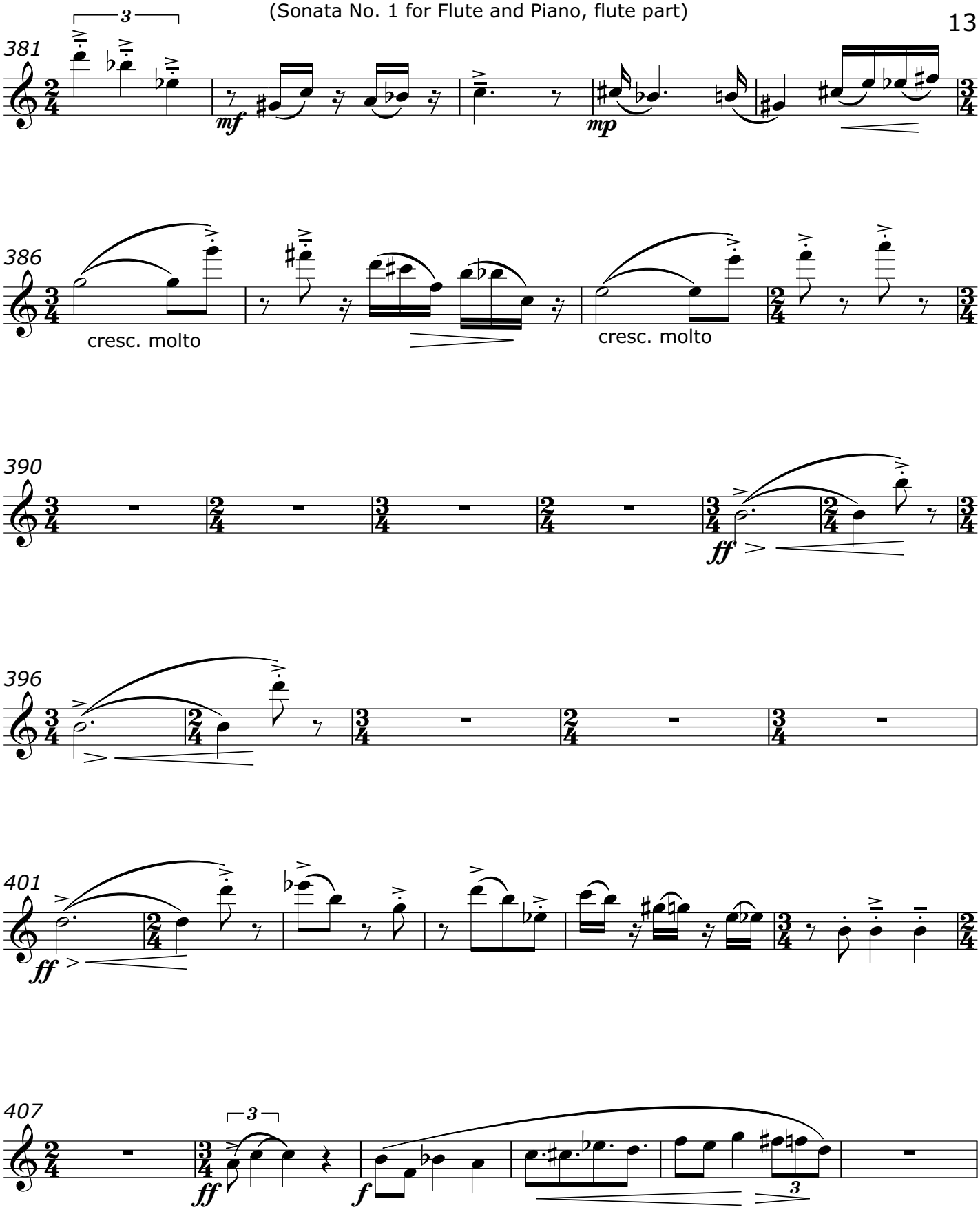

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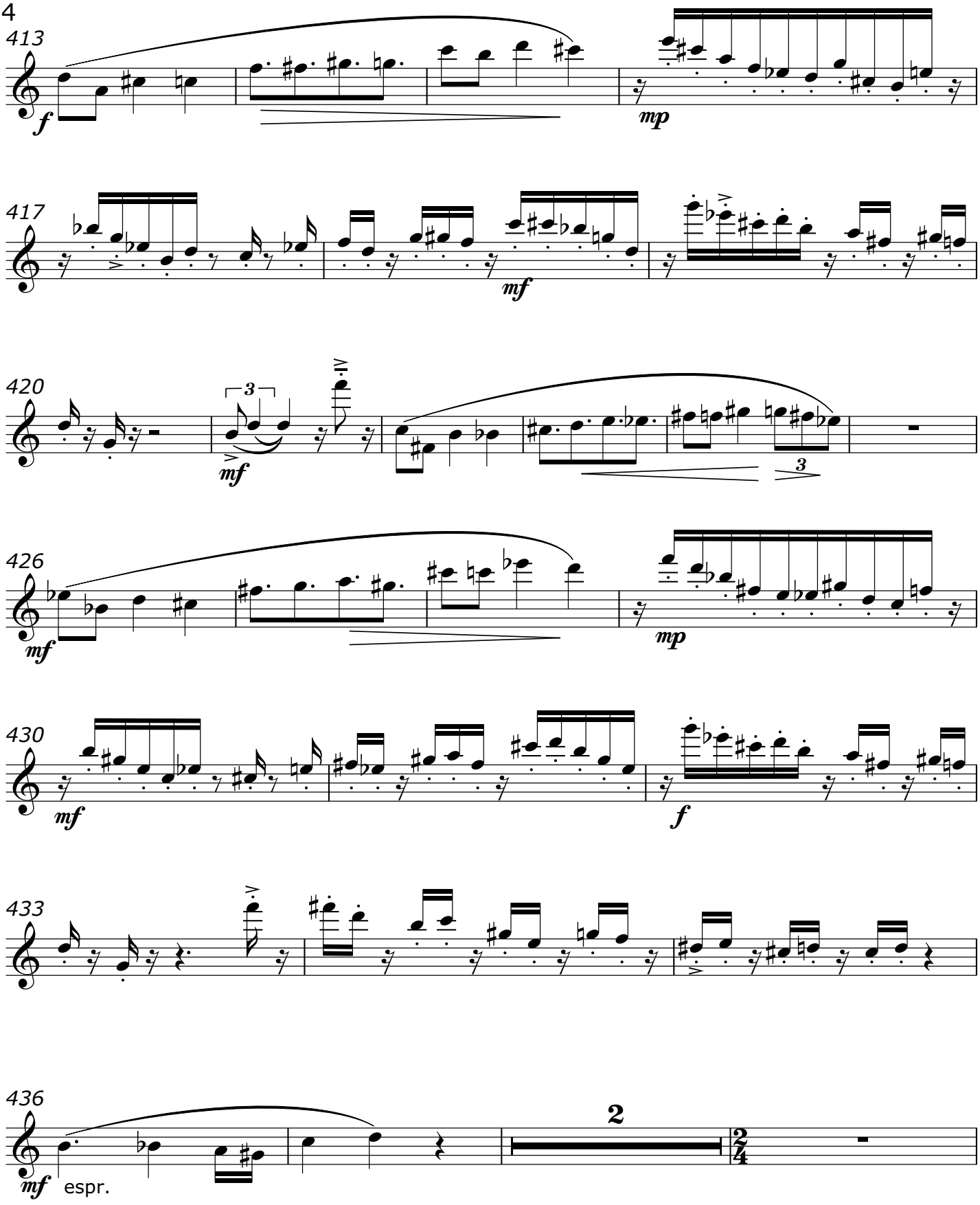

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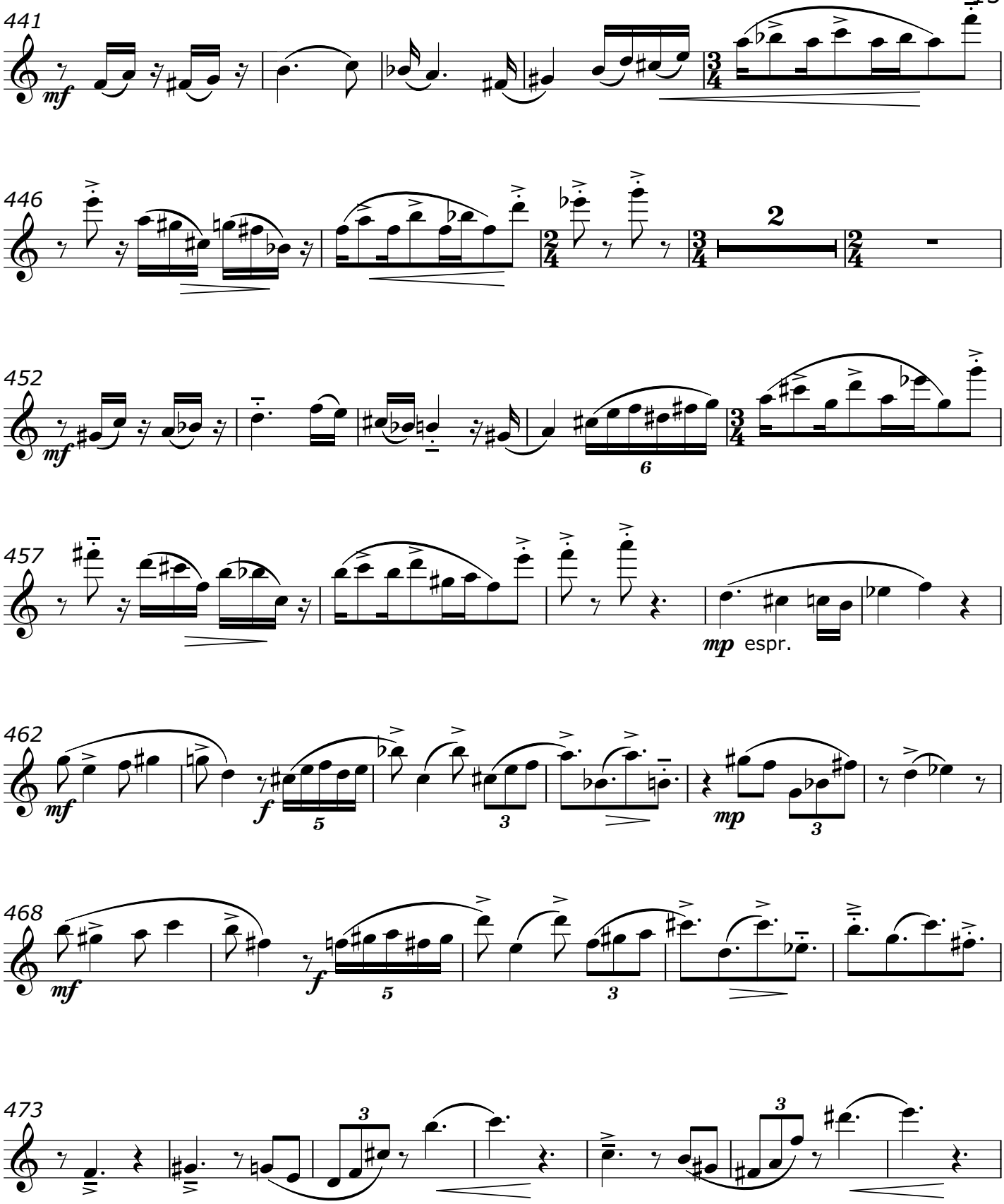

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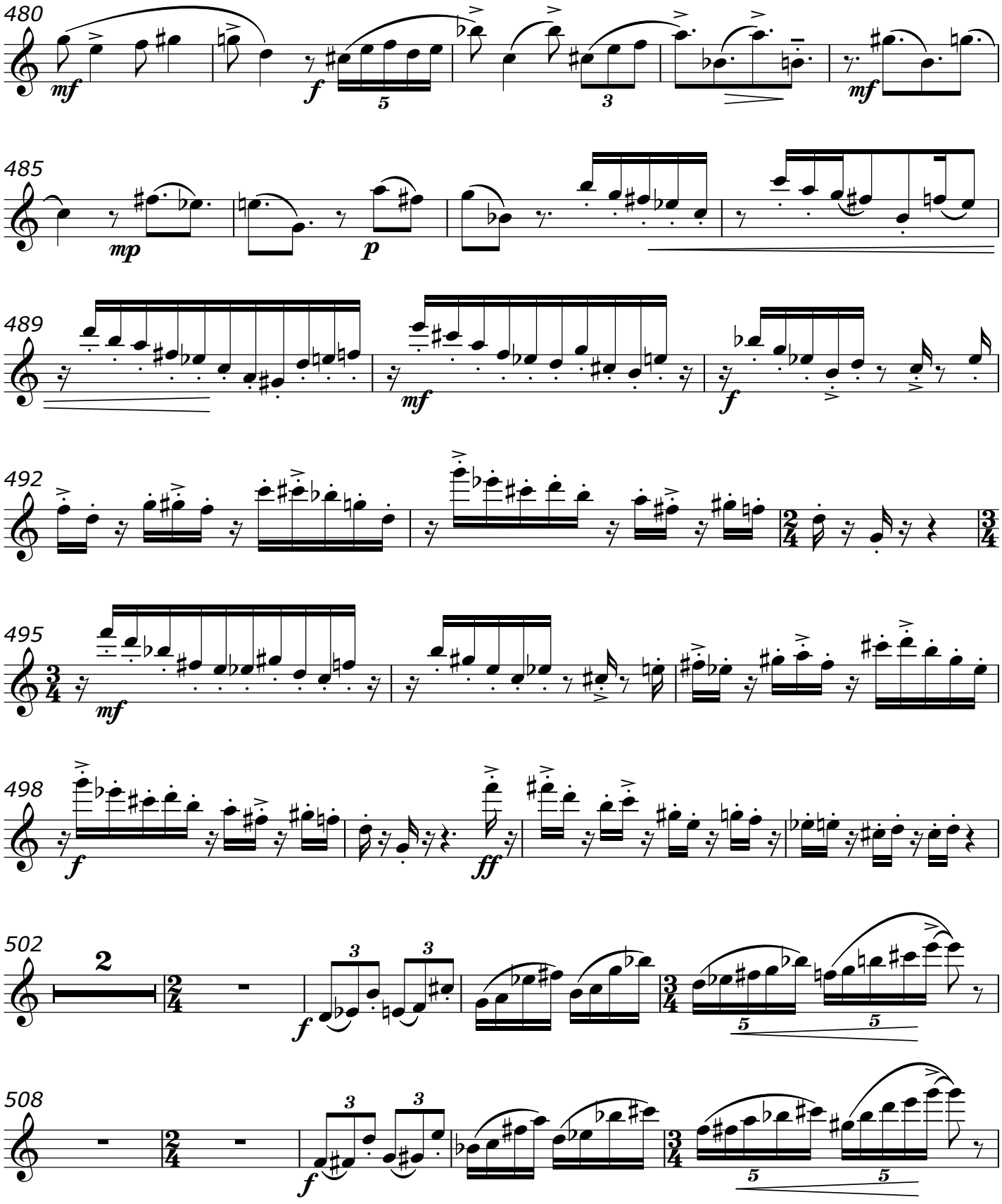
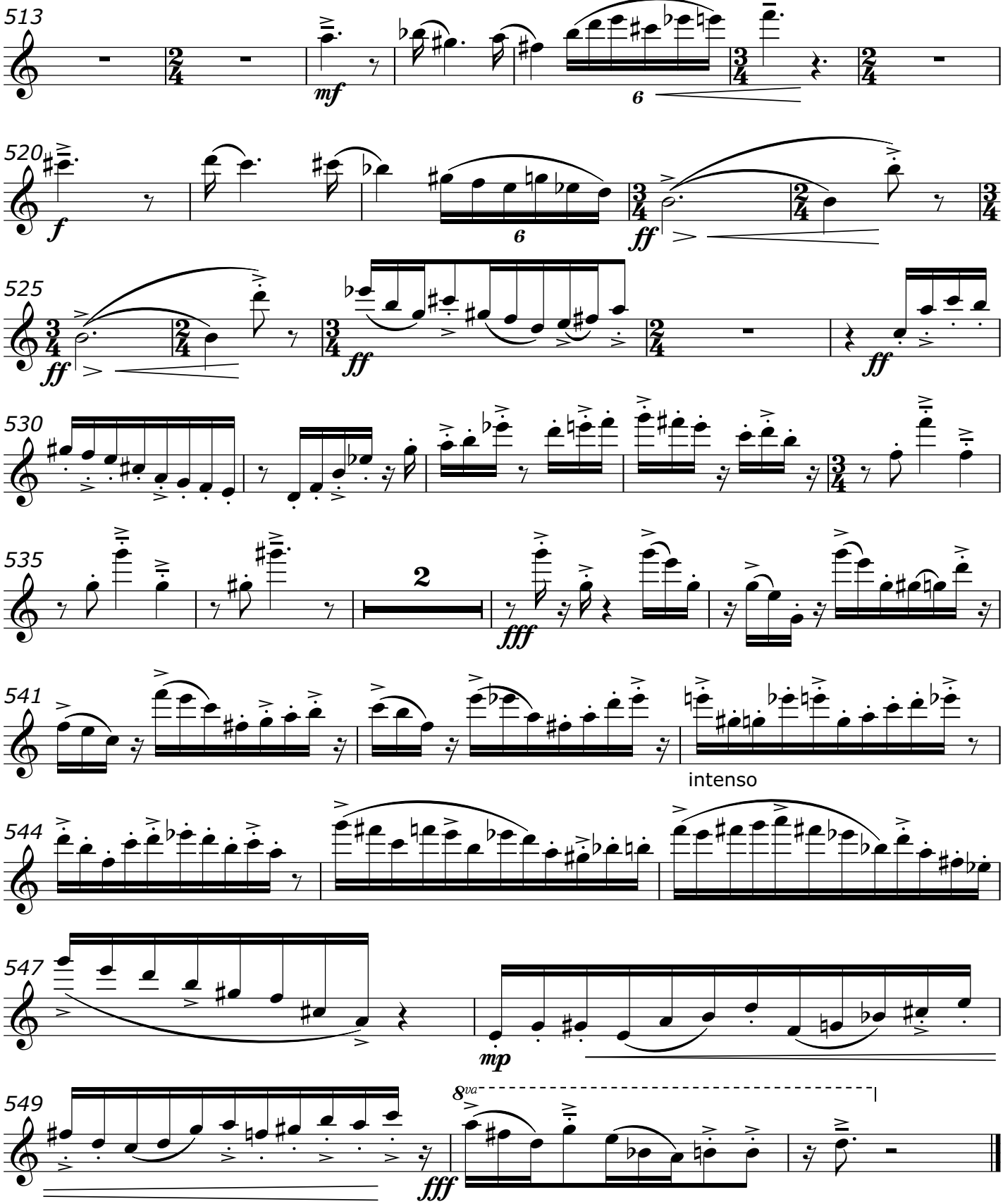
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