

Jacob Beranek

SONATA

for Flute and Piano

(SCORE)



BERANEK MUSIC

INSTRUMENTATION

Flute
Piano

Duration: *approx.* 17'

PROGRAM NOTE

For many years, the flute has been one of the favorite instruments of my compositional imagination, featuring prominently in several chamber and orchestra works of mine. This primacy has a good deal to do with Mimi Stillman, one of the great American solo flutists, whom I met when I was seventeen. Mimi has championed my music from my high school days to the present, always with incisive thought and sincere encouragement, and therefore I made it my mission to one day write a sonata for her.

The resulting work spans a great deal of emotional and dramatic ground. An incorrigible melodist at heart, I wanted to write a piece that would showcase every possible nook and cranny of the flute while still remaining fundamentally linear and expressive. Of course, so much of the standard flute repertoire is, by nature, extraordinarily beautiful and melodic, yet often leaning to the more polite and pastoral side of things. Rhythm being another essential aspect of my imagination, I felt that there was space for a flute sonata with fire in its belly—wild, exciting, fast, dancelike—and simultaneously still lyrical.

Movement I of the sonata tears out of the gate already in motion. Immediately, the main motive of the piece presents itself—an upward leap followed by a trail of descending notes—as flute lines juxtapose with punctuation in the piano until a more *cantabile* section gains control. Here, the main motive transforms into a gradually widening cascading gesture (falling a minor-second, major-third, perfect-fourth), which recurs constantly throughout the remainder of the piece, fixed in its form. After a stormy *furiant*—a Czech folk dance—followed by a cadenza for the flute, the main material returns to bring the movement to its bookend conclusion.

A much more contemplative mood takes over in Movement II. Born of deep spiritual feeling on my part, though not, say, in the literal descriptive sense of a Messiaen or Bach, the movement is as much a prayer as a song, organically moving from section to section, ebbing and flowing. The cascading four-note motive from Movement I permeates the texture along with a new motive: a plagal cadence which can never seem to stay in one key.

Movement III brings back the fire and frenzy of the first movement, this time to an even greater degree. Careening between the marchlike and the jiglike, the whirlwind uproots the cascading and plagal motives from the previous movements and twirls them into the fun. Suddenly, two-thirds of the way through, a radiant chord in the piano stops the proceedings in their tracks, transporting the music back to the *cantabile* section of Movement I. Not to be out done, skittish eighth-notes regain control in the piano, ramping up into rollicking coda which briefly nods to the opening of the entire sonata before the flute erupts on the highest note of the piece for the grand finale.

—JACOB BERANEK

for Mimi Stillman

SONATA FOR FLUTE AND PIANO

I.

Jacob Beranek

Driving, declamatory (♩ = 144–152)
[♩ = ♩, unless otherwise notated.]

Musical score for measures 1-2. The Flute part (top staff) begins with a series of eighth notes in 4/4 time, marked *ff*. The Piano part (bottom two staves) features a staccatissimo eighth-note accompaniment in the right hand, marked *f (staccatiss.)*, and a bass line in the left hand. The key signature is one sharp (F#). The time signature changes to 2/4 in measure 2. Dynamics include *f*, *ff*, and *f* for the flute, and *ff*, *mf*, *ff*, and *mf* for the piano. An 8va line is indicated below the piano part.

Musical score for measures 3-5. The Flute part (top staff) continues with eighth-note patterns, marked *f*. The Piano part (bottom two staves) features a bass line in the left hand and a right-hand accompaniment. The key signature changes to 3/4 in measure 5. Dynamics include *f*, *mf*, *sub. f*, and *p* for the piano. An 8va line is indicated below the piano part.

Musical score for measures 6-8. The Flute part (top staff) features a sixteenth-note pattern in measure 6, marked *fp*, followed by a trill in measure 7 and a final note in measure 8 marked *ff*. The Piano part (bottom two staves) features a sixteenth-note accompaniment in the right hand, marked *pp*, and a bass line in the left hand. The key signature changes to 3/4 in measure 8. Dynamics include *fp*, *n*, *m.d.*, *m.s.*, *sub. f*, and *ff* for the piano. An 8va line is indicated below the piano part.

10

f

8va-7

ff

mf

8vb

13

f

(cant.)

fp

f

15

p

7

7

7

sub. ff

pp

f

18

f

rit.

p

sub. p

Very slow (♩ = 46)

Tempo I (♩ = 144-152)

(suddenly)

21

mf cantabile *mp* *ff*

mp warm *sub. ff, brusque* *ff*

8vb

23

mf cant., dolce

25

mf *p*

27

f *p* *f* *p*

33 Settled (♩ = 138)

30

ff *mf* *p*
pp f *pp* *(pp)*
mf

35

mf *f* *p* *mf*
pp *(pp)*
f
8vb

40

f molto cant. *p* *mf twinkling*
f *p poco marc.* *(p)*

43

rall. (♩ = 104)
(more relaxed, peaceful) (hold back) animando

mf warm, easy *f* *p* *mp, a little sad* *p*
(p)

47 a tempo (♩ = 138)

(hold back a little)

Musical score for measures 47-50. The flute part (top staff) begins with a melodic line marked *mf cant.*, followed by *mp*, *mf*, and *p*. The piano accompaniment (middle and bottom staves) starts with *mp dolce* and *pp celestial*. A dynamic marking *p* to *mf* is shown below the piano part. A *8va* marking is present above the piano part.

(a tempo)

(senza rit.)

Musical score for measures 51-54. The flute part (top staff) starts with *f* and ends with *p*. The piano accompaniment (middle and bottom staves) features *mp* and *p* dynamics. A *mf* dynamic is marked at the end of the piano part.

55

Musical score for measures 55-57. The flute part (top staff) begins with *f* and *mf*. The piano accompaniment (middle and bottom staves) includes *mp* and *mf* dynamics. Triplet markings (3) are present in both parts.

58

Musical score for measures 58-61. The flute part (top staff) has *mf*, *f driving*, and *ff* dynamics. The piano accompaniment (middle and bottom staves) features *f* and *f cant.* dynamics. A *(bring out)* instruction is in the bass line, and a *(poco marc.)* instruction is in the bass line below. Triplet markings (3) are present.

6 Sonata for Flute and Piano
61 *ten.* *(moving ahead)* *poco marc.*
mp *p*
mf cant.
ten. *p* *(with inward feeling)* *p espr.*
mp *p*

64
(mp) *(mf)* *(marc.)*
mf

67 *(abrupt cut-off)*
f non dim. *ff* *ff*
f marcato *ff* *fp*

70 *mf* *f*
14

72 Extremely fast (♩. = 112)

Musical score for measures 72-76. The flute part (top staff) features a melodic line with a slur and a dynamic marking of *ff non dim.*. The piano accompaniment (middle and bottom staves) is marked *[Furiant]* and *pp driving, relentless*. The piano part consists of a steady eighth-note accompaniment in the left hand and chords in the right hand. A dashed line labeled *8vb* is at the bottom.

Musical score for measures 77-81. The flute part (top staff) is mostly silent. The piano accompaniment (middle and bottom staves) continues with the same rhythmic pattern. A dashed line labeled *(8vb)* is at the bottom.

Musical score for measures 82-86. The flute part (top staff) has a melodic line with a slur and dynamic markings *pp anxious, distant* and *mp*. The piano accompaniment (middle and bottom staves) continues with the same rhythmic pattern. A dashed line labeled *(8vb)* is at the bottom.

Musical score for measures 87-91. The flute part (top staff) has a melodic line with a slur and a dynamic marking of *p*. The piano accompaniment (middle and bottom staves) continues with the same rhythmic pattern. A dashed line labeled *(8vb)* is at the bottom.

II.

(to the Blessed Virgin Mary)

Calm, very slow at first
(♩ = 60), with flexibility in tempo throughout

Flute

Piano

pp *espr.* *p* *p*
(with inward feeling)

(short)

(short)

8vb

6

(dolce, melancholy) (longer) (longer)
(♩ = 72) (flowing, moving ahead) rit.

mp *pp* *mf cant., blossoming* *p*

(longer) (cant.) *p*

9

(♩ = 60) (moving forward) (hold back) (moving forward)

mp *p* (with warmth) *mp* *p* *mf*

12 Flowing (♩ = 80)

12 *f espr.* *mf* *mp* *(cant.)*

allarg.

Slightly broader (♩ = 72)

15 *mf espr.* *f* *f) molto cant.* *mp* *f*

19 *mf* *mp* *(cant.)* *mp* *p espr.*

21 *mf* *p* *mf* *mp* *mf* *mp* *mf* *(hold back)* *mf* *p* *8vb*

III.

Broad, imposing (♩ = 60)

Flute

Piano

gliss. *ff* grand, but not harsh *ff* *gliss.* *gliss.*

6 (broaden even more)

8 Skittish, restless (♩ = 144-152)

(very deliberate) *p* fleet, poco marc. *pp* (m.d.) (m.s.) (m.d.) etc.

p *pp* *p* *pp*

8vb -

15

mf *p* *f*

mp *pp* *mp* *p*

20

22

ff *p* *f*

mf

25

p *f*

gliss.

29

fp *f* *f*

f *mp* *f*

8vb

34

Flute: *p* *f*

Piano: *mp* *p*

39

Flute: (flt.) *mf* *f*

Piano: *f jolly* *mf*

43

Flute: *f* *f* *mf* *f*

Piano: *f*

47

Flute: *sub. p* *m.d.*

Piano: *pp* *m.s.*

51 53

mf *f* *ff*

8vb

56

mp

(8vb)

60

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

p

8vb

64 66

mf *ff*

mp *mf*

(8vb)

67

f *f* *mf*

f *mp* *f*

71

fp joyful, buoyant *mf p*

pp throughout

76

mf *p*

80

p

8va

84

mf *p* *f*

87

88

ff *mf* *f*

8^{va} 8^{vb}

93

ff *mf* *f*

8^{vb}

98

ff *p*

sub. *p*

101

103

7 (p) 7 >

106

7 mp 7 mf 7 mp 7

109

f mf cresc.

115 Genial, relaxed (♩ = 138)

113

(loco) ff dim. p 8vb