AMERICAN**VIOLA**SOCIETY

SONATA

FOR VIOLA AND PIANO

Peter Dayton
(1990-)

AVS PUBLICATIONS 070

Sonata, for Viola and Piano

Total duration ca. 20'
Published 2018 by Peter Dayton Music (ASCAP)
Five-movement work
I. [restless]
II. [roiling]
III. [serene and sensuous]
IV. [menacing]
V. [light]
Commissioned by Emma Dansak, Christopher Lowry, Casey Mullin, Thomas Scheurich, and Scott Stewart in September 2017, completed in January 2018.

Premiered by Casey Mullin and Mark Davies-Early on September 8, 2018 in Bellingham, WA.

Program Notes from the Composer: The viola has figured largely in my musical narrative. More accurately, people who play the viola have been among my longest-lasting friends, supporters, and musical collaborators. The commissioners of this *Sonata* range from recent acquaintances to friendships and collaborations that have gone back years, from all over the United States. Despite so many violists in my life (to turn a phrase by Feldman), I had only a handful of short pieces that showcased the instrument. This work gives the viola, and the players who are my friends, its due in a substantial work to match the scale of my chamber works for violin and for cello. For such an eclectic group of people, I hope that the stylistic eclecticism of this piece seems a fitting complement: something for everyone. With formally conventional framing central movements, the second and fourth movements are short, brutal, cathartic thumbnail sketches that serve, by their contrast, to recontextualize the lyricism of the other parts of the piece. While I have joked with a few friends (some among the commissioners) about how many viola pieces are elegiac or somber, it is a hazard of the instrument to which this piece too has fallen prey in some ways. The timbre of the viola seems so well suited for darker harmonic and emotional colors, which is not to paint a bleak picture of the piece or the viola's expressive prospects. Tenderness, mischief, throaty joyfulness, are all also a part of this piece, part of the palette of the instrument's (and players') capabilities. To the commissioners, Emma Dansak, Christopher Lowry, Casey Mullin, Thomas Scheurich, and Scott Stewart, I offer this *Sonata*, and my deepest thanks for the pleasure of writing it.

Notes to the performer from the Composer:
Please inform me if you intend to program, perform, or record this work. I would like to keep track of performances and to cross-promote on my own network. Please email me at peterndayton@gmail.com.

Sonata

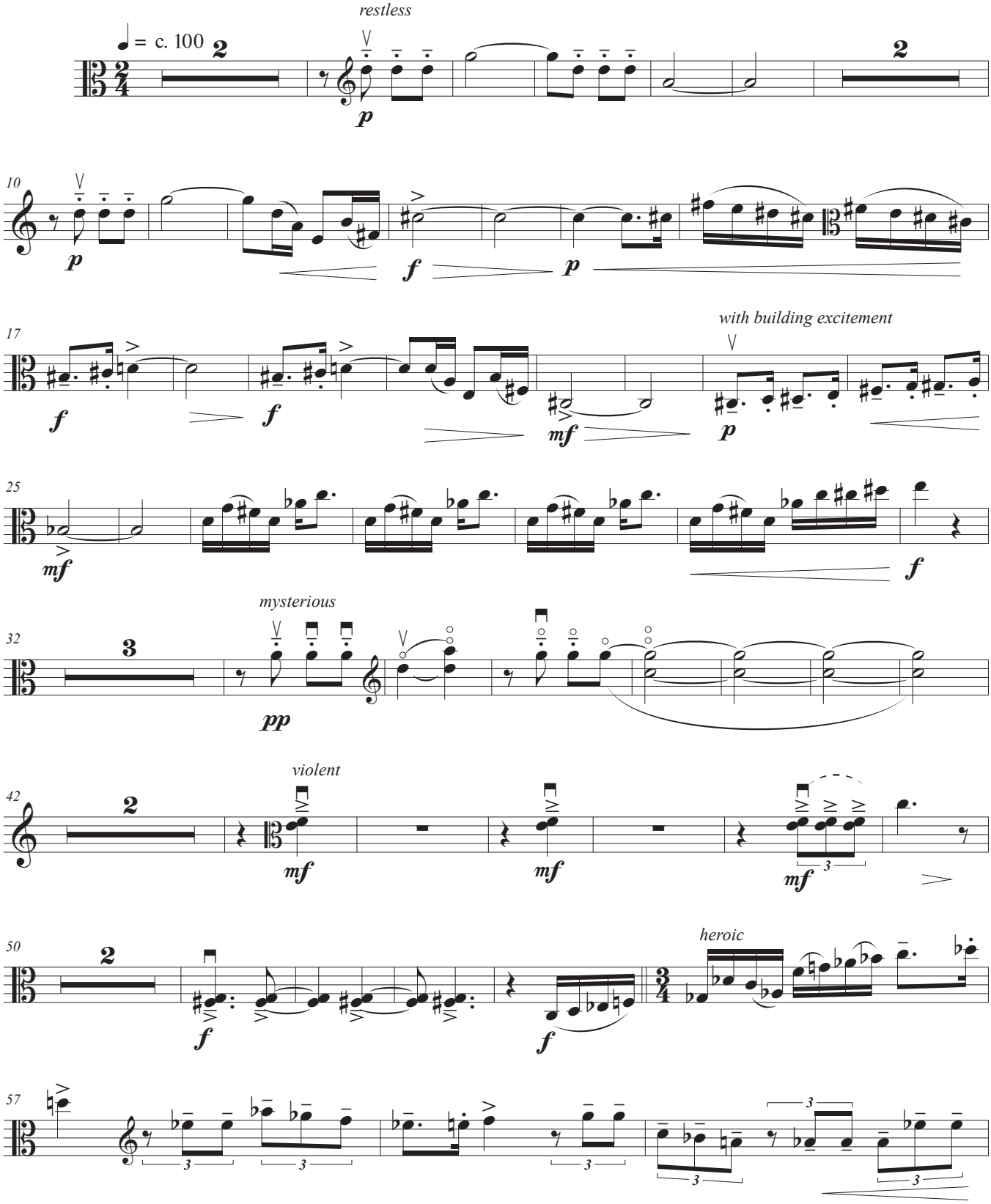
for Viola and Piano

commissioned by Emma Dansak, Christopher Lowry, Casey Mullin, Thomas Scheurich, Scott Stewart

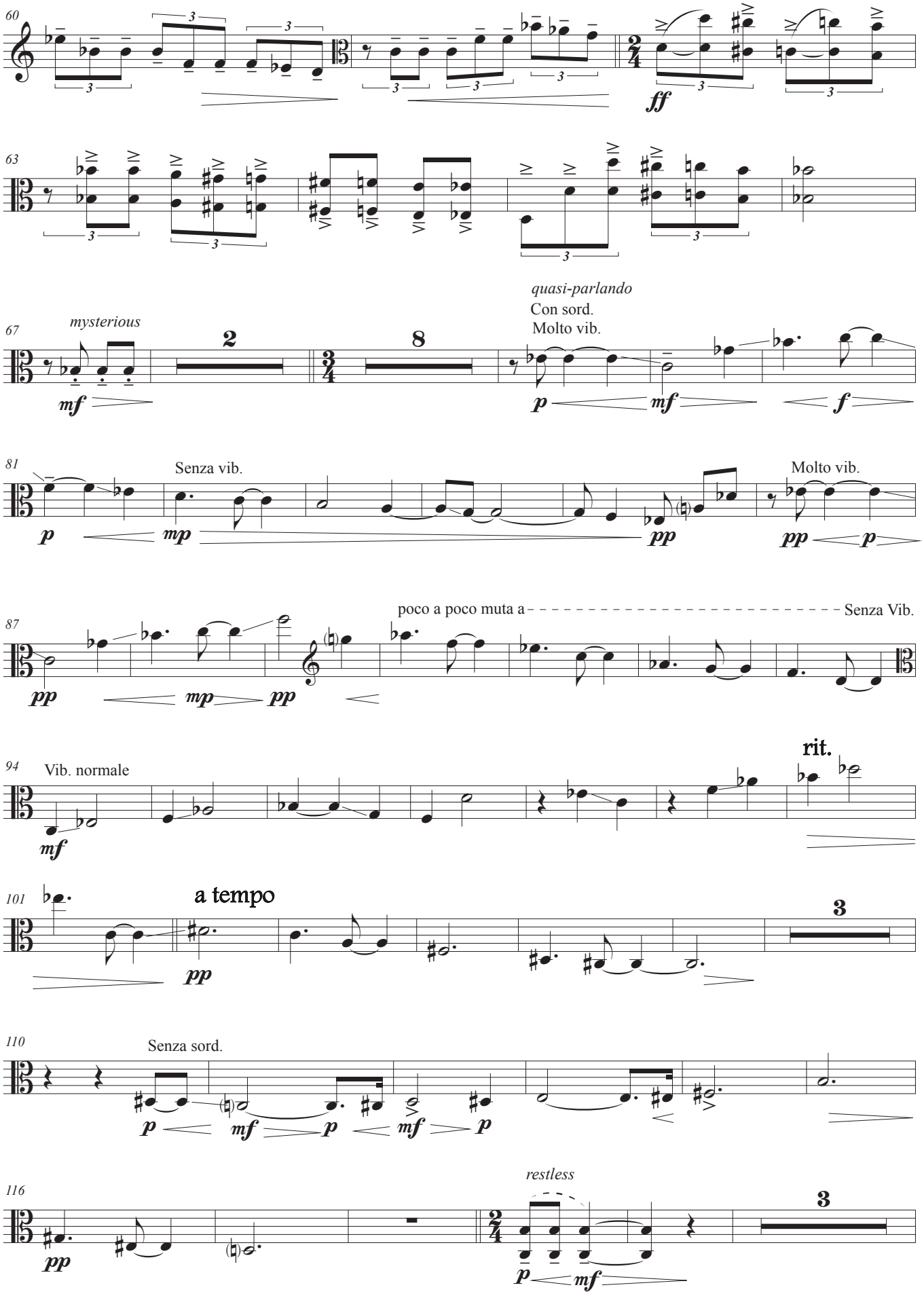
Viola

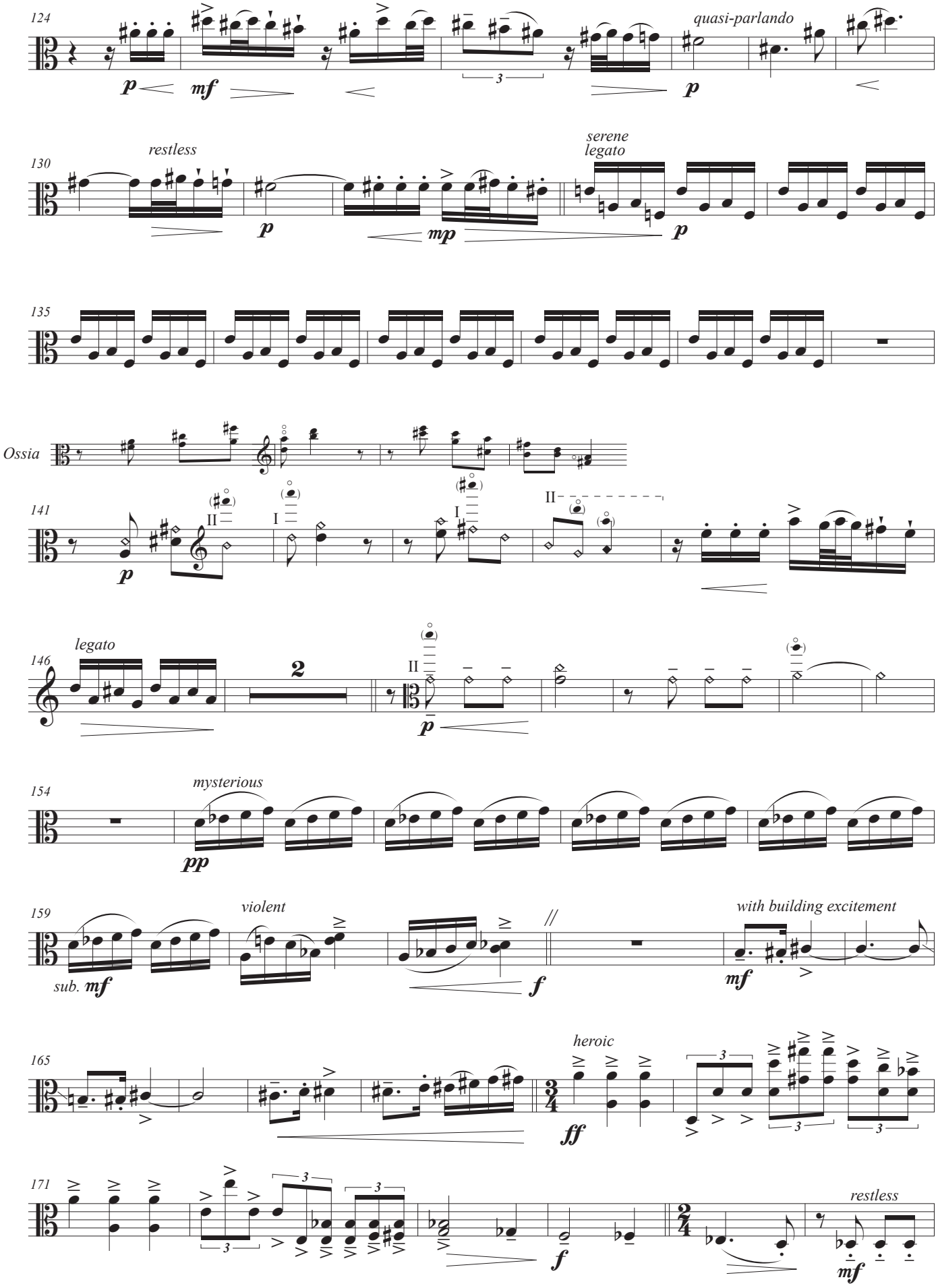
Peter Dayton

I.

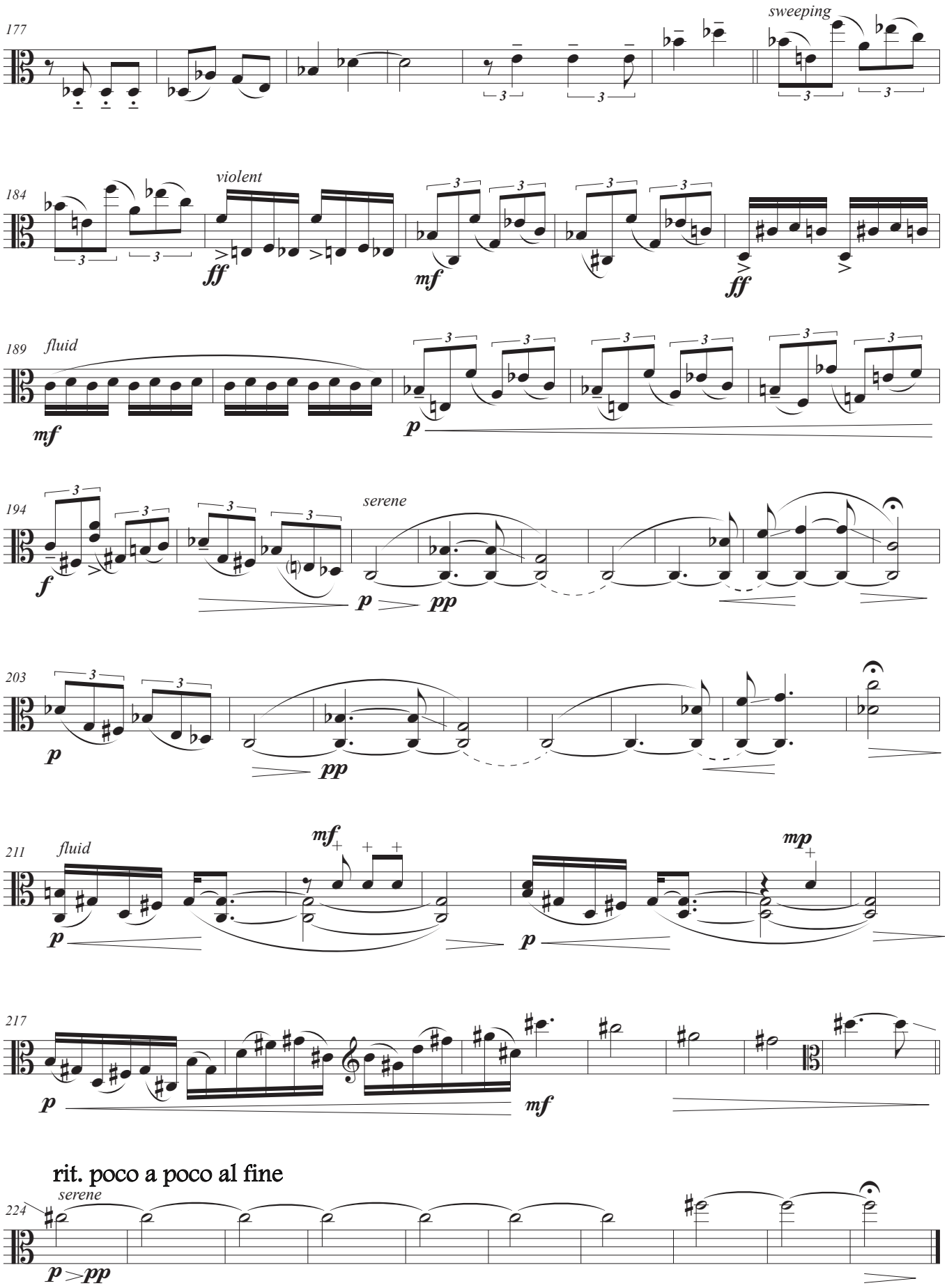


Copyright © 2018 Peter Dayton Music (ASCAP) All Rights Reserved

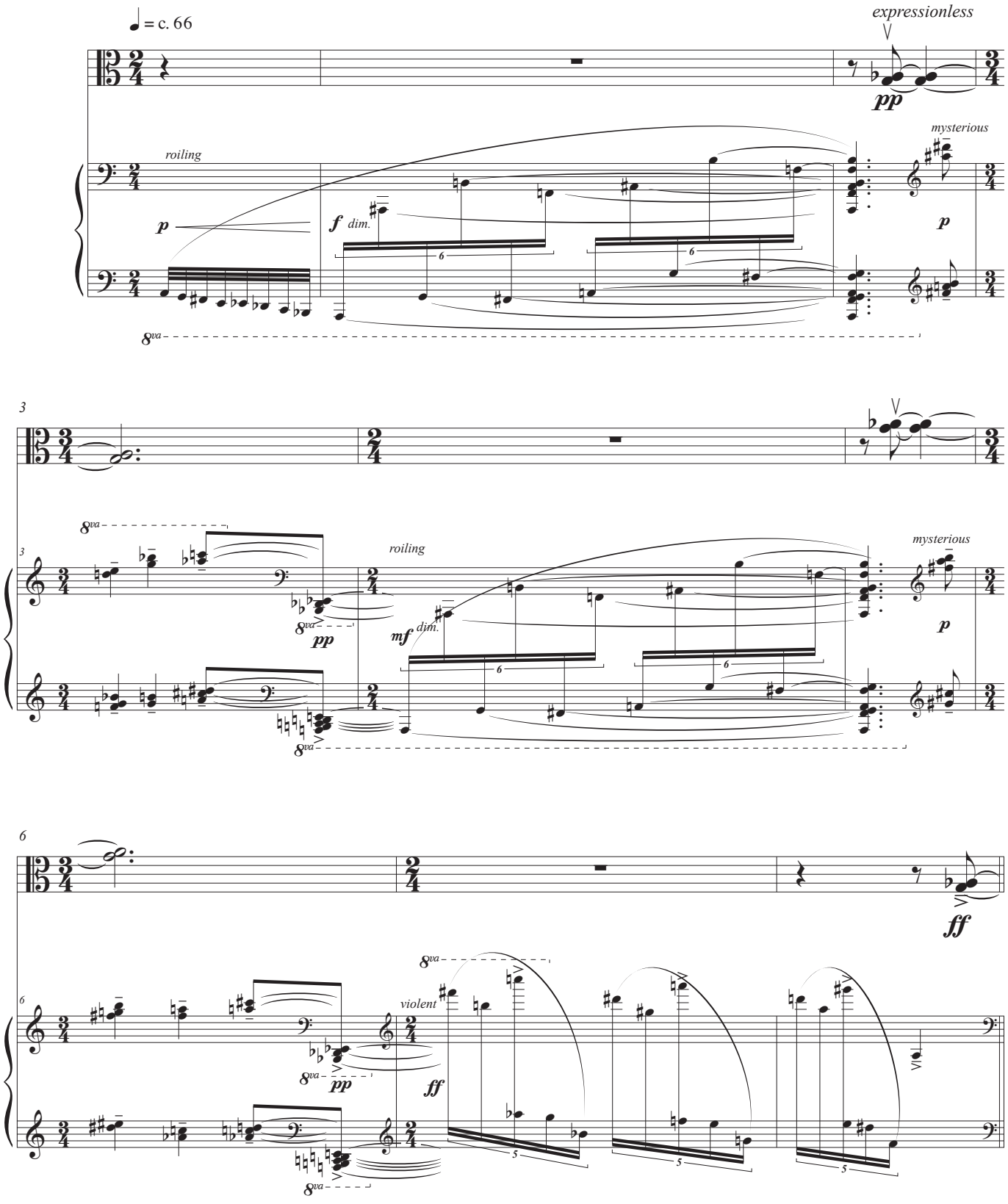

60
63
67
mysterious
2
8
quasi-parlando
Con sord.
Molto vib.
81
Senza vib.
Molto vib.
87
poco a poco muta a
Senza Vib.
94
Vib. normale
rit.
101
a tempo
3
110
Senza sord.
116
restless
3

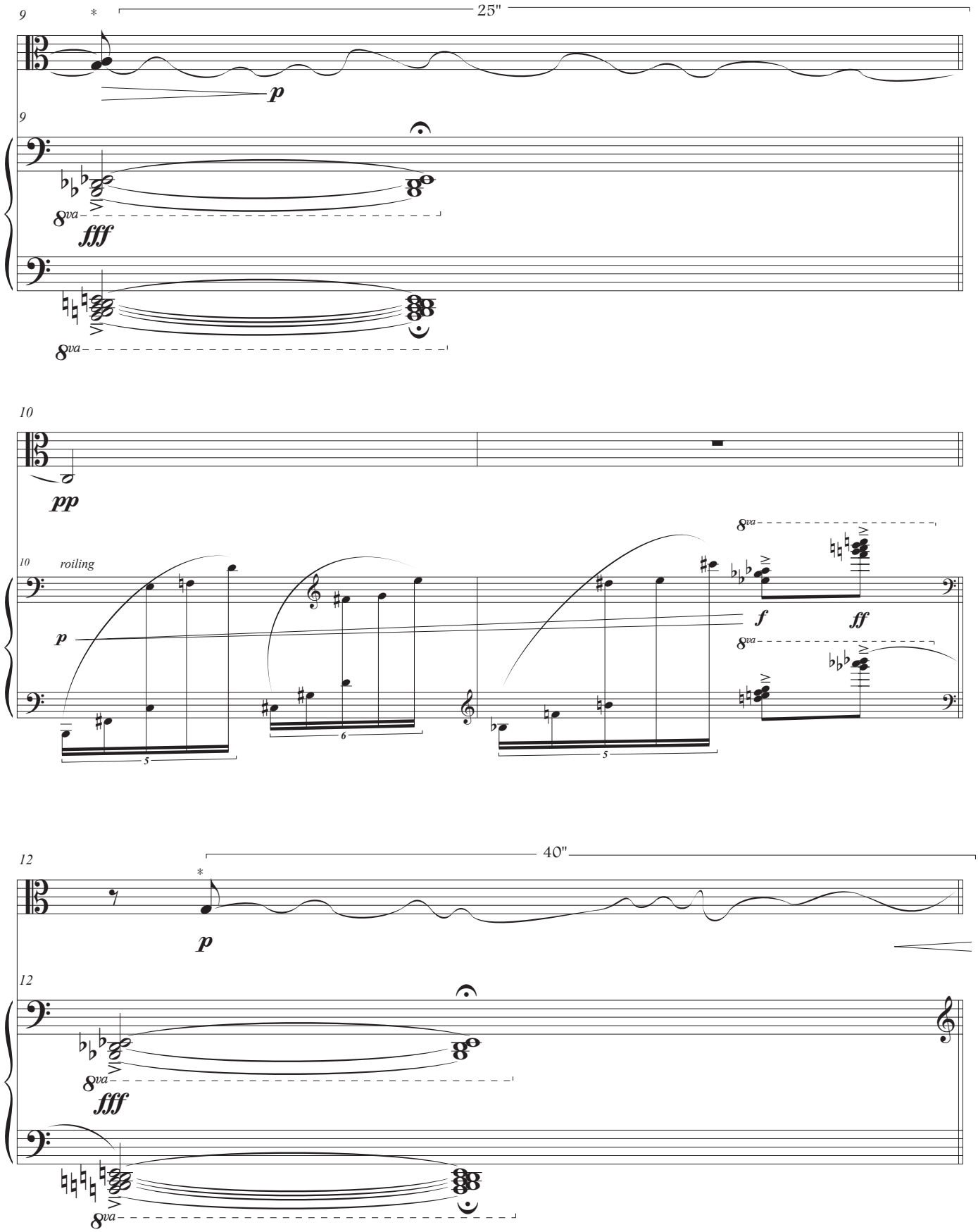

124
quasi-parlando
130
restless
serene
legato
135
Ossia
141
II
I
146
legato
2
154
mysterious
159
violent
with building excitement
sub. mf
165
heroic
171
restless

Cadenza

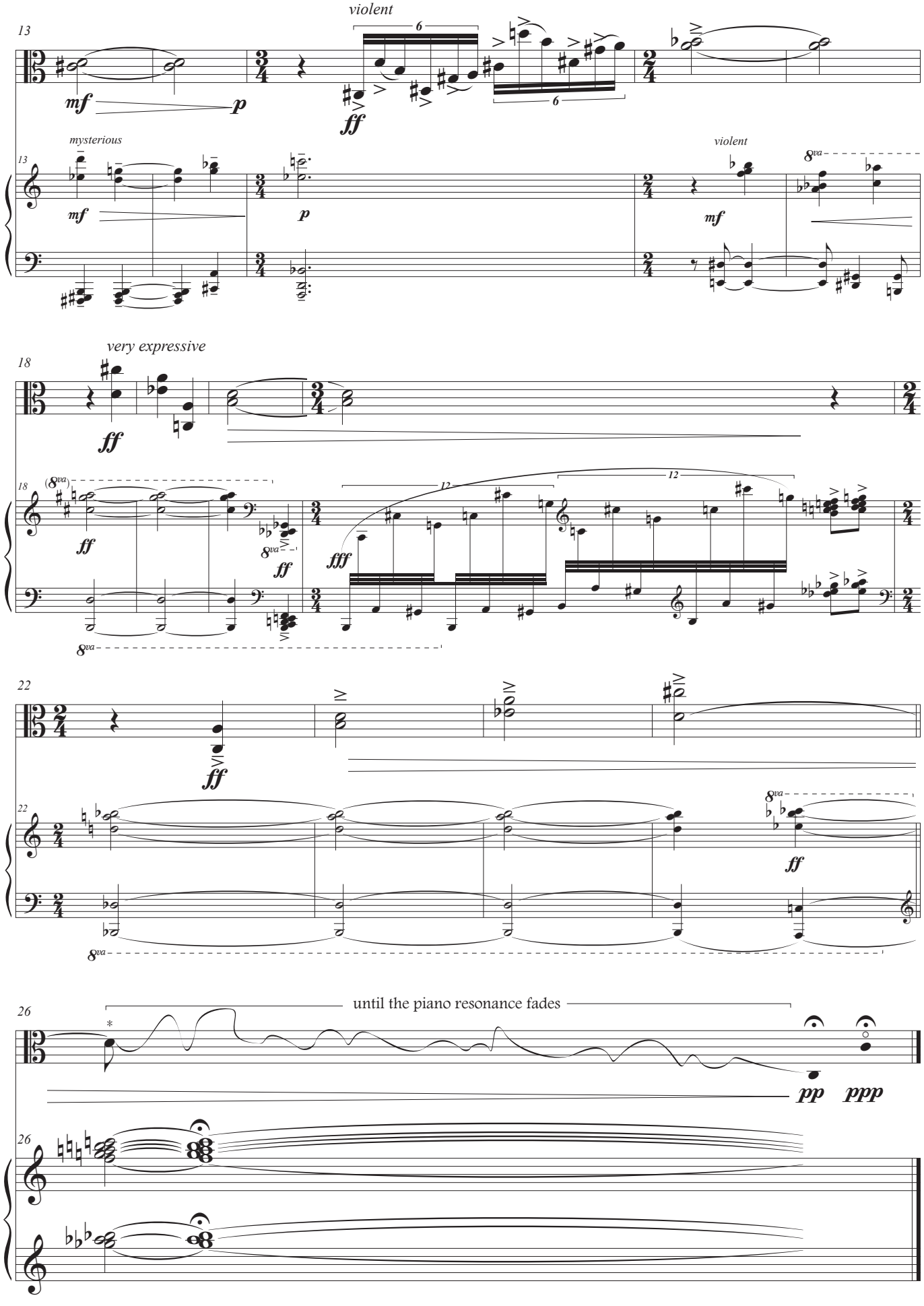

177
sweeping
184
violent
ff
mf
ff
189
fluid
mf
p
194
serene
f
p
pp
203
p
pp
211
fluid
mf
mp
p
p
217
p
mf
rit. poco a poco al fine
224
serene
p
pp

II.

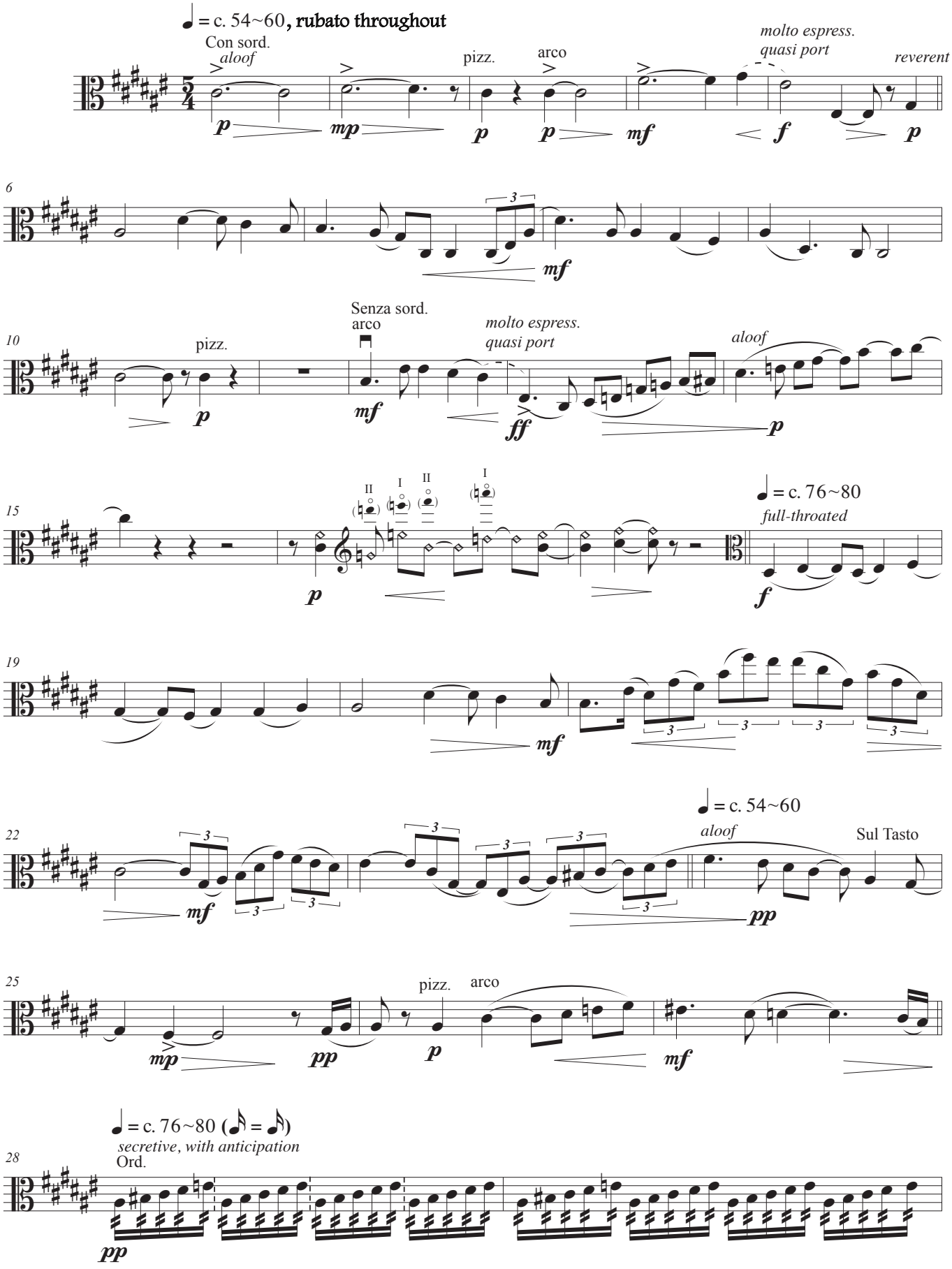

♩ = c. 66
expressionless
pp
roiling
mysterious
p
f dim.
6
8va
3
mf dim.
6
ff
violent
5

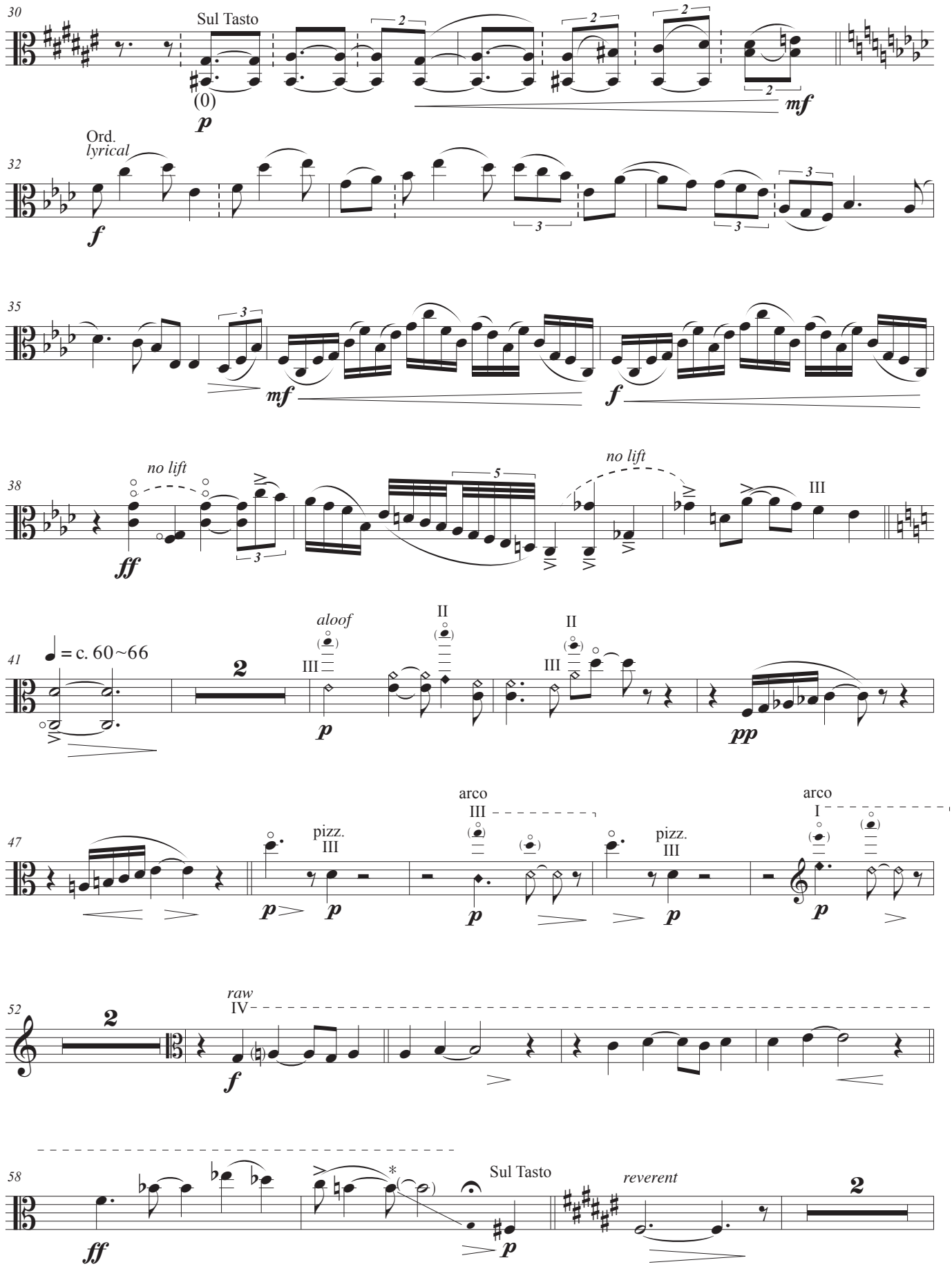


*improvise in glissandi, slowly drifting in the direction of the drawn line towards the pitch indicated in the next measure, dipping back in the other direction erratically, for the duration of time suggested above the measure. The contours of the lines drawn here are only a suggestion to the improvisation's contours. Occasionally hold a pitch and then fall from it, occassionally return to a pitch you had visited before and then continue in the move in the direction indicated. The effect should be that of moaning.

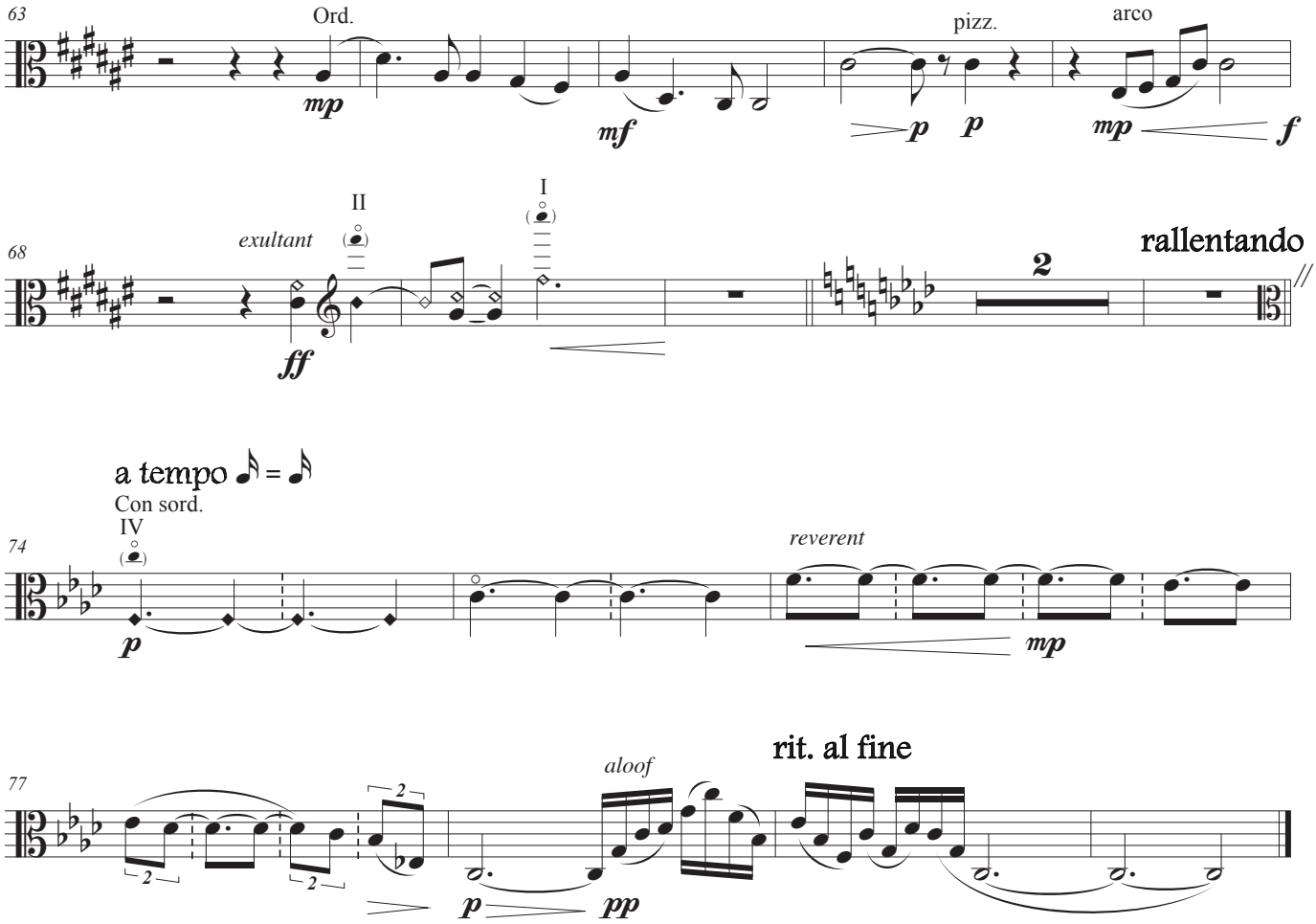

violent
mysterious
violent
very expressive
until the piano resonance fades

III.


♩ = c. 54~60, rubato throughout
Con sord.
aloof
pizz.
arco
molto espress.
quasi port
reverent
Senza sord.
arco
molto espress.
quasi port
aloof
♩ = c. 76~80
full-throated
♩ = c. 54~60
aloof
Sul Tasto
pizz.
arco
♩ = c. 76~80 (𝅘𝅥𝅯 = 𝅘𝅥𝅯)
secretive, with anticipation
Ord.

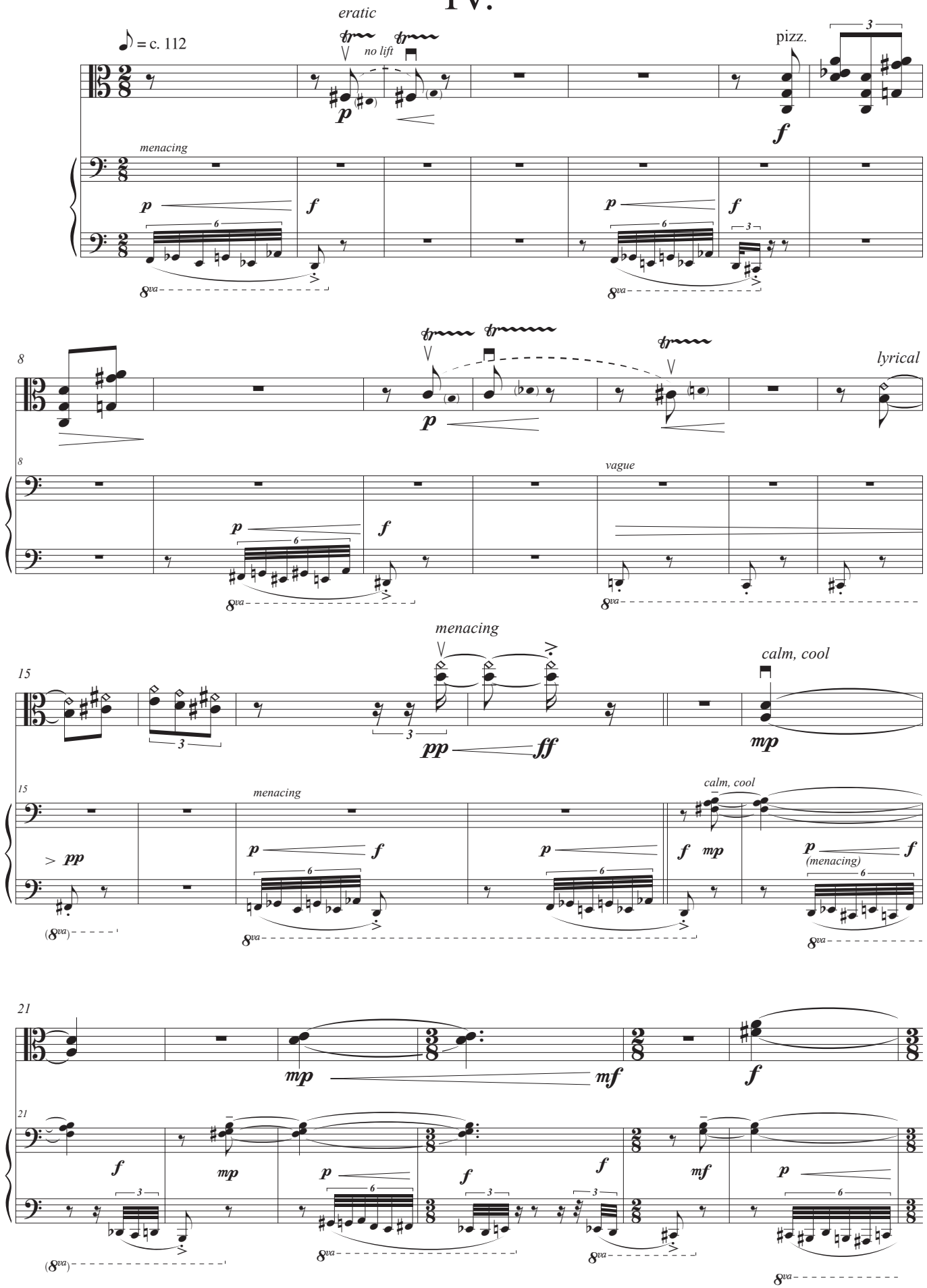


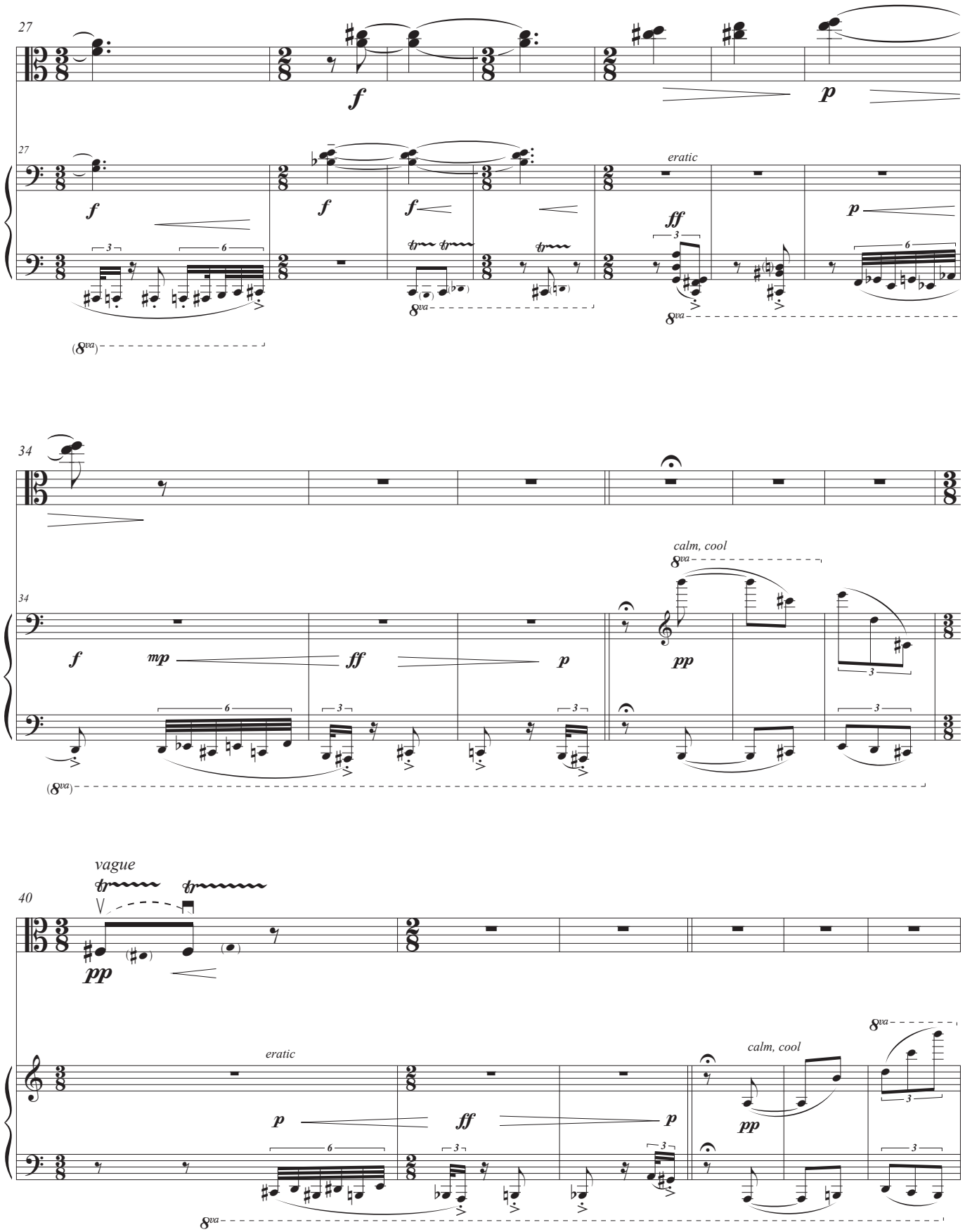
*Gliss. full duration of tie, starting on the eighth-note.


63
Ord.
mp
mf
pizz.
p
p
arco
mp
f
68
exultant
II
I
ff
2
rallentando
a tempo
Con sord.
IV
74
p
reverent
mp
77
aloof
rit. al fine
p
pp

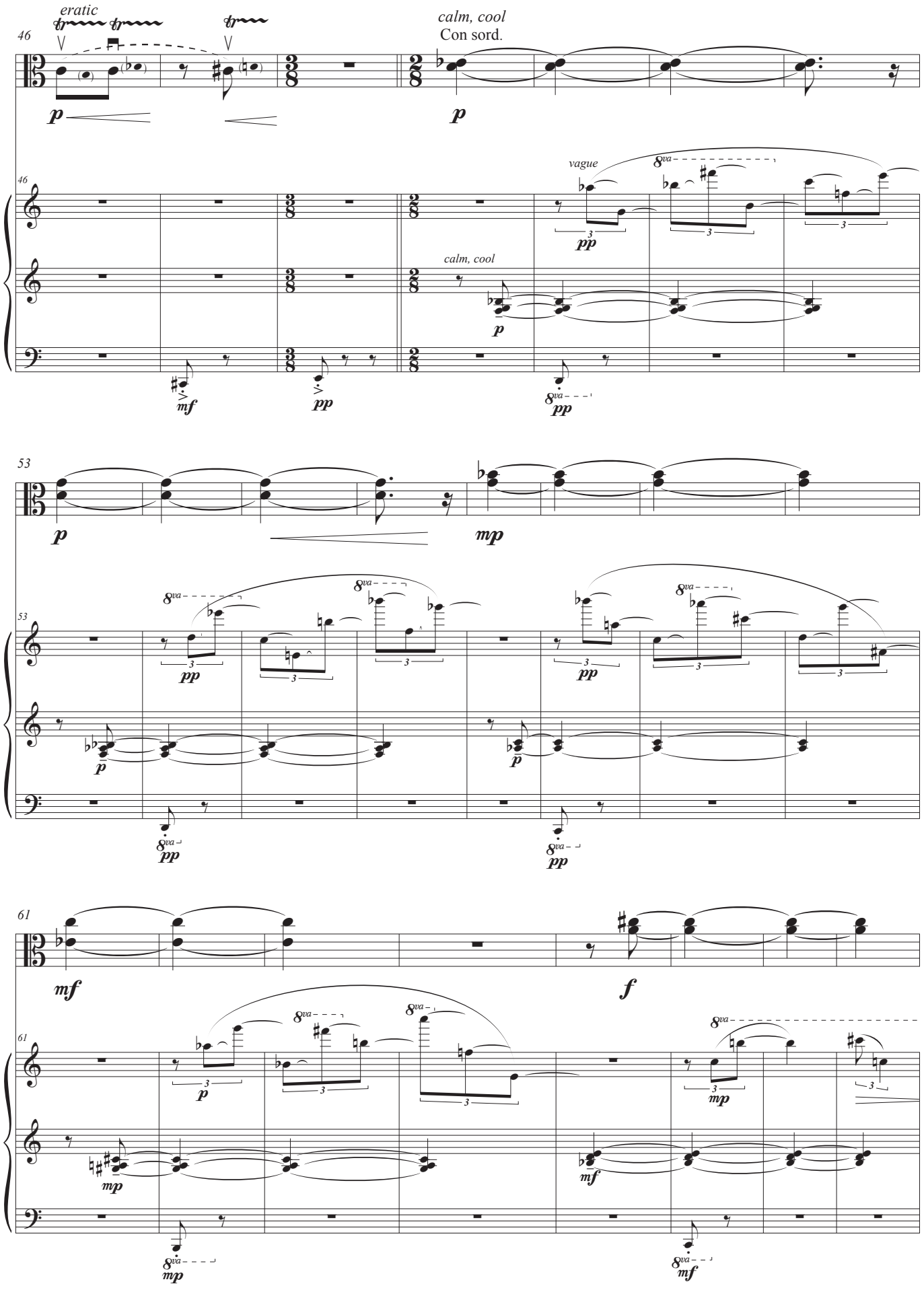
This Page Intentionally Left Blank

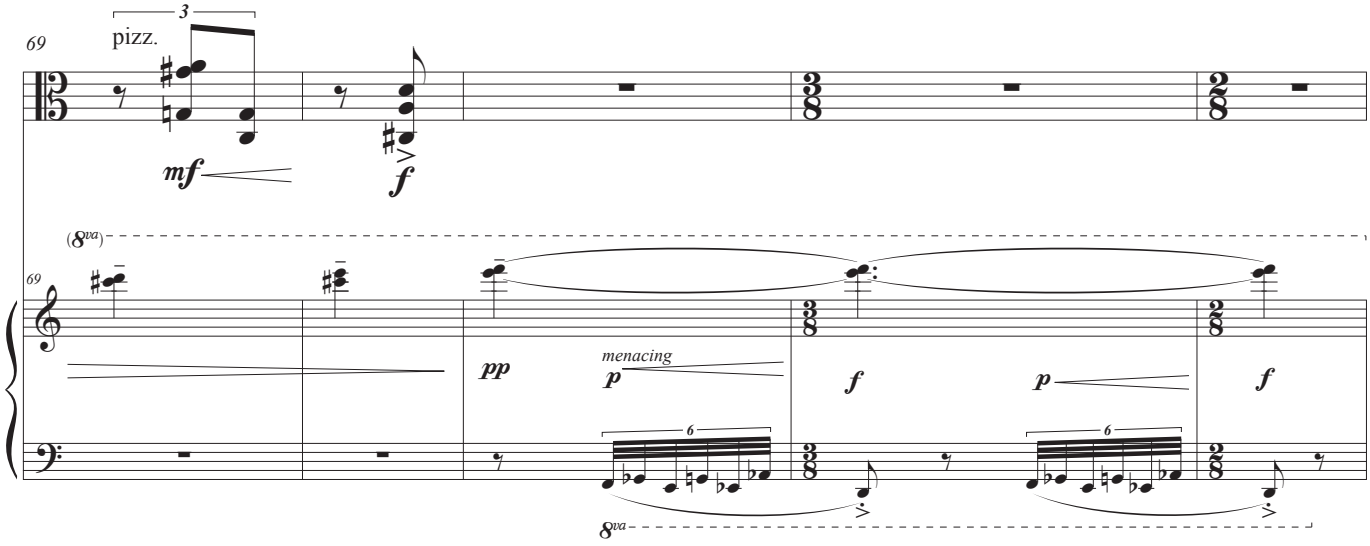
IV.


eratic
no lift
♩ = c. 112
pizz.
menacing
8
lyrical
vague
15
menacing
calm, cool
(menacing)
21

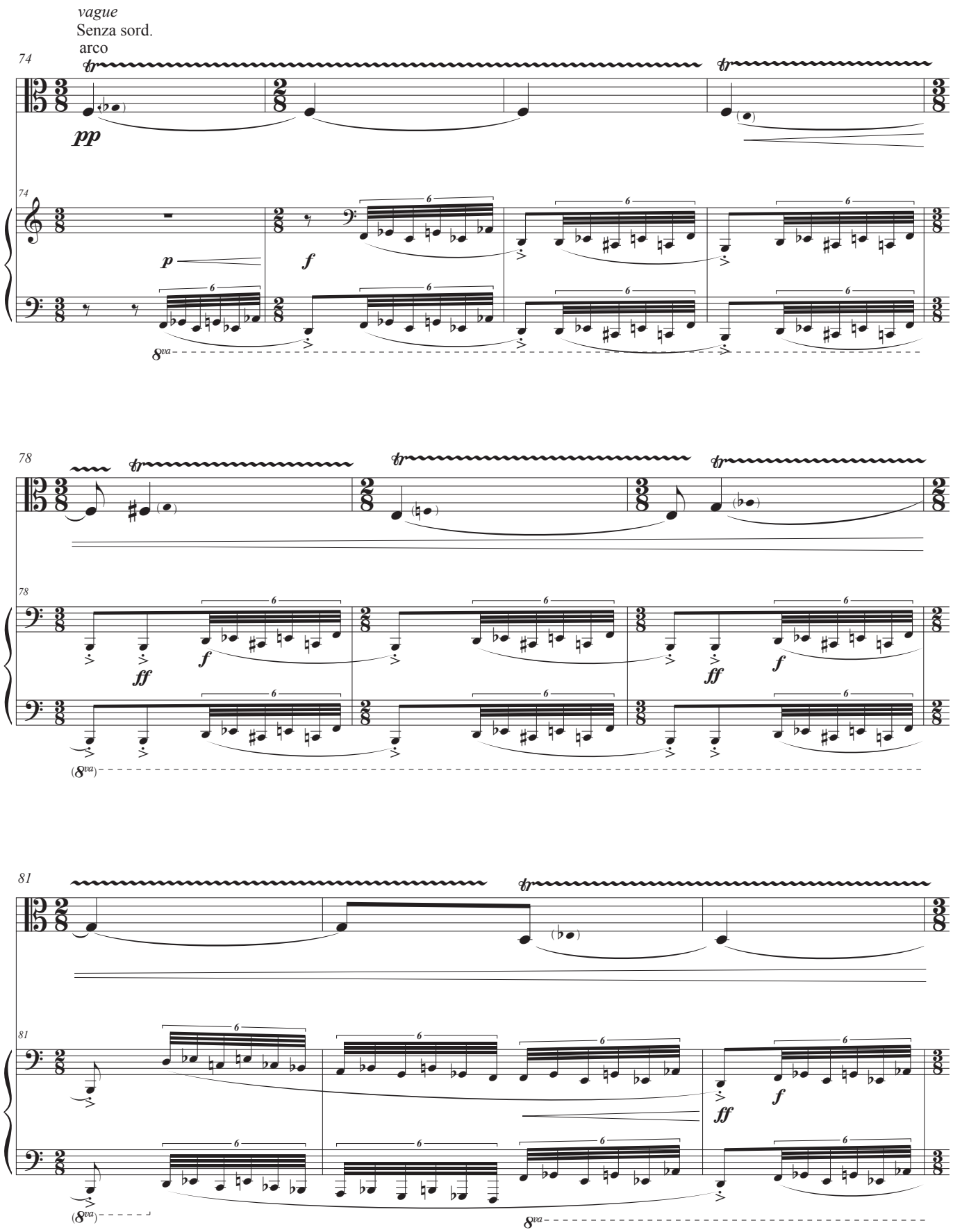


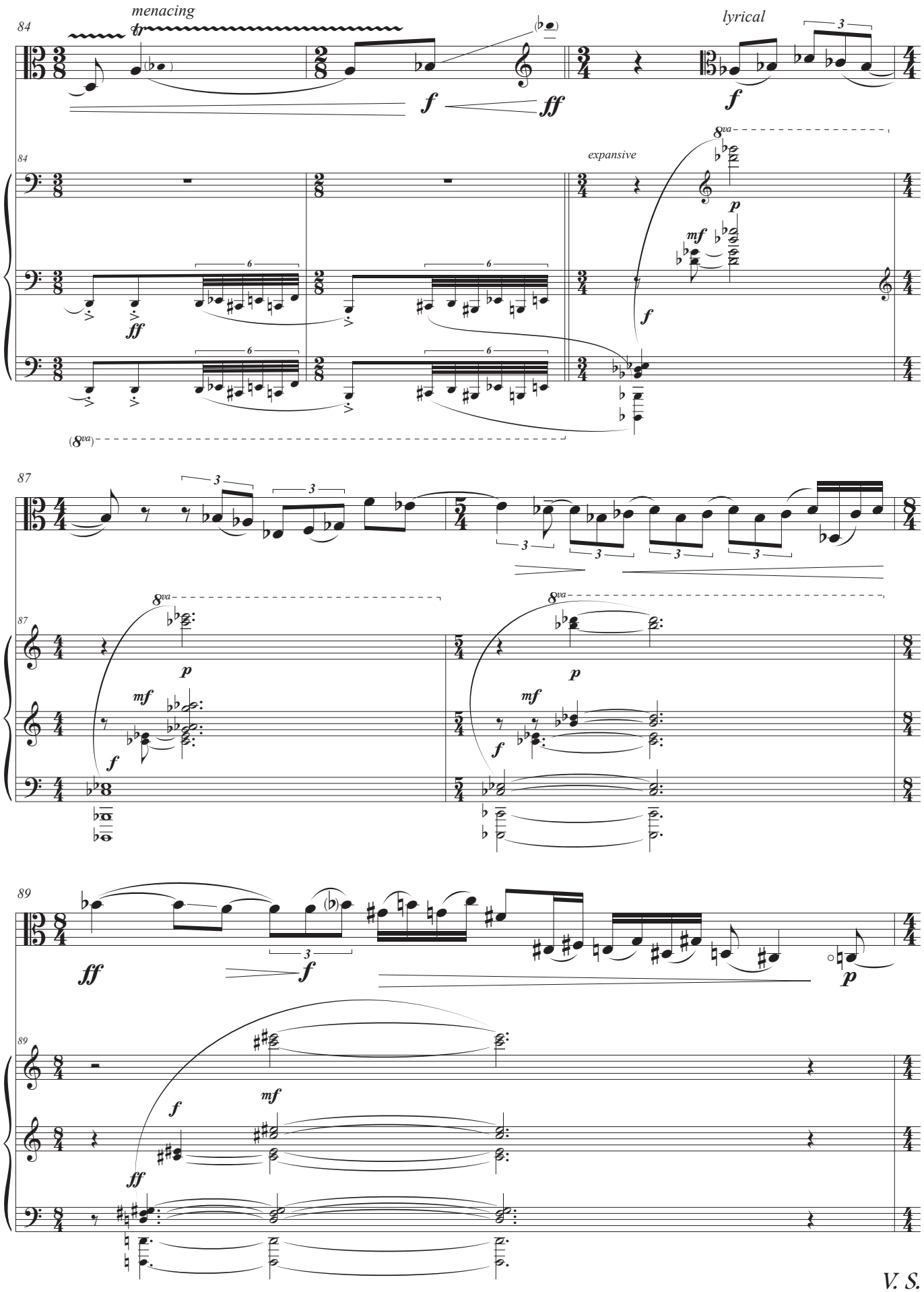
V. S.

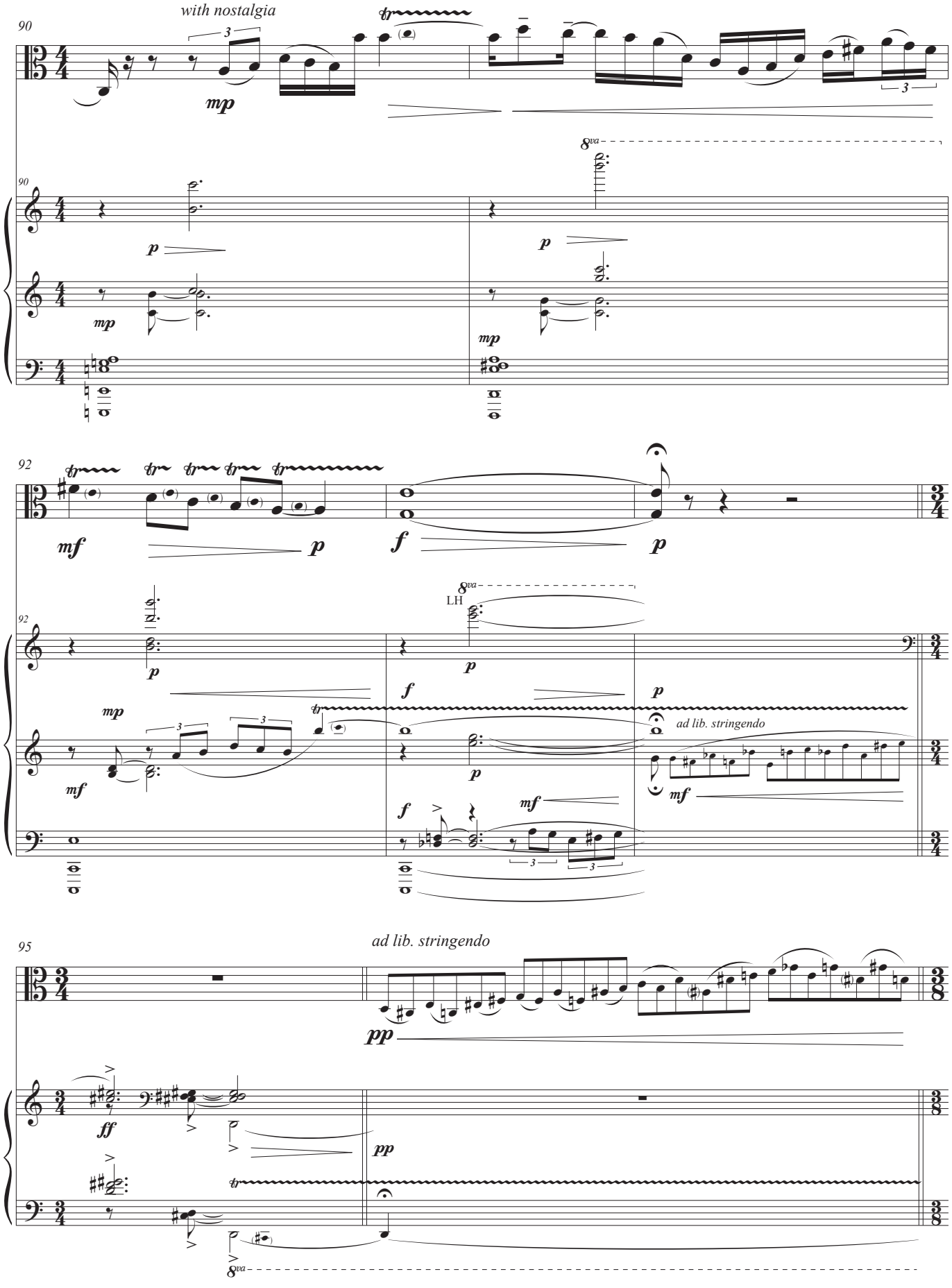

eratic
46
calm, cool
Con sord.
p
vague
8va
pp
calm, cool
mf
53
mp
61
f

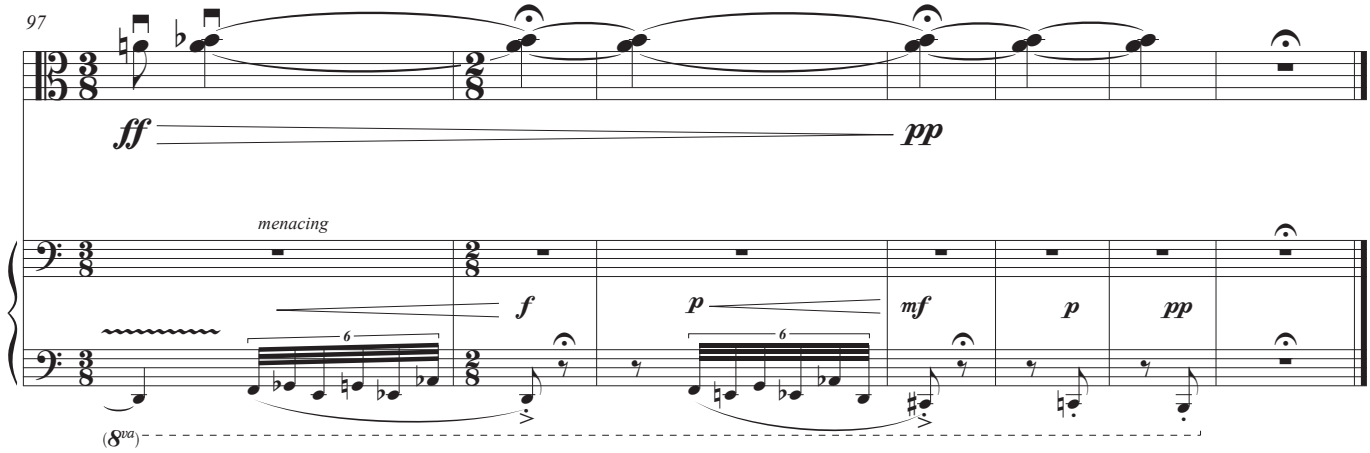


V. S.


vague
Senza sord.
arco
74
tr
pp
p
f
8va
78
ff
81


menacing
lyrical
expansive
V. S.

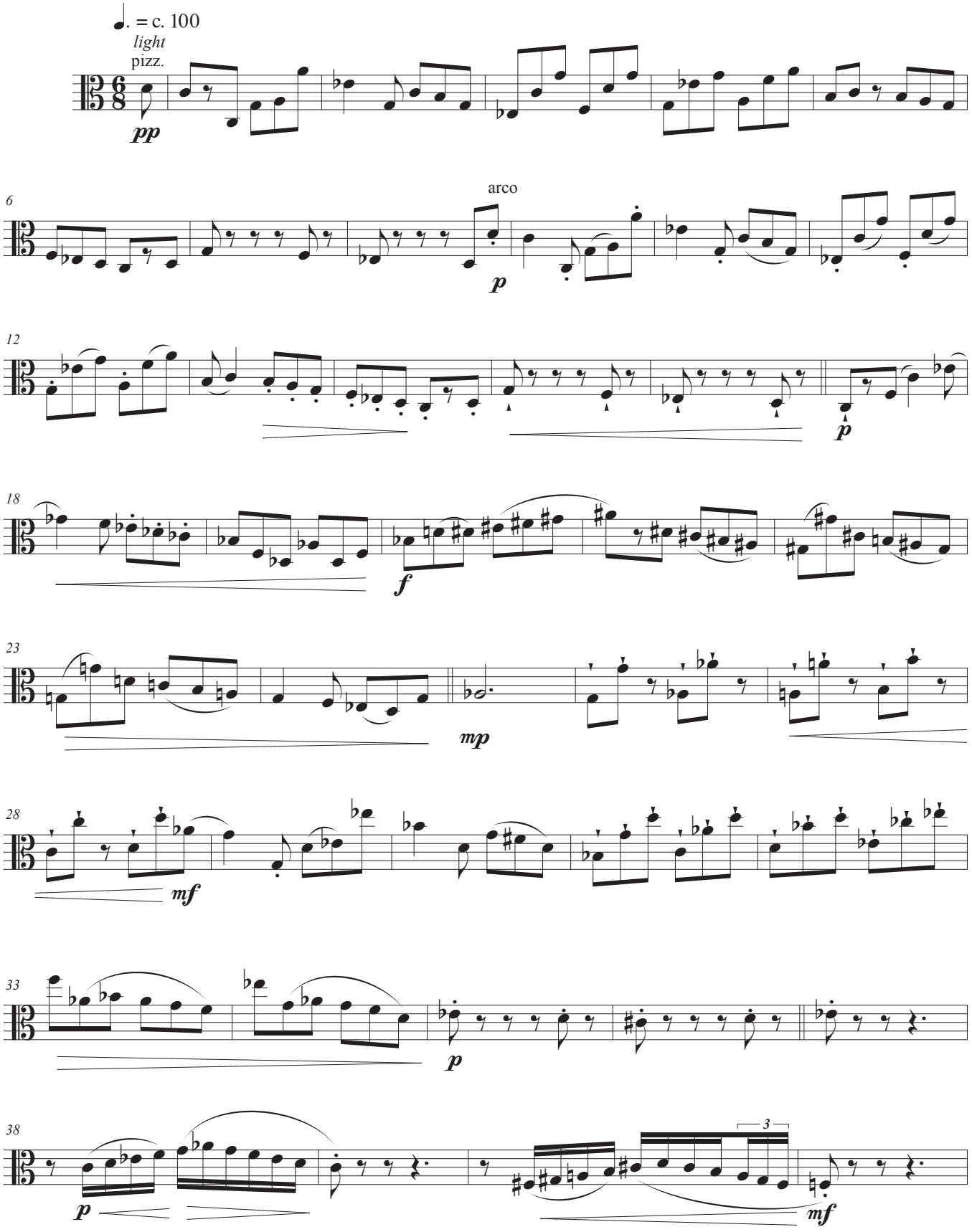

with nostalgia
90
mp
8va
p
mp
92
mf
p
f
p
LH
ad lib. stringendo
95
ad lib. stringendo
pp
ff
pp
8va



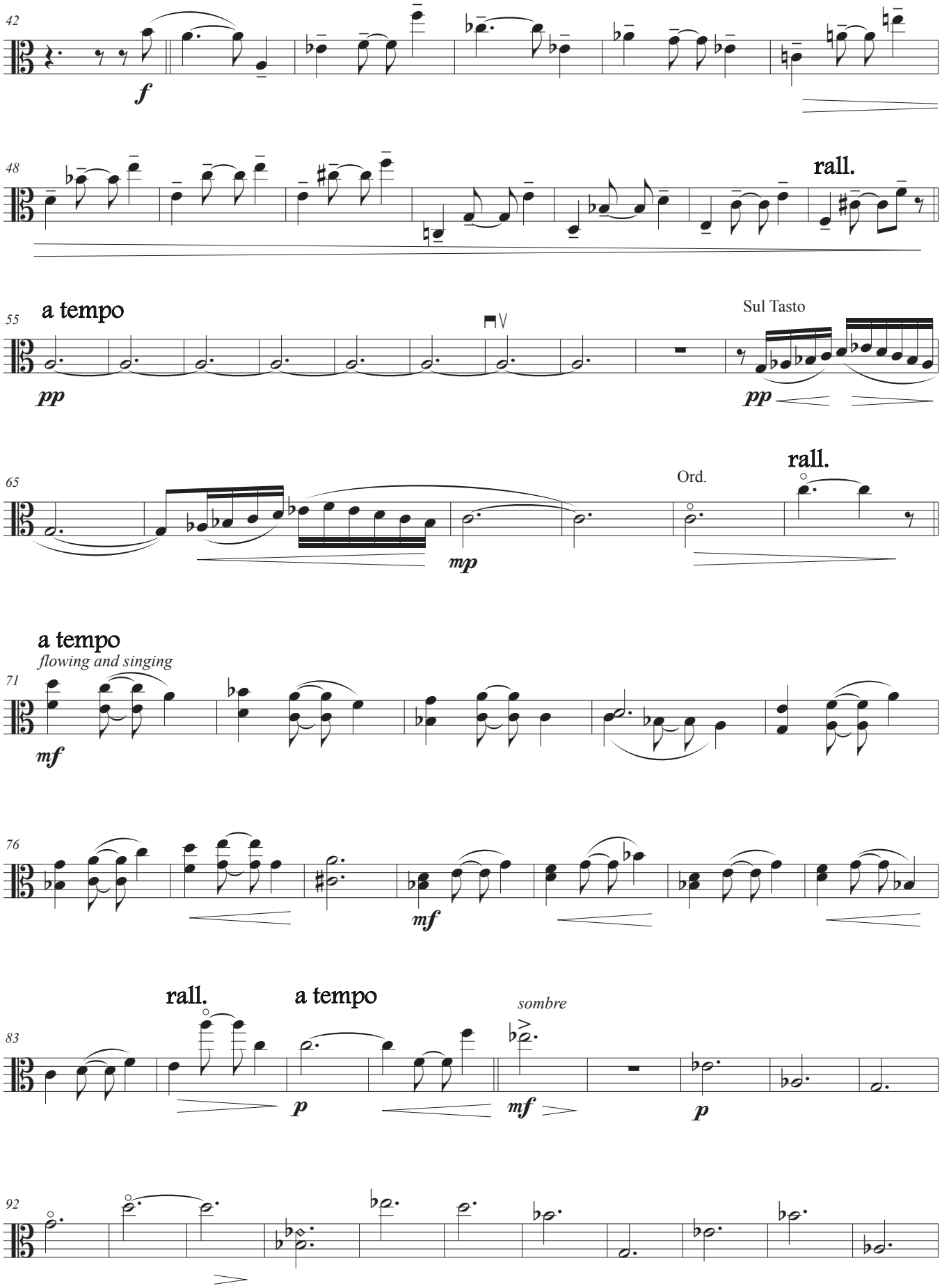
attacca

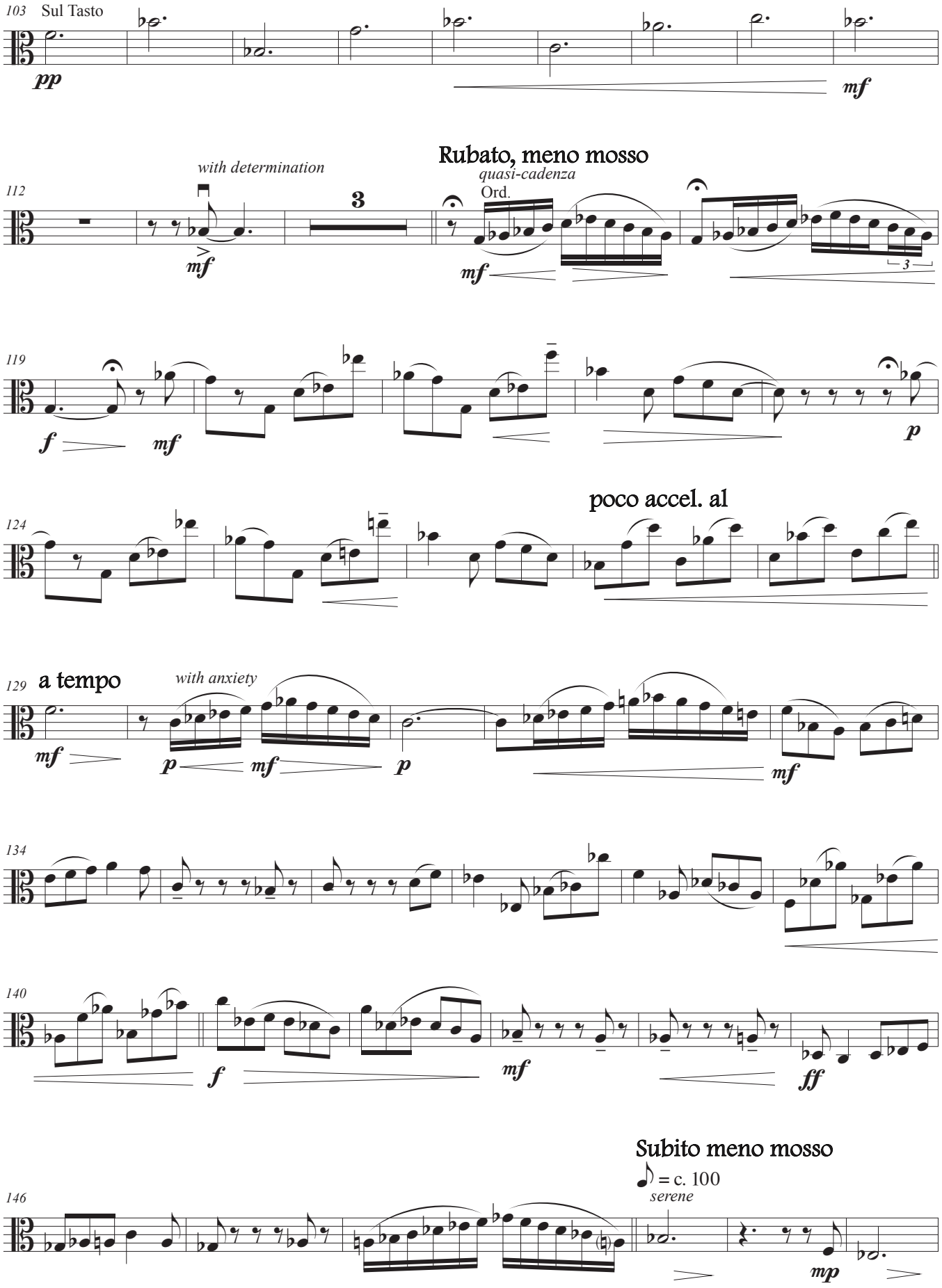
This Page Intentionally Left Blank

V.



V. S.


42
f
48
rall.
55
a tempo
pp
Sul Tasto
pp
65
mp
Ord.
rall.
a tempo
flowing and singing
71
mf
76
mf
rall.
a tempo
sombre
83
p
mf
p
92


103 Sul Tasto
pp
mf
with determination
112
3
mf
Rubato, meno mosso
quasi-cadenza
Ord.
mf
3
119
f
mf
p
poco accel. al
124
a tempo
129
with anxiety
mf
p
mf
p
mf
134
140
f
mf
ff
Subito meno mosso
= c. 100
serene
146
mp

quasi-parlando

152 Molto Vib. Senza Vib.

p mf f p mp

156 Molto Vib. Senza Vib.

pp mf f f p mp

poco a poco muta a

160 Molto Vib.

pp p pp mp pp

Senza Vib.

164 Vib. normale rall. a tempo *triumphant*

ff

Subito Tempo Primo

♩. = c. 100

secretive

171 *with excitement*

p mp

178

ff

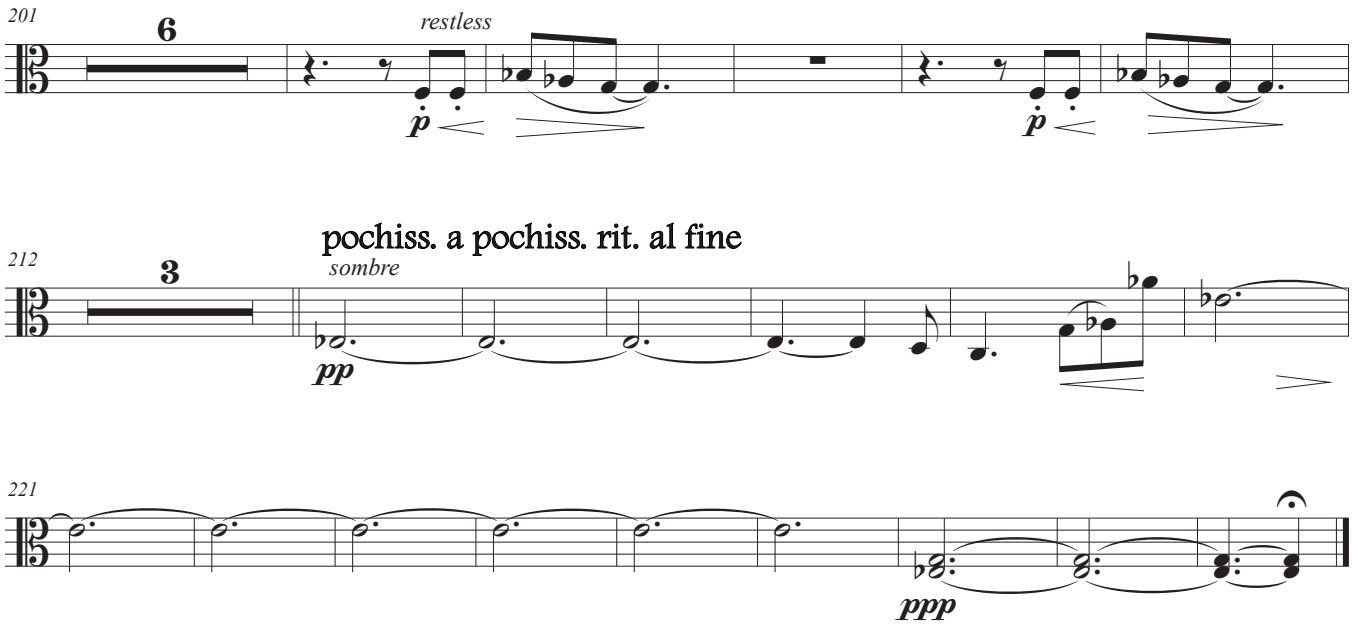
185

f p

193 **2** *sombre*

p

V. S.


201
6
restless
p
p
212
3
pochiss. a pochiss. rit. al fine
sombre
pp
221
ppp

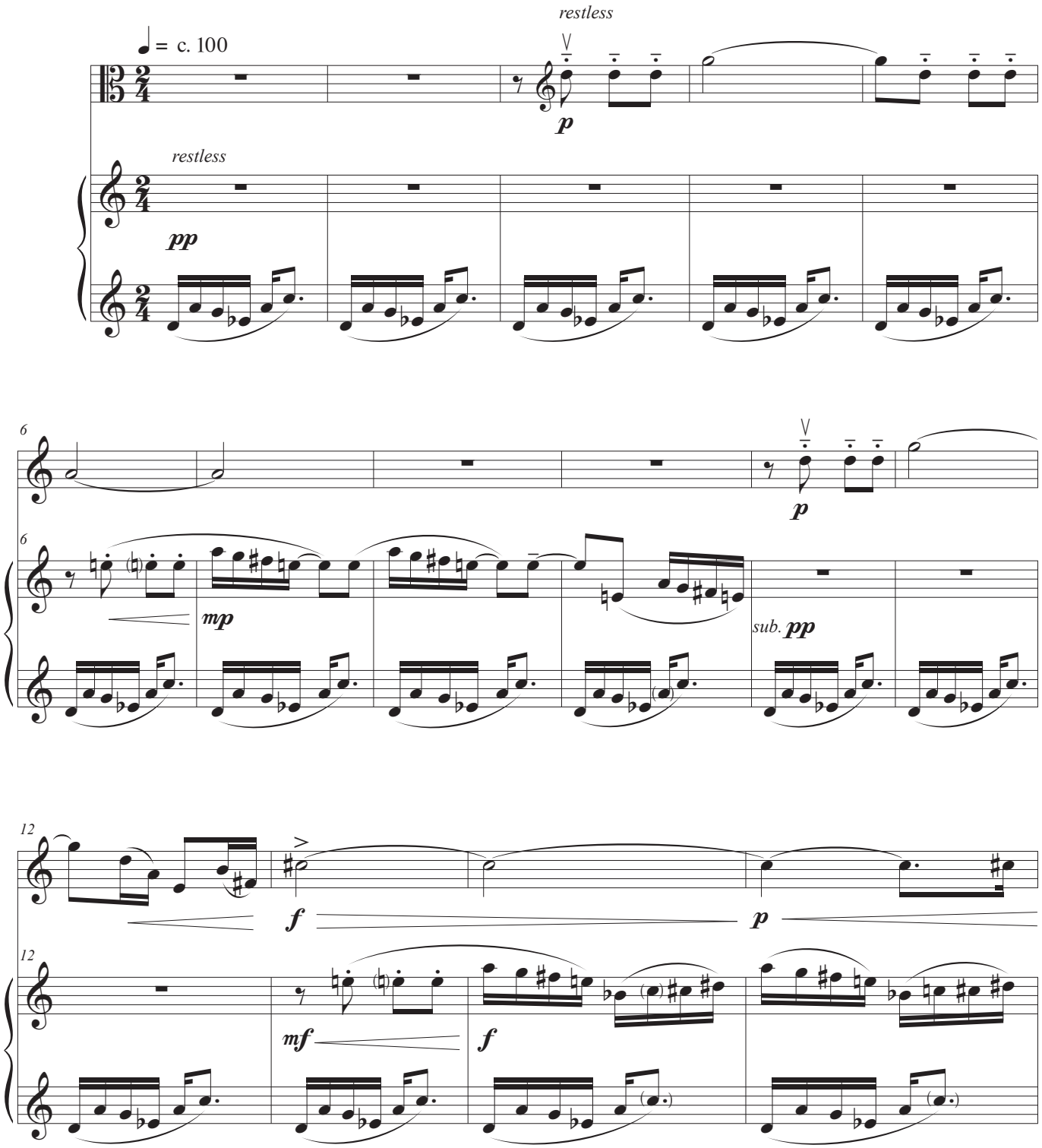
Sonata

for Viola and Piano

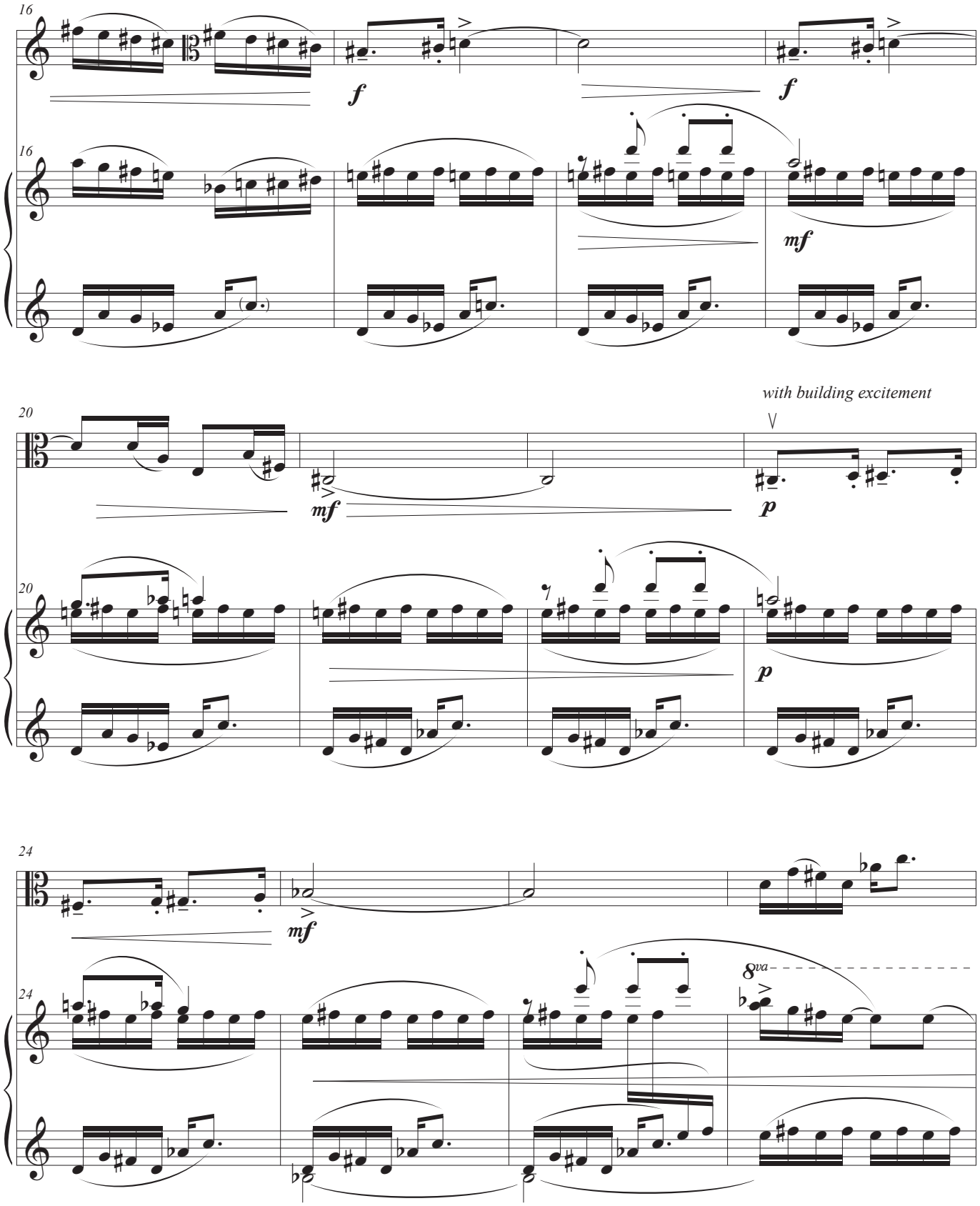
commissioned by Emma Dansak, Christopher Lowry, Casey Mullin, Thomas Scheurich, Scott Stewart

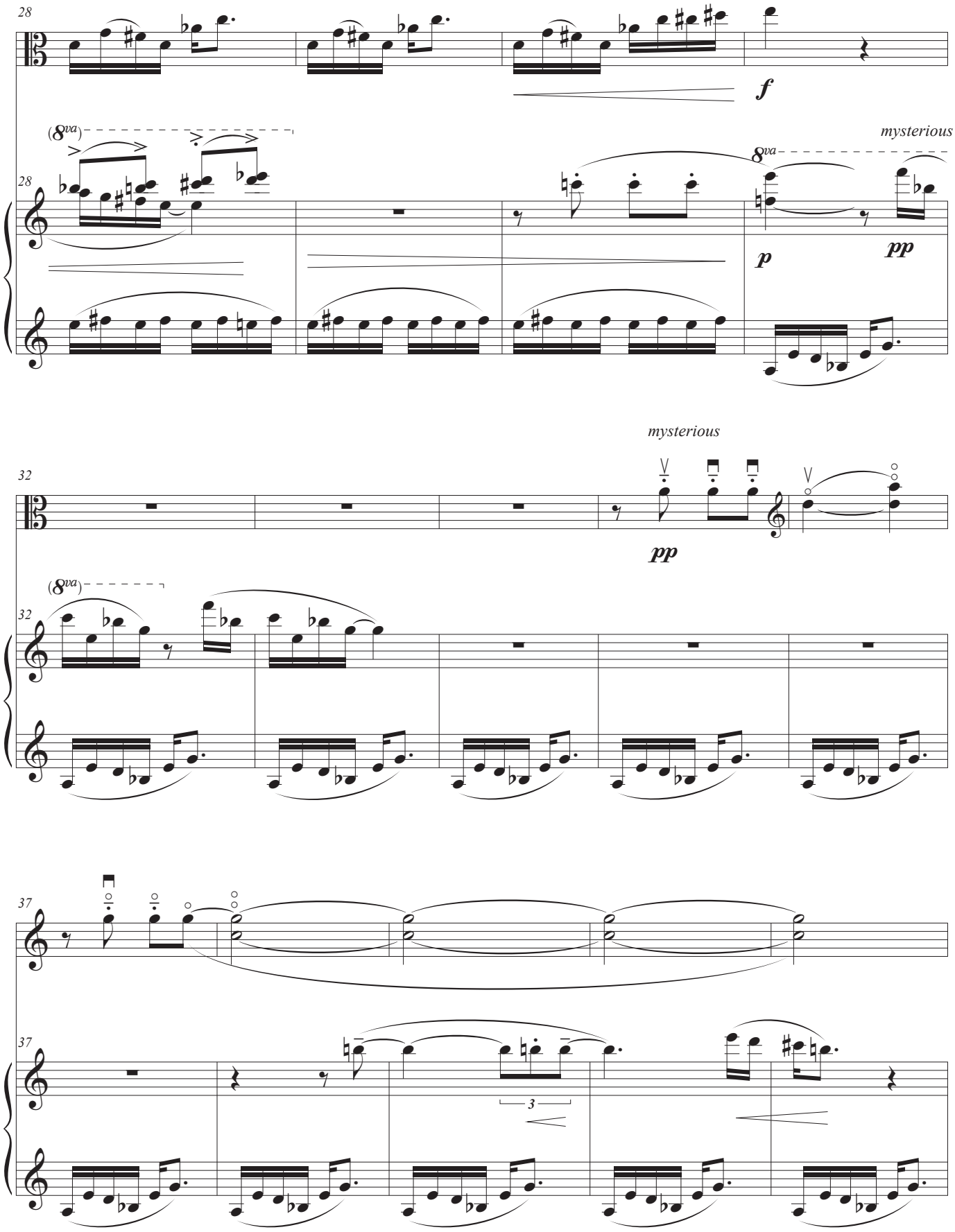
Peter Dayton

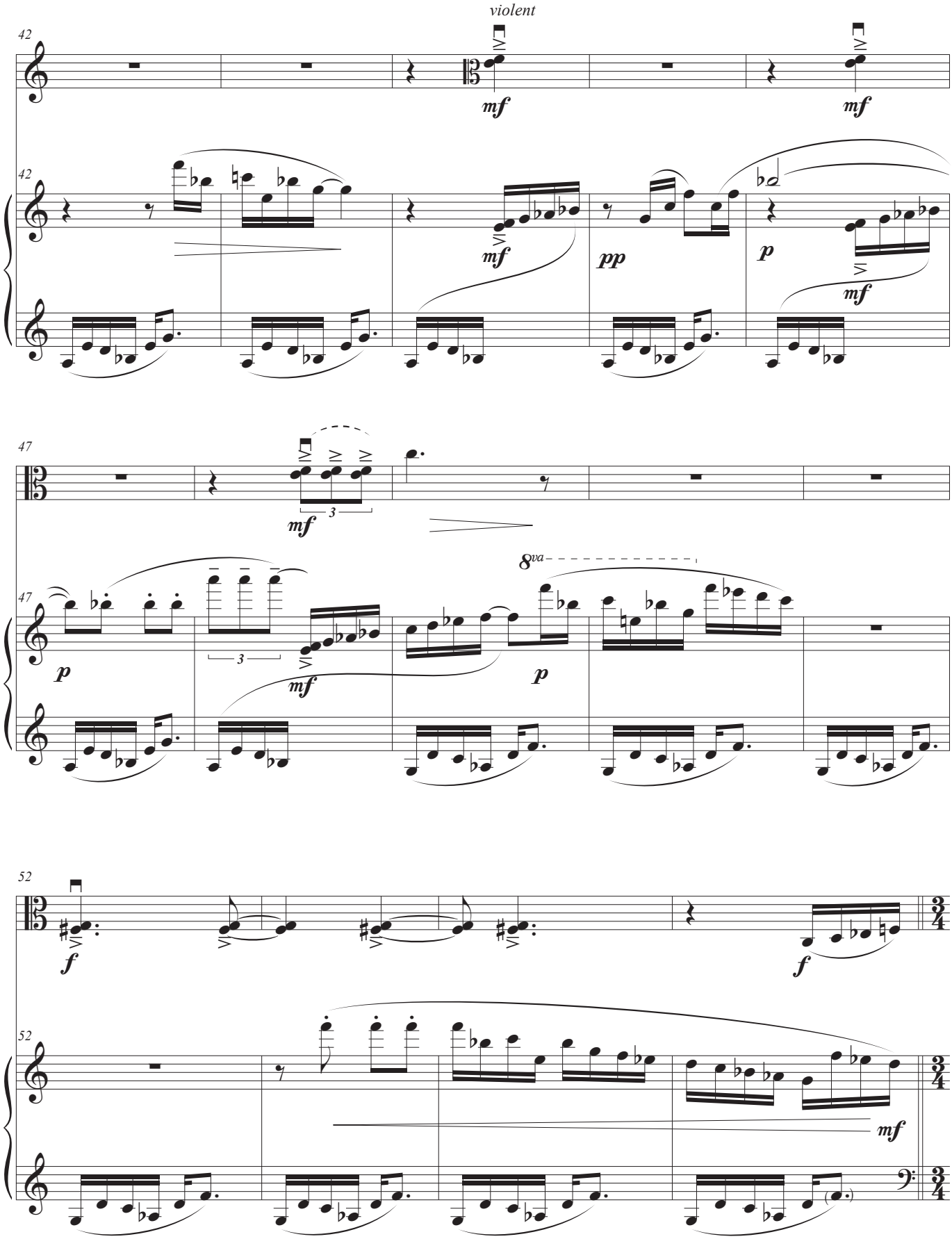
I.

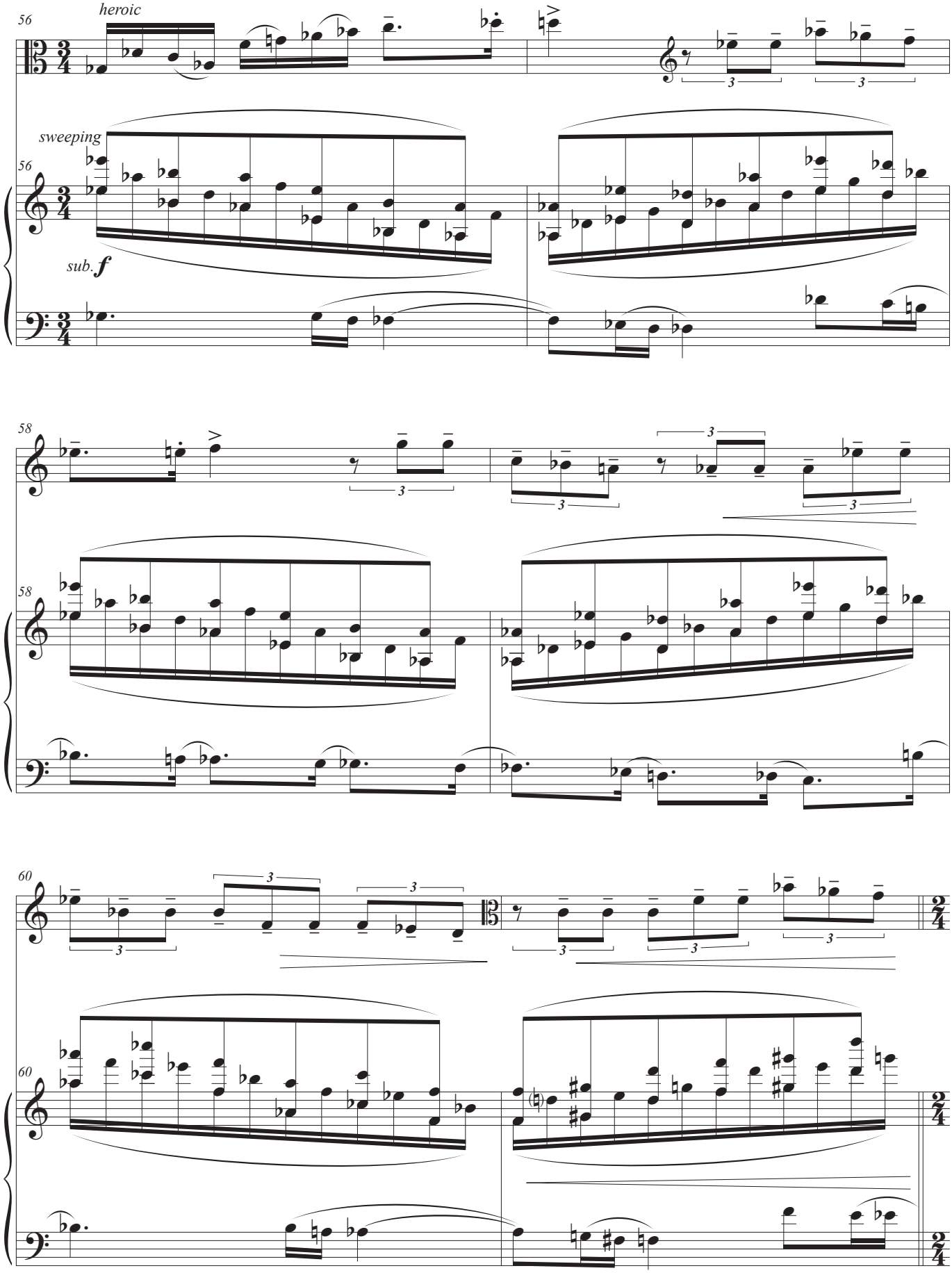


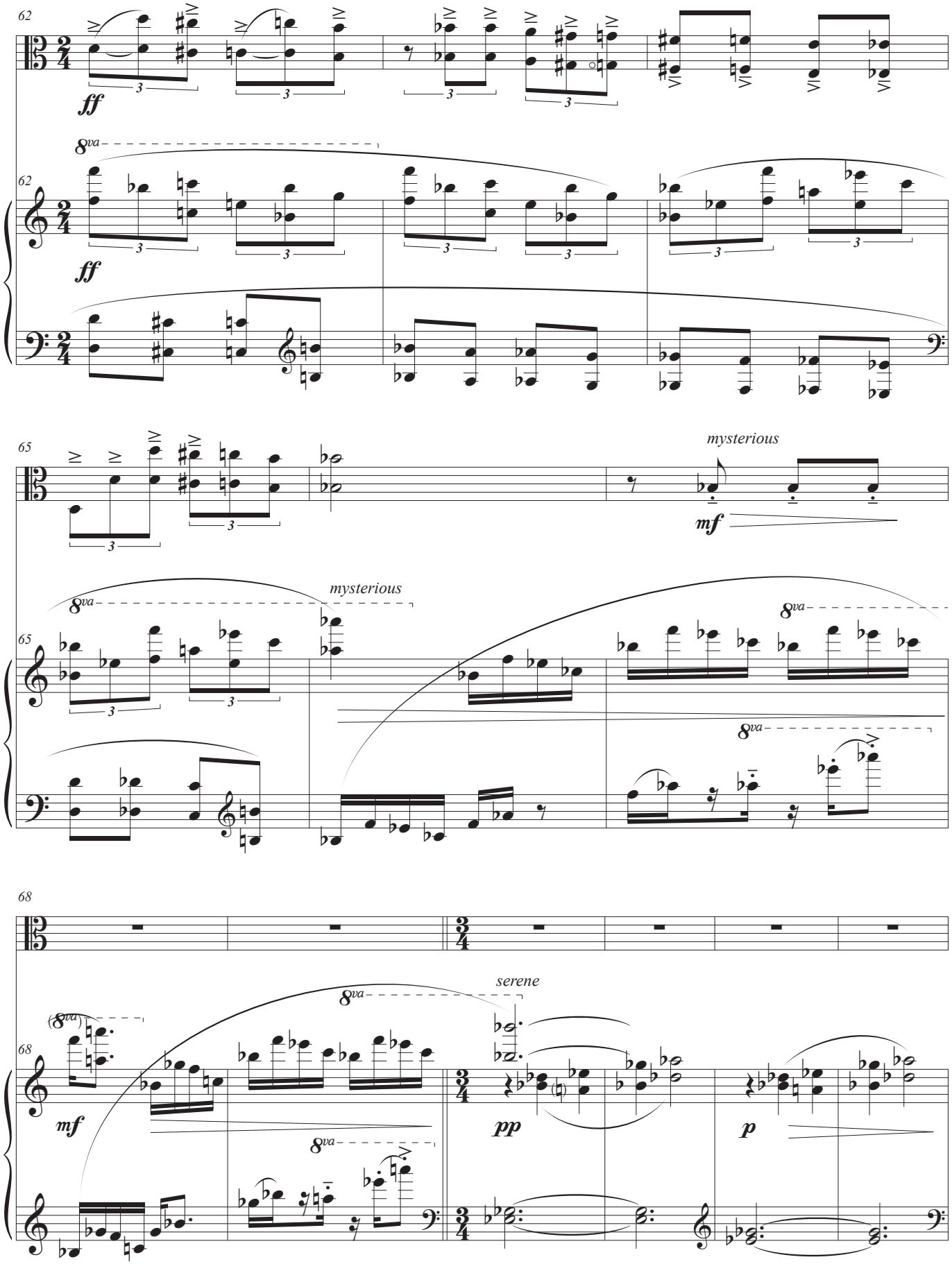
Copyright © 2018 Peter Dayton Music (ASCAP) All Rights Reserved

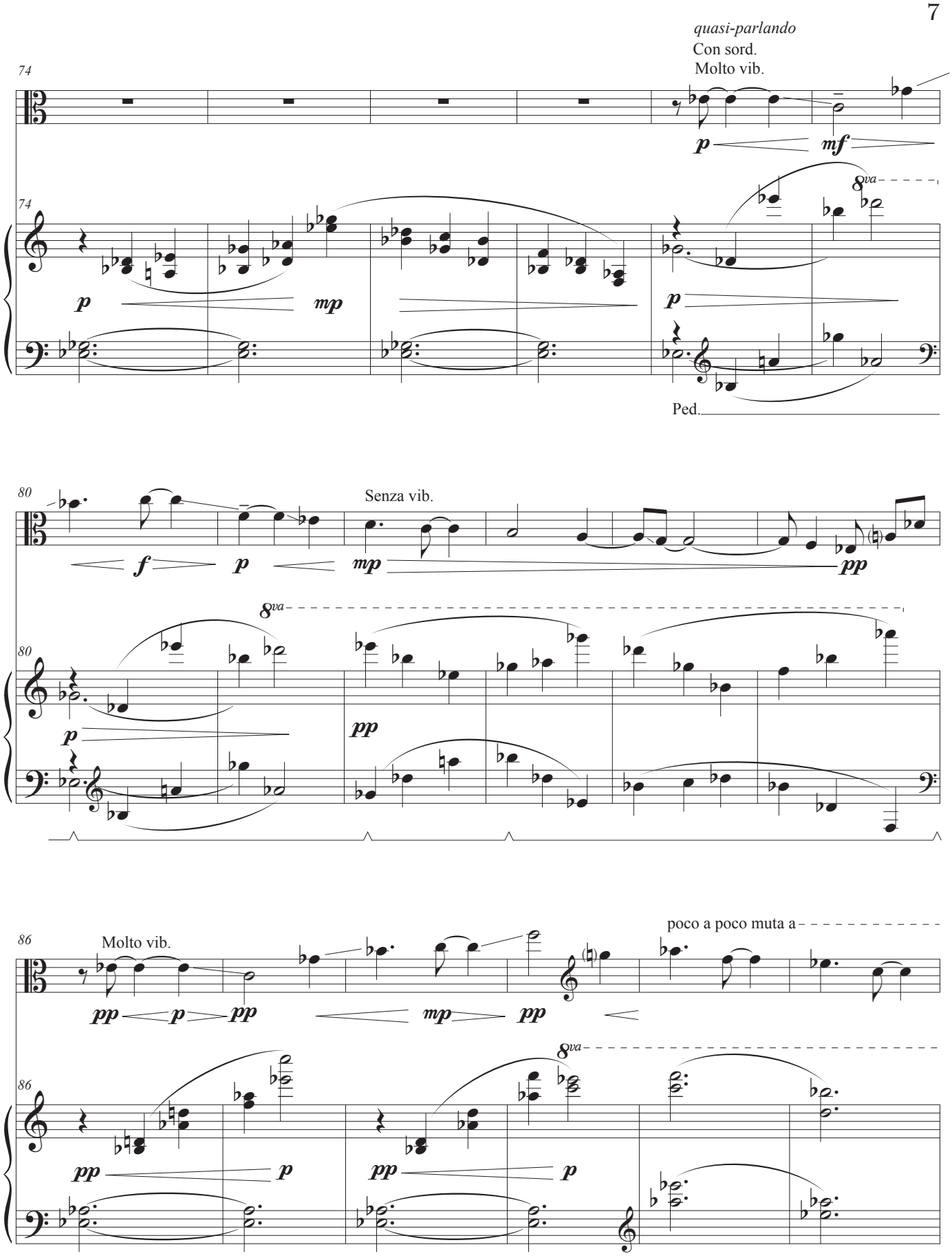

16
f
f
16
mf
with building excitement
20
mf
p
20
p
24
mf
24
8va

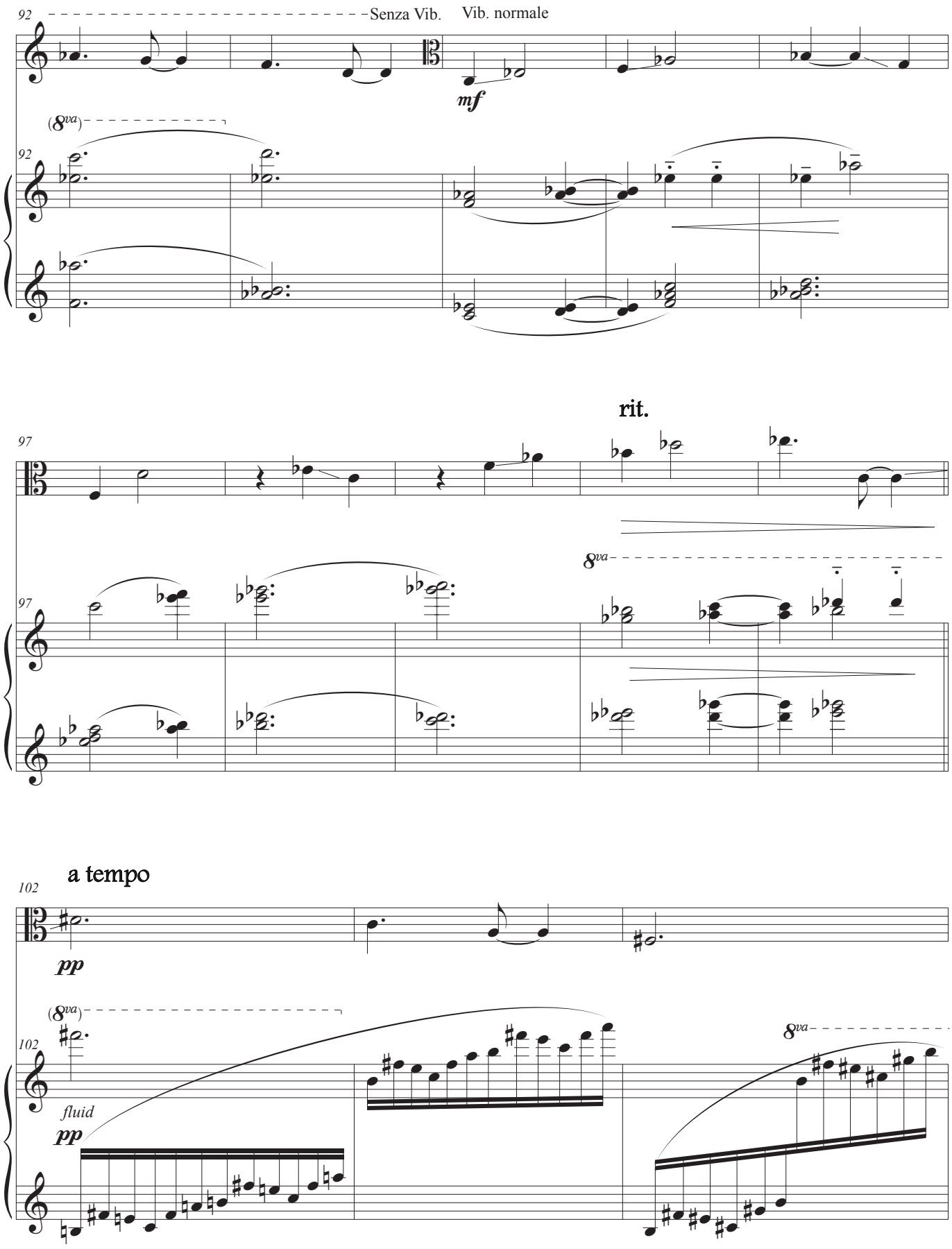

28
f
(8va)
28
mysterious
8va
p
pp
mysterious
32
pp
(8va)
32
37
37
3

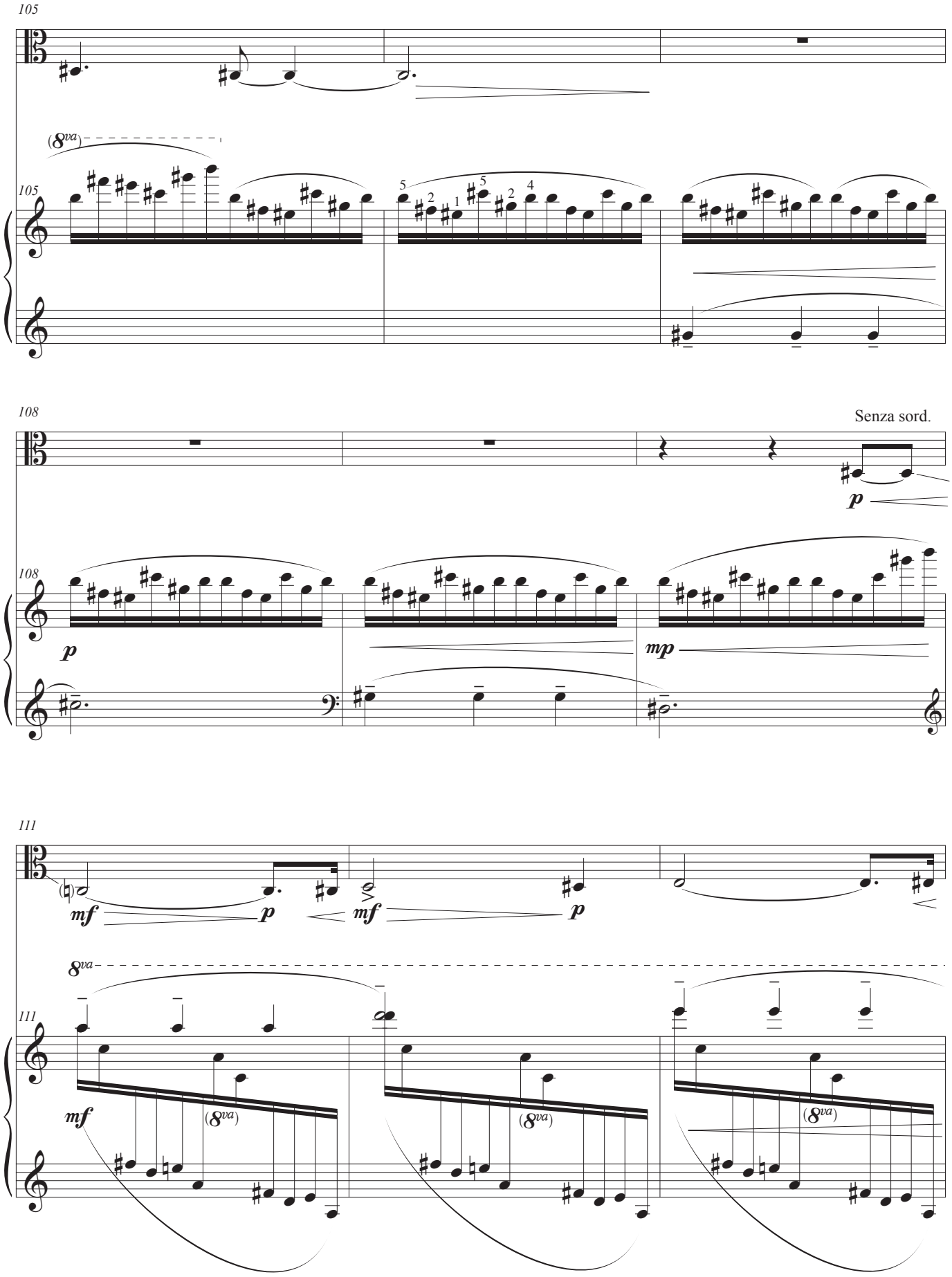

violent
42
mf
mf
42
mf
pp
p
mf
47
mf
3
47
p
3
mf
8va
p
52
f
f
52
mf

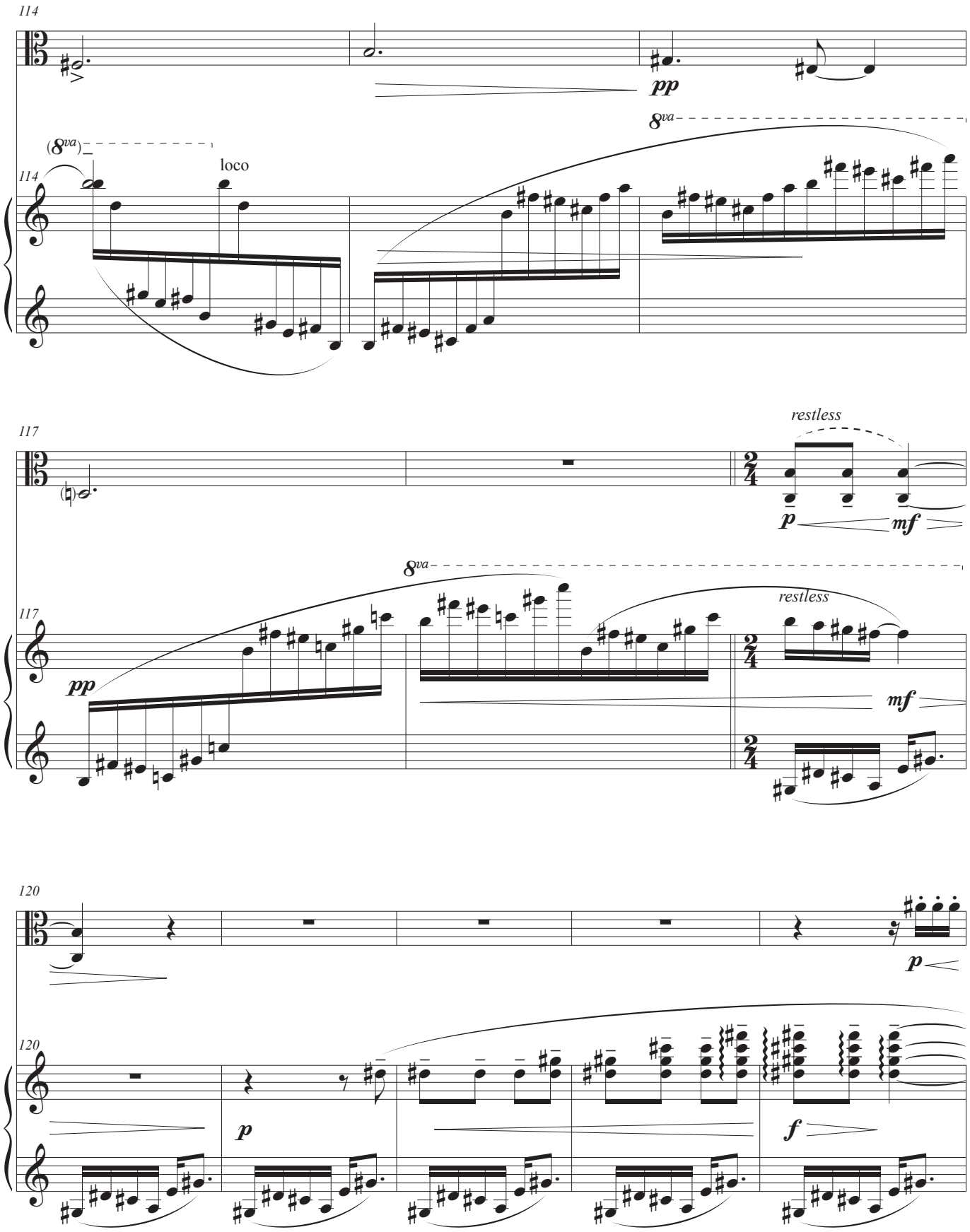

56
heroic
sweeping
56
sub. f
58
58
60
60

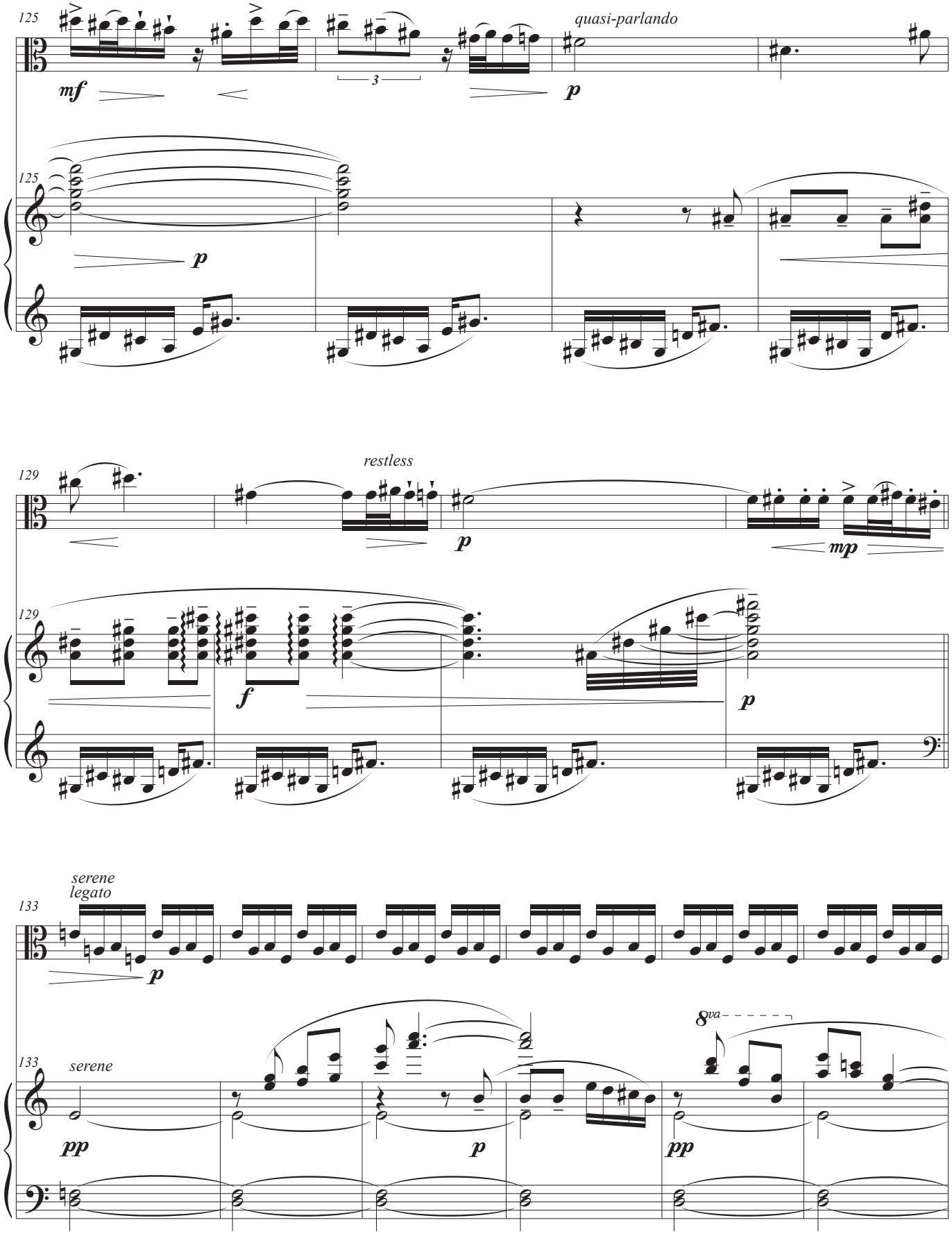

62
ff
8va
62
ff
65
mysterious
mf
8va
mysterious
65
8va
8va
68
(8va)
8va
serene
68
mf
pp
p
8va

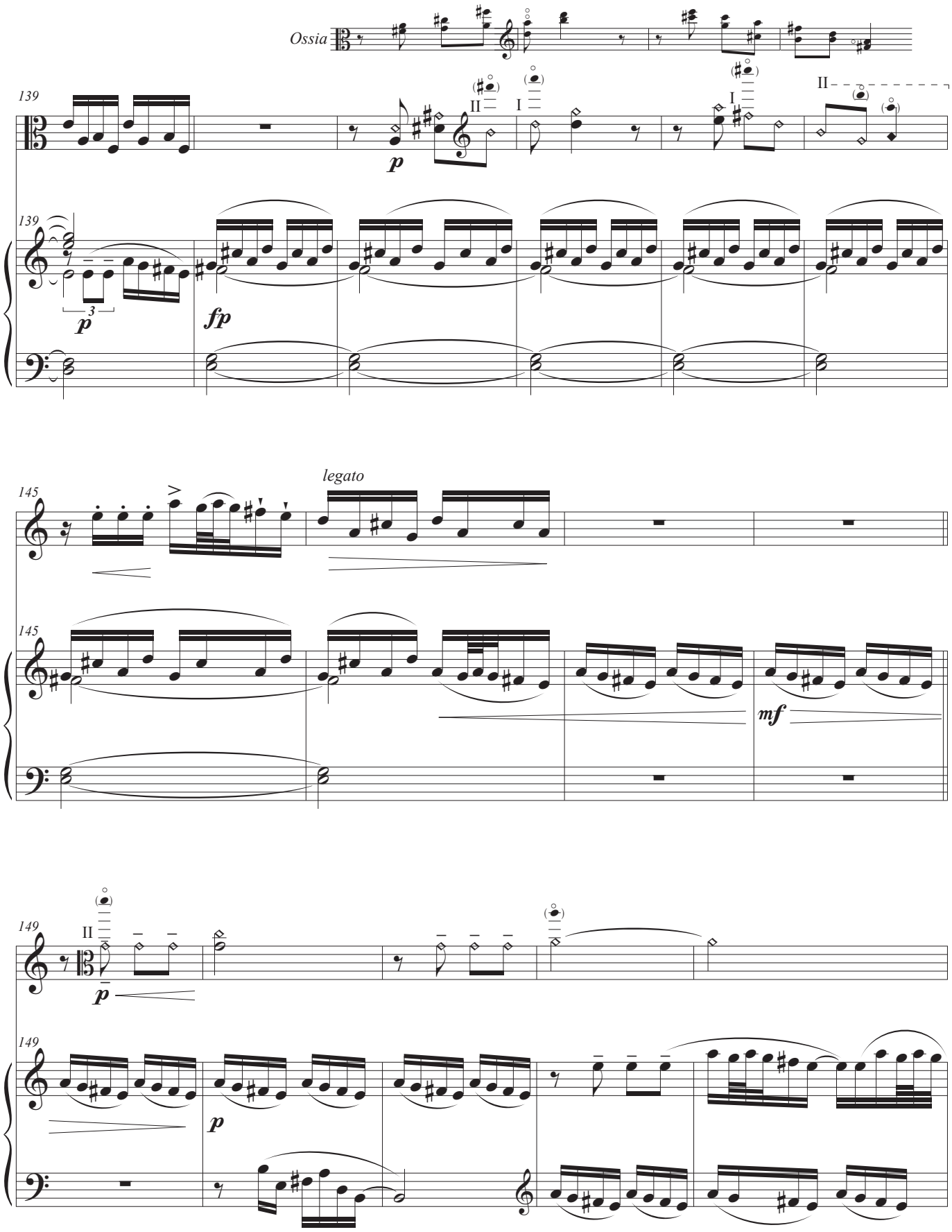

quasi-parlando
Con sord.
Molto vib.
74
p
mf
8va
74
p
mp
p
Ped.
80
Senza vib.
f
p
mp
pp
8va
80
p
pp
poco a poco muta a
86
Molto vib.
pp
p
pp
mp
pp
8va
86
pp
p
pp
p

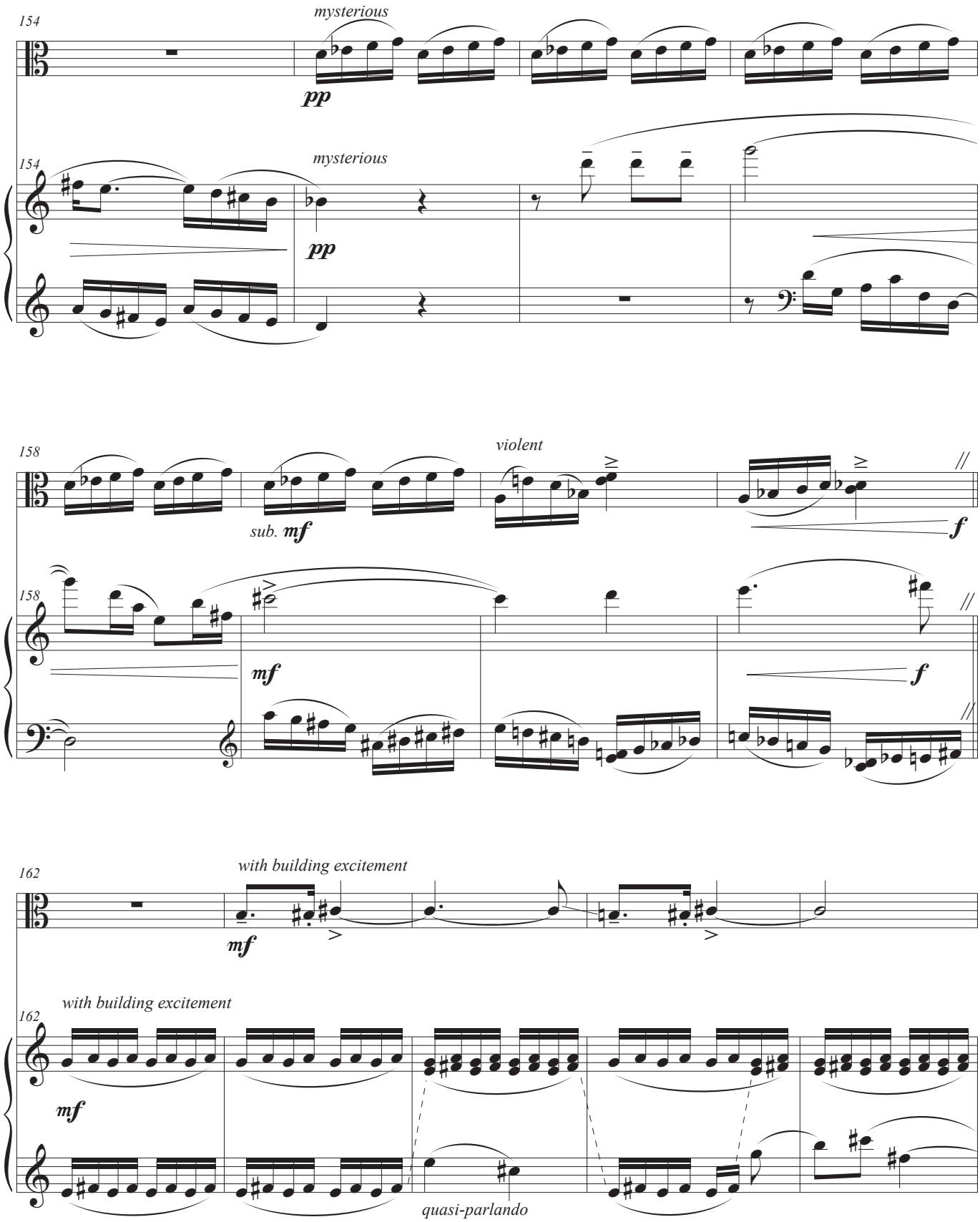

92
Senza Vib.
Vib. normale
mf
(8va)
92
97
rit.
8va
97
102
a tempo
pp
(8va)
102
fluid
pp
8va

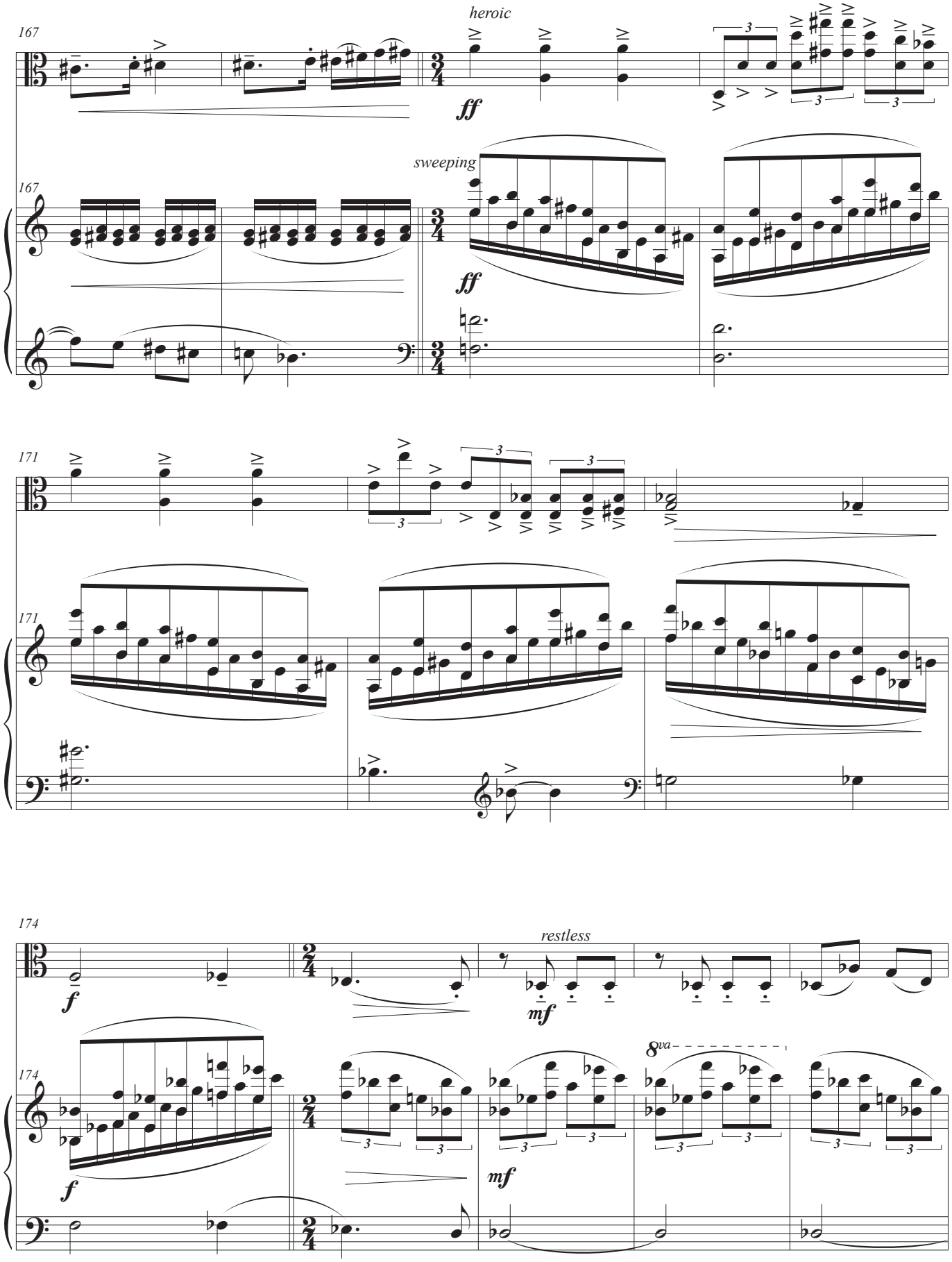

105
(8va)
105
5
2
1
5
2
4
108
Senza sord.
p
108
p
mp
111
mf
p
mf
p
8va
111
mf
(8va)
(8va)
(8va)

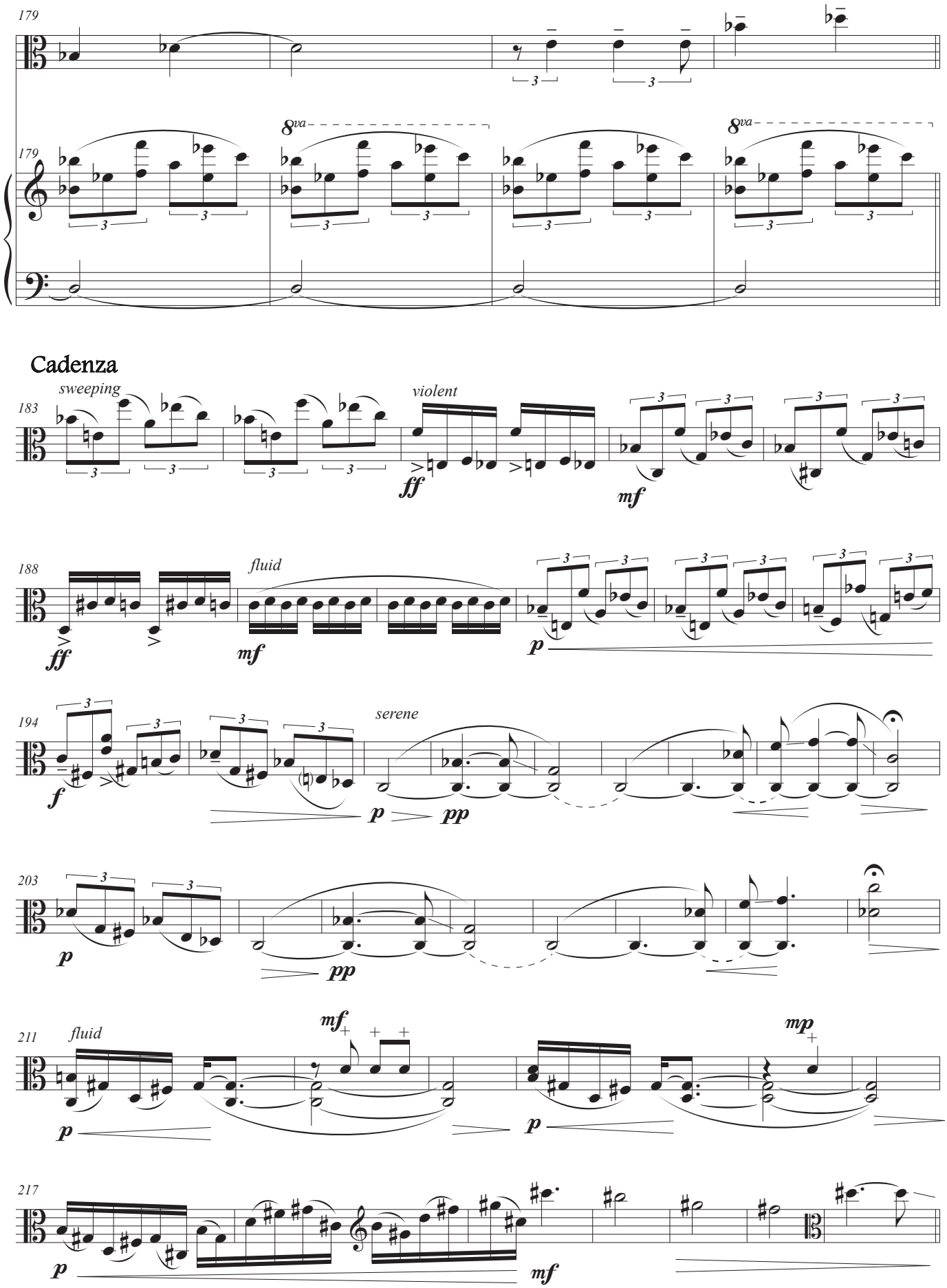

114
pp
8va
(8va)
loco
114
117
restless
p
mf
8va
117
pp
restless
mf
120
p
120
p
f


125
quasi-parlando
mf
3
p
125
p
129
restless
p
mp
129
f
p
serene
legato
133
p
133
serene
8va
pp
p
pp

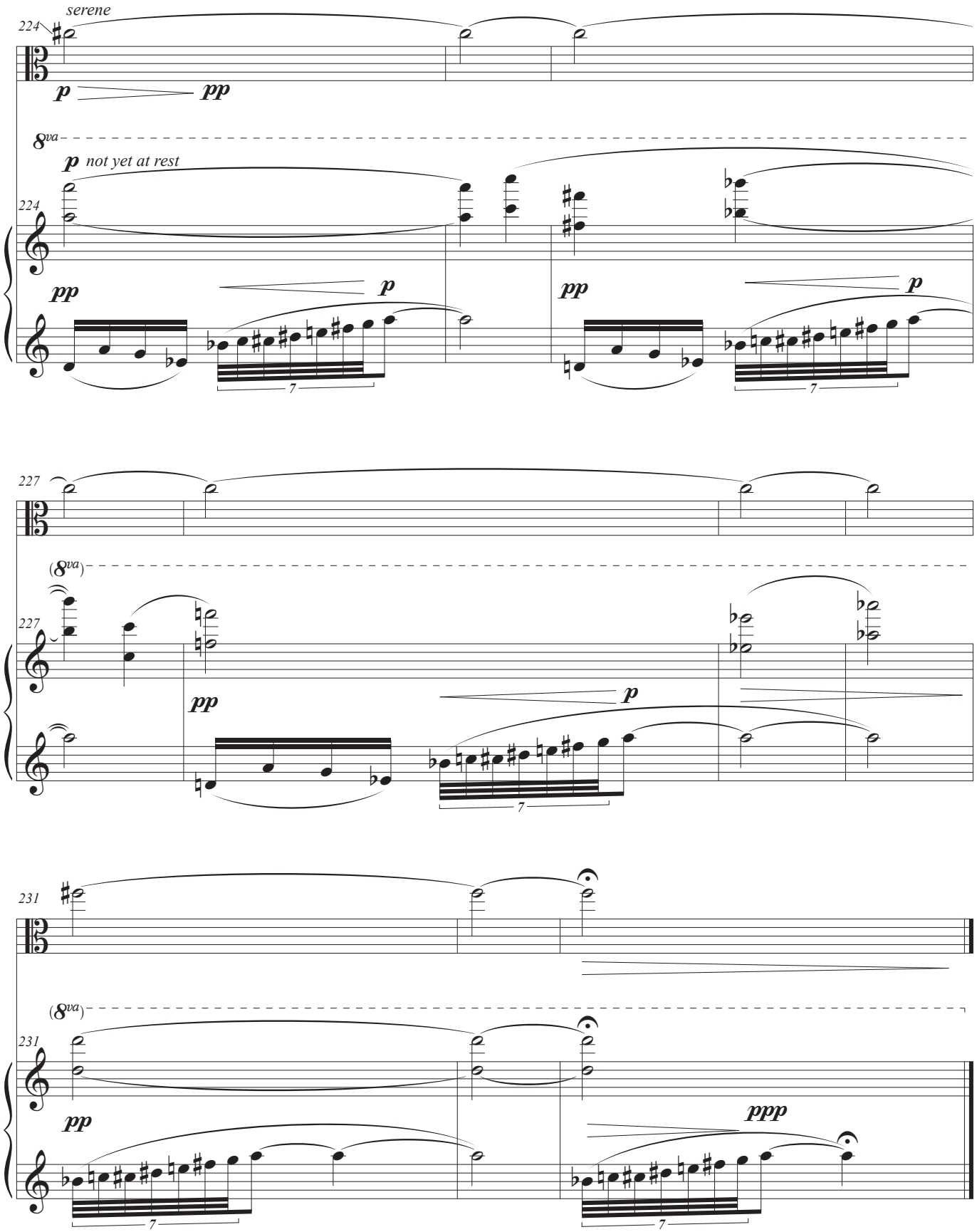

Ossia
139
p
II
I
fp
145
legato
mf
149


154
mysterious
pp
154
mysterious
pp
158
violent
sub. mf
f
158
mf
f
162
with building excitement
mf
with building excitement
162
mf
quasi-parlando

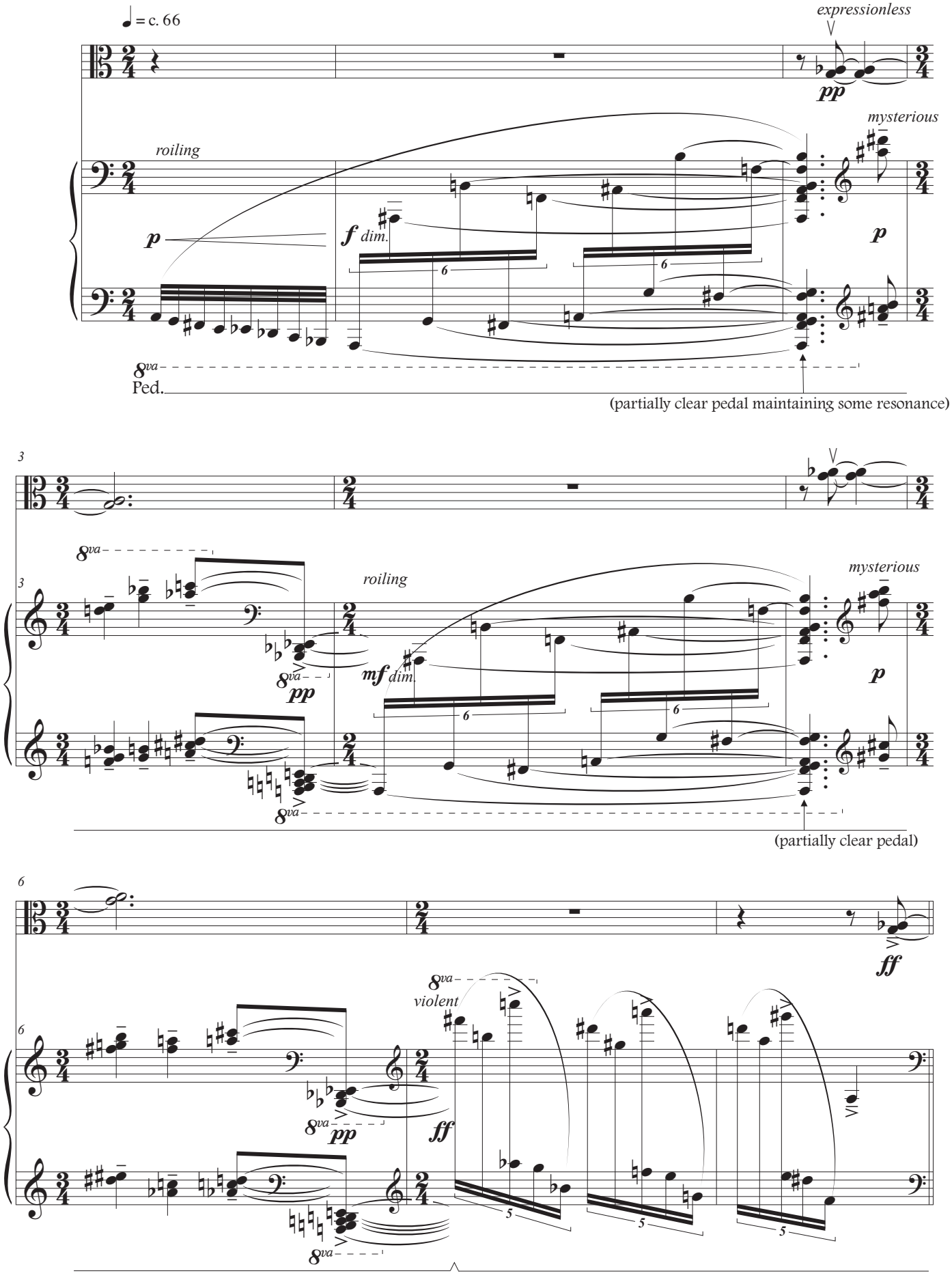

167
heroic
ff
sweeping
167
ff
171
171
174
f
restless
mf
8va
174
f
mf

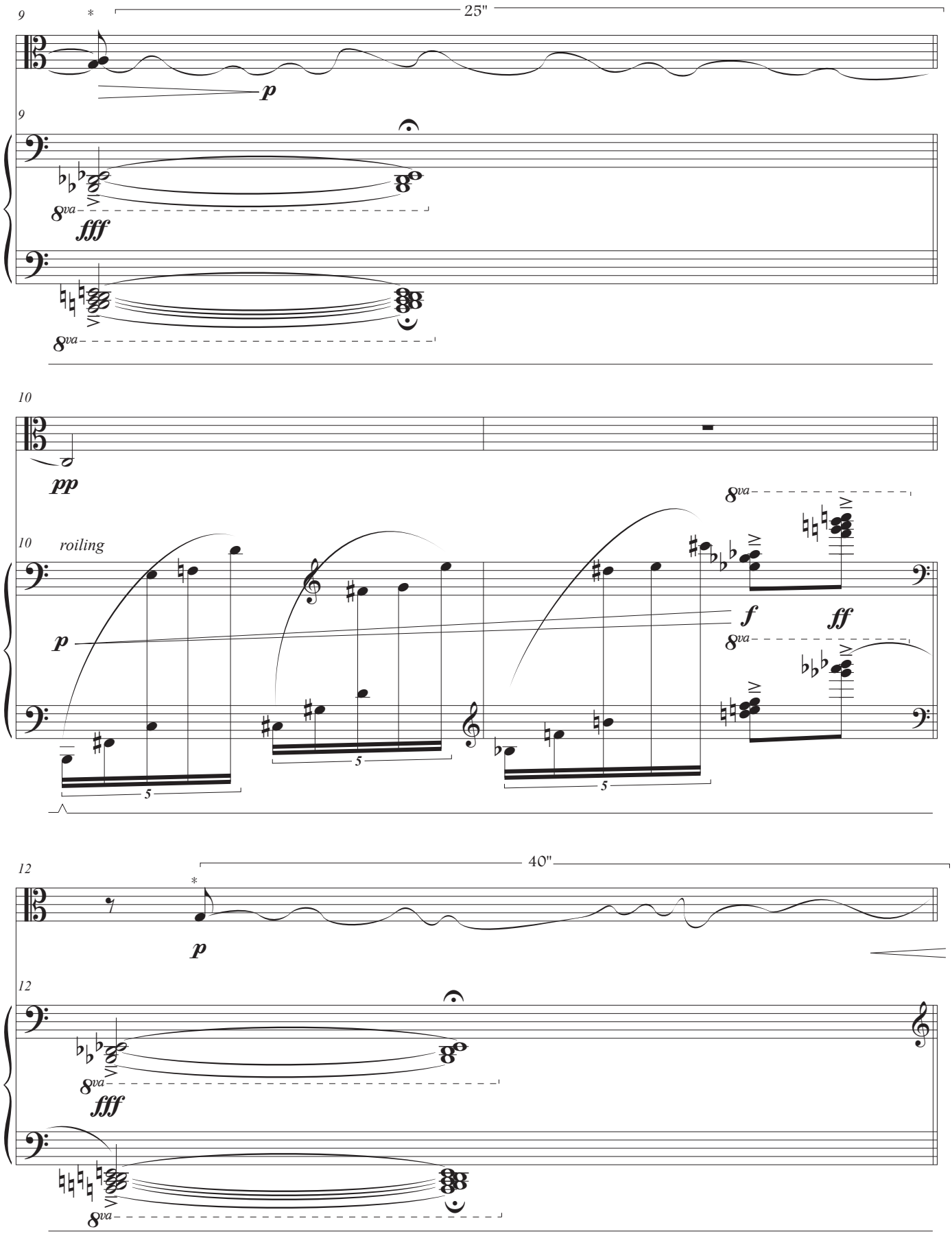

179
8va
179
8va
Cadenza
sweeping
183
violent
ff
mf
fluid
188
ff
mf
p
194
serene
f
p
pp
203
p
pp
211
fluid
mf
mp
p
p
217
p
mf

rit. poco a poco al fine

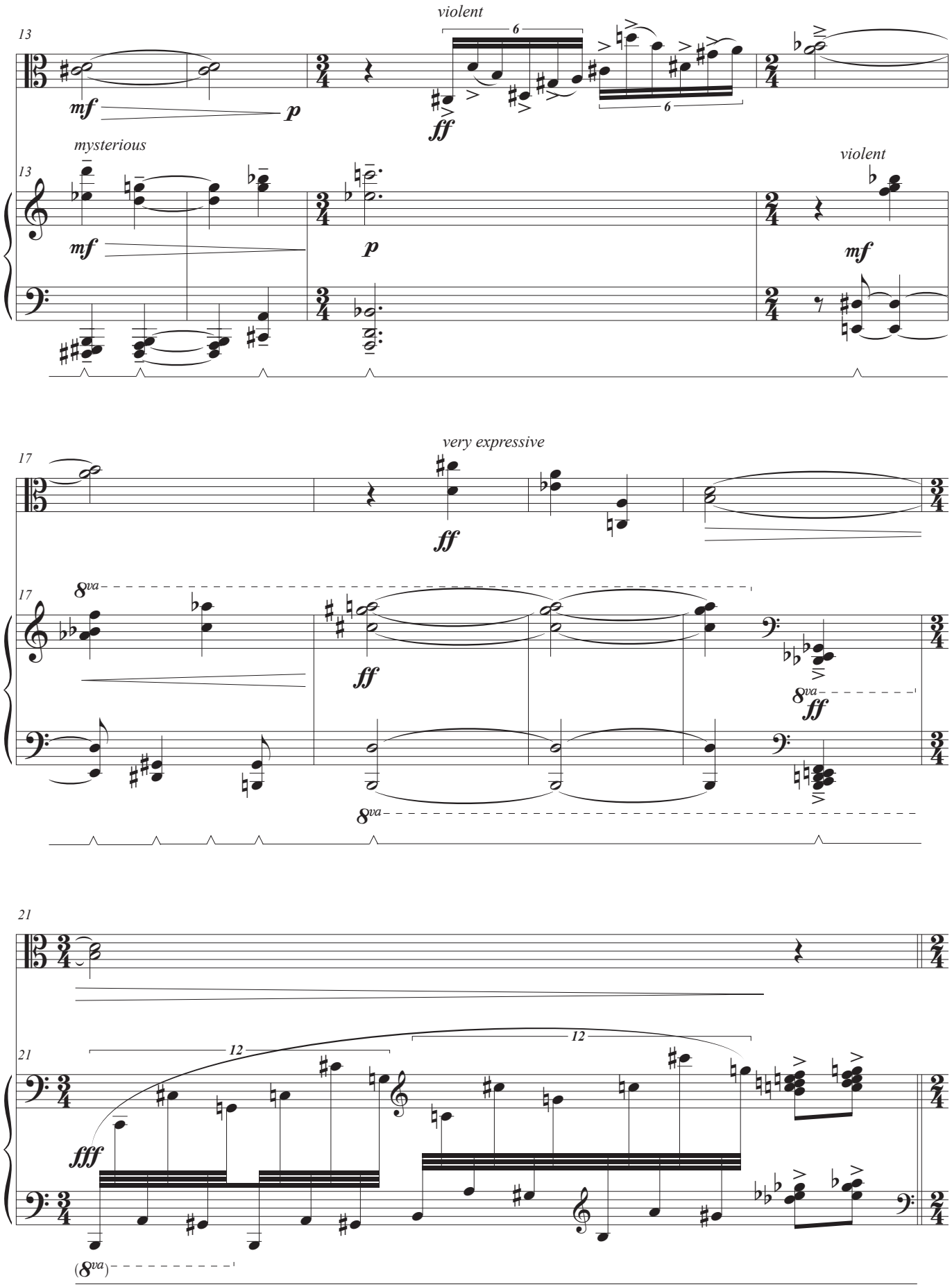


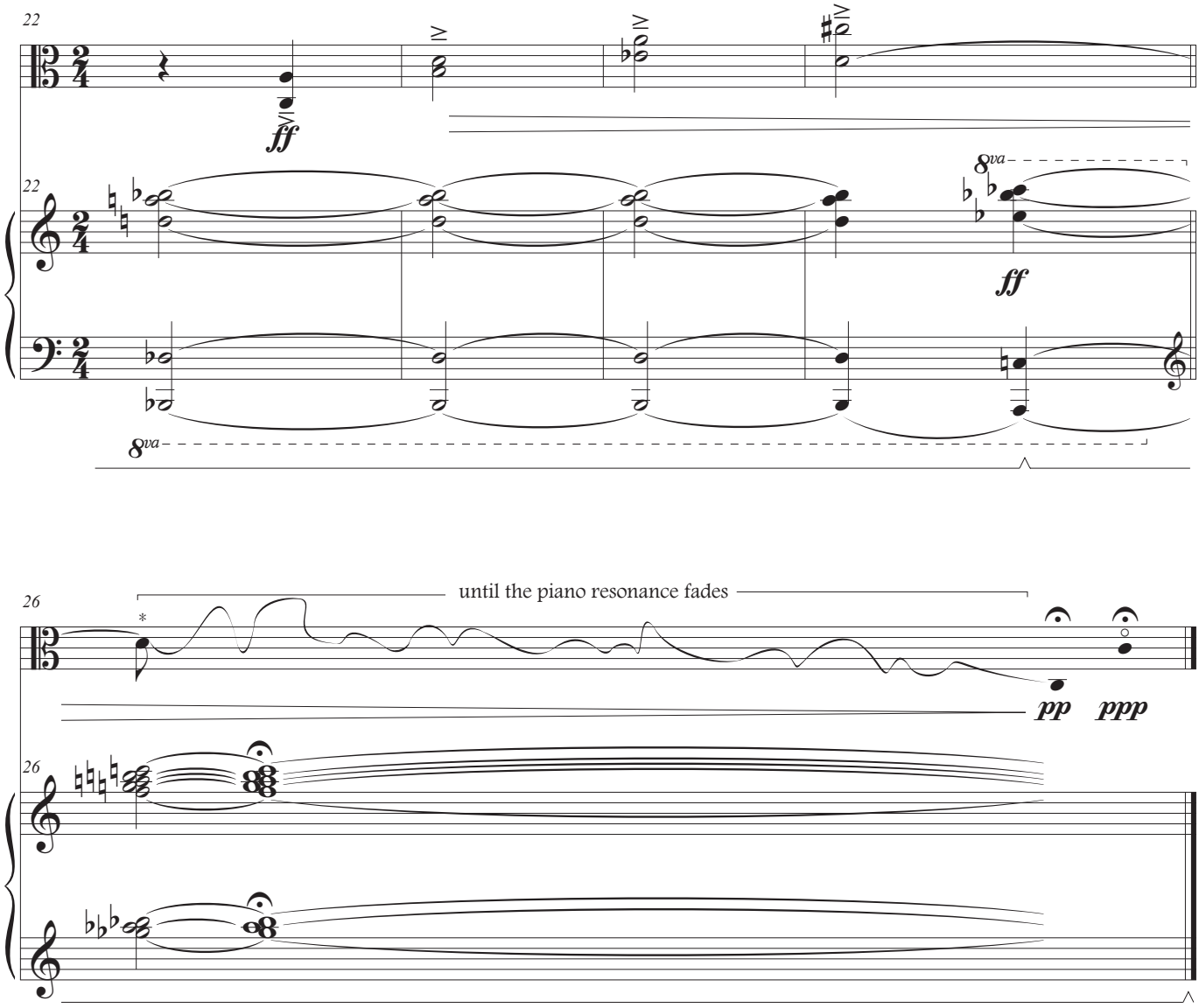
II.


♩ = c. 66
expressionless
pp
mysterious
roiling
p
f dim.
p
8va
Ped.
(partially clear pedal maintaining some resonance)
3
8va
pp
roiling
mysterious
mf dim.
p
(partially clear pedal)
6
ff
8va
violent
pp
ff
5
5
5



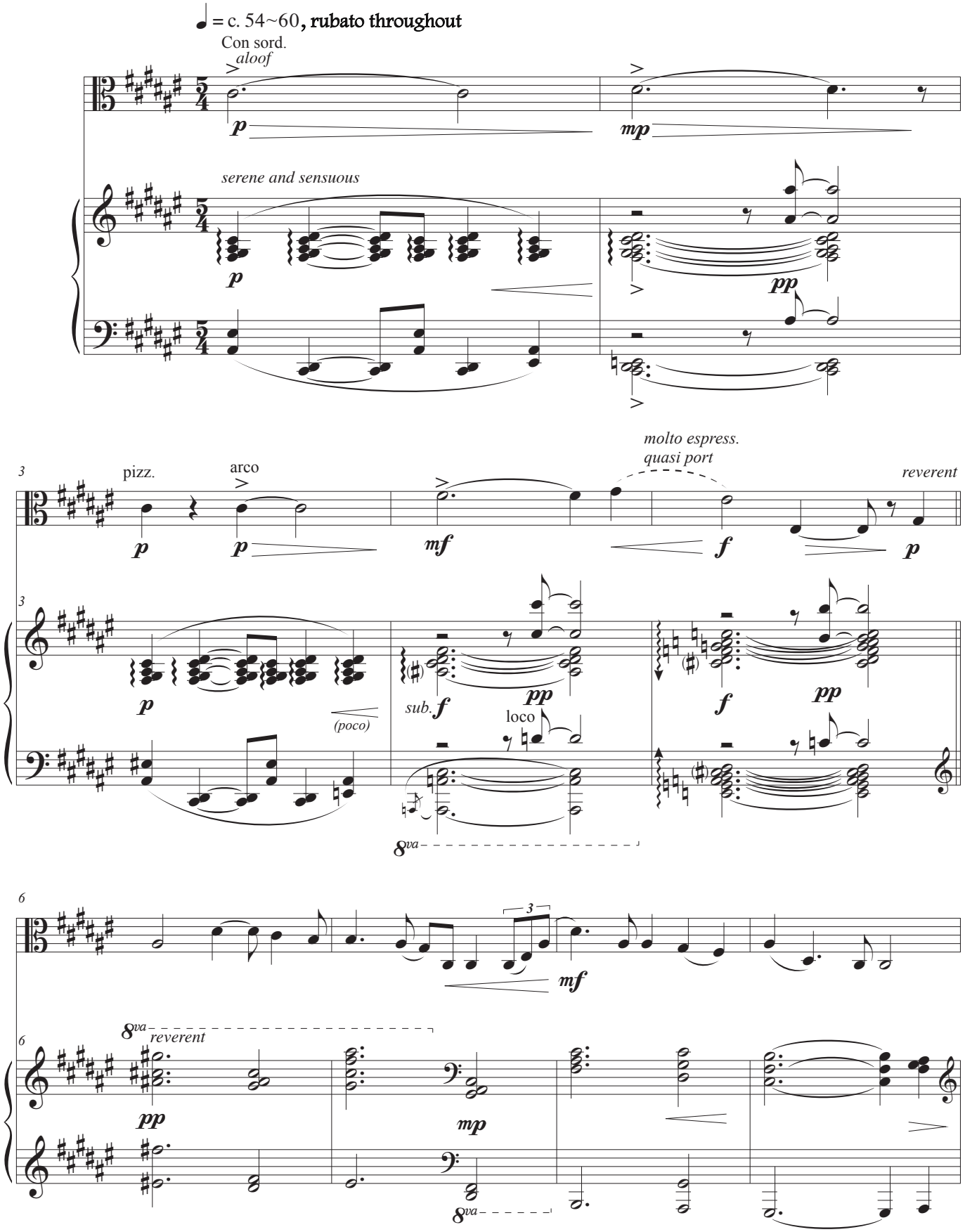
*improvise in glissandi, slowly drifting in the direction of the drawn line towards the pitch indicated in the next measure, dipping back in the other direction erratically, for the duration of time suggested above the measure. The contours of the lines drawn here are only a suggestion to the improvisation's contours. Occasionally hold a pitch and then fall from it, occassionally return to a pitch you had visited before and then continue in the move in the direction indicated. The effect should be that of moaning.

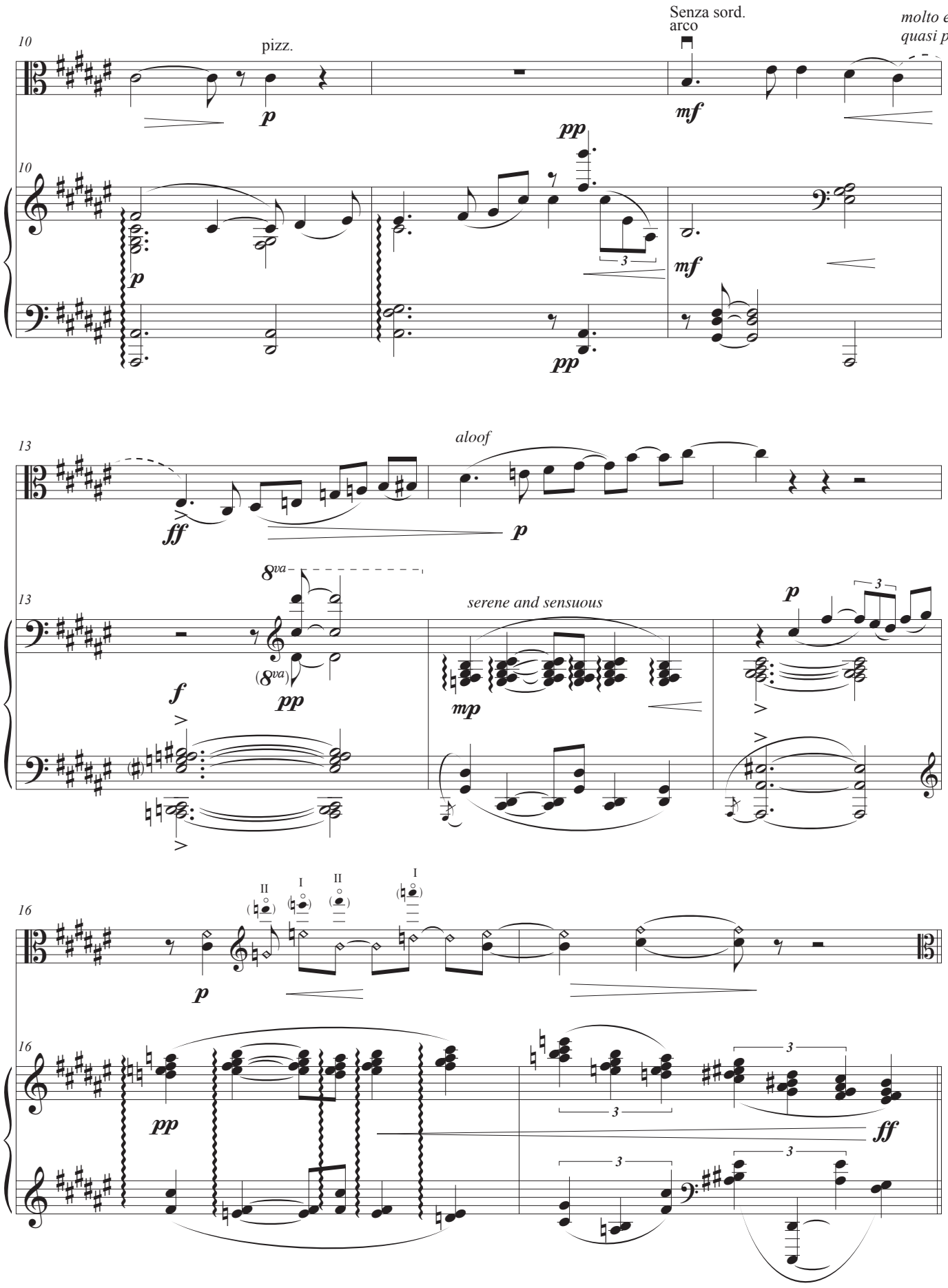

violent
13
mf
p
ff
6
6
mysterious
13
mf
p
violent
mf
very expressive
17
ff
17
8va
ff
8va
ff
8va
21
21
12
12
fff
(8va)

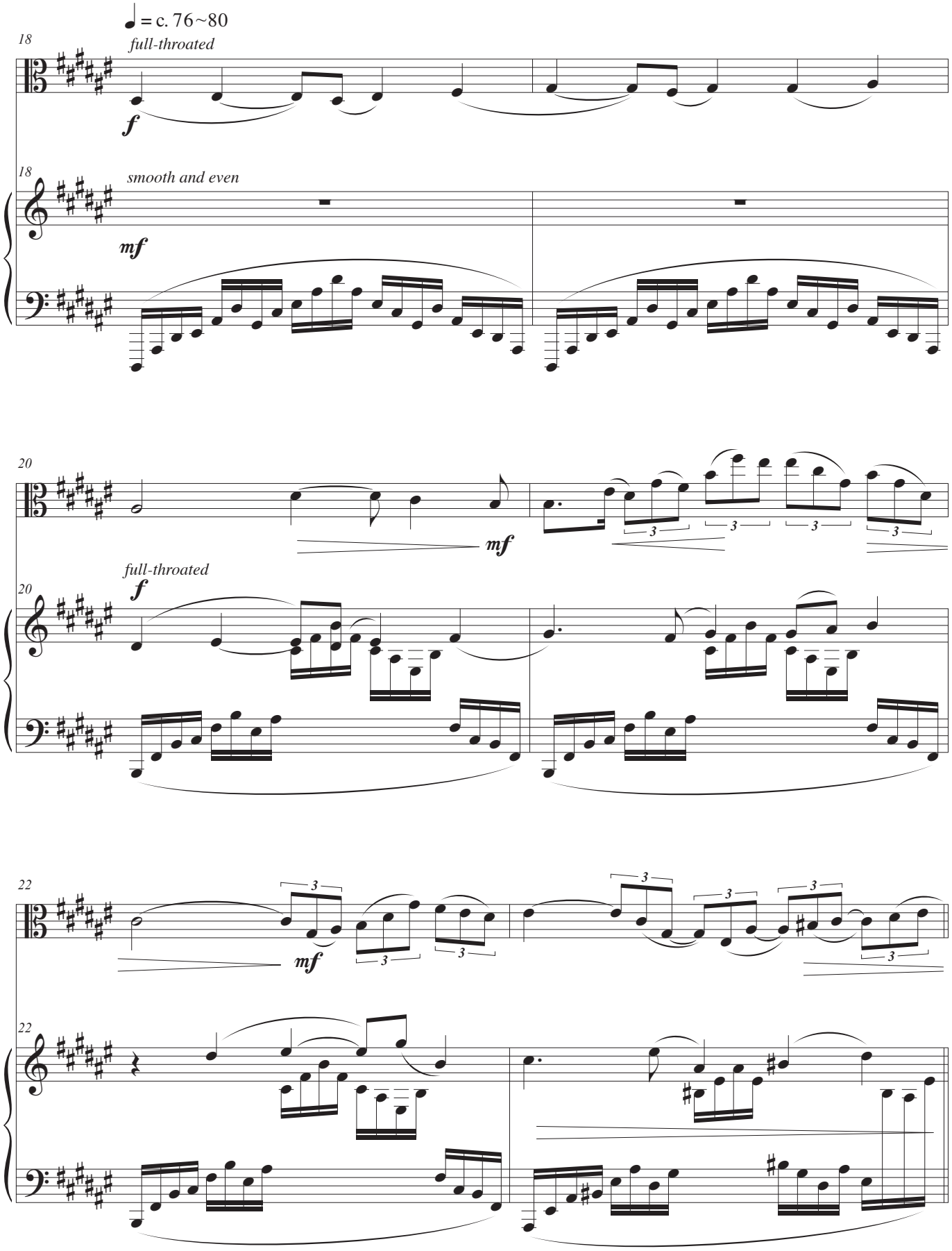

22
ff
8va
ff
8va

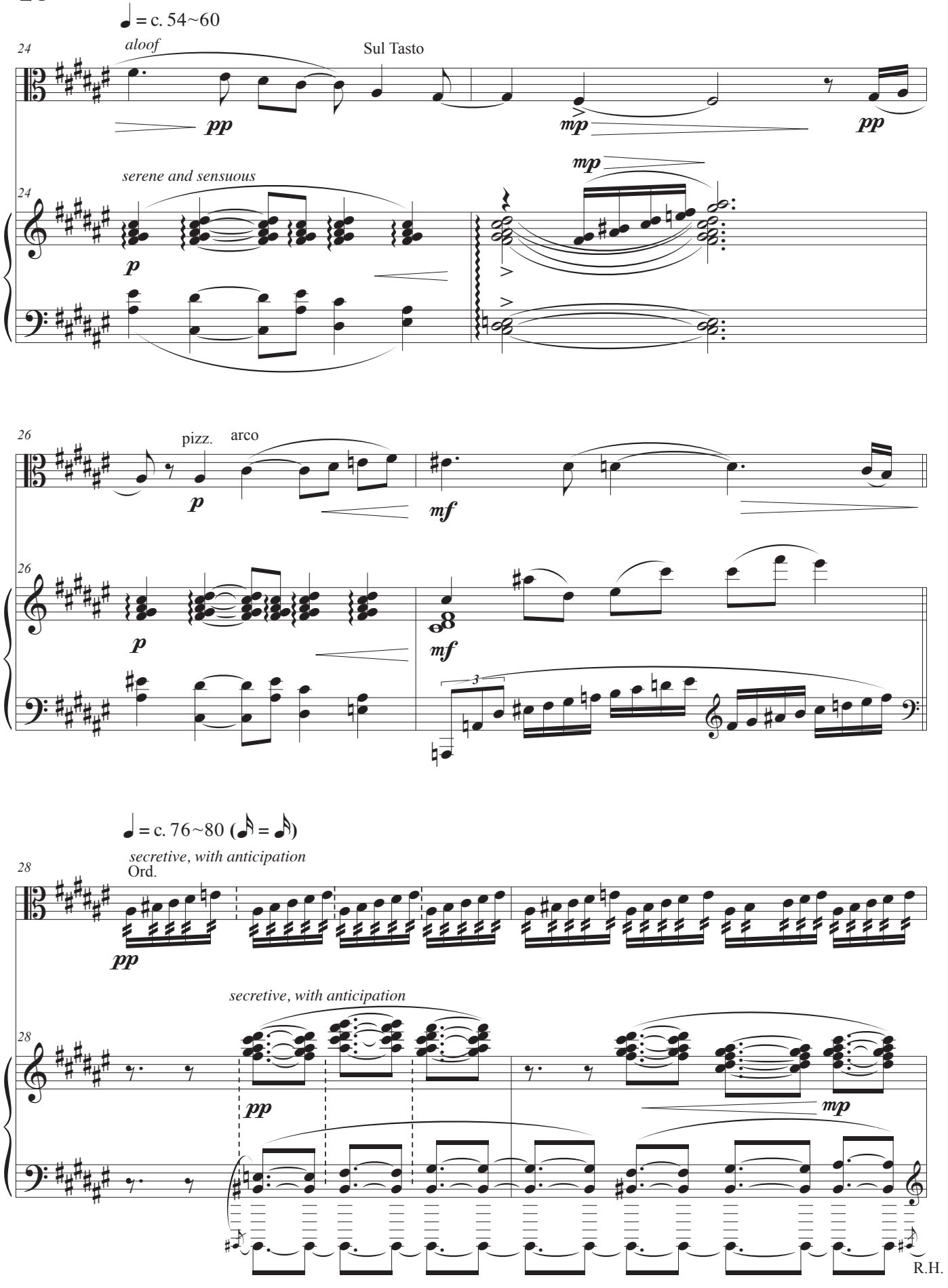
26
until the piano resonance fades
pp
ppp

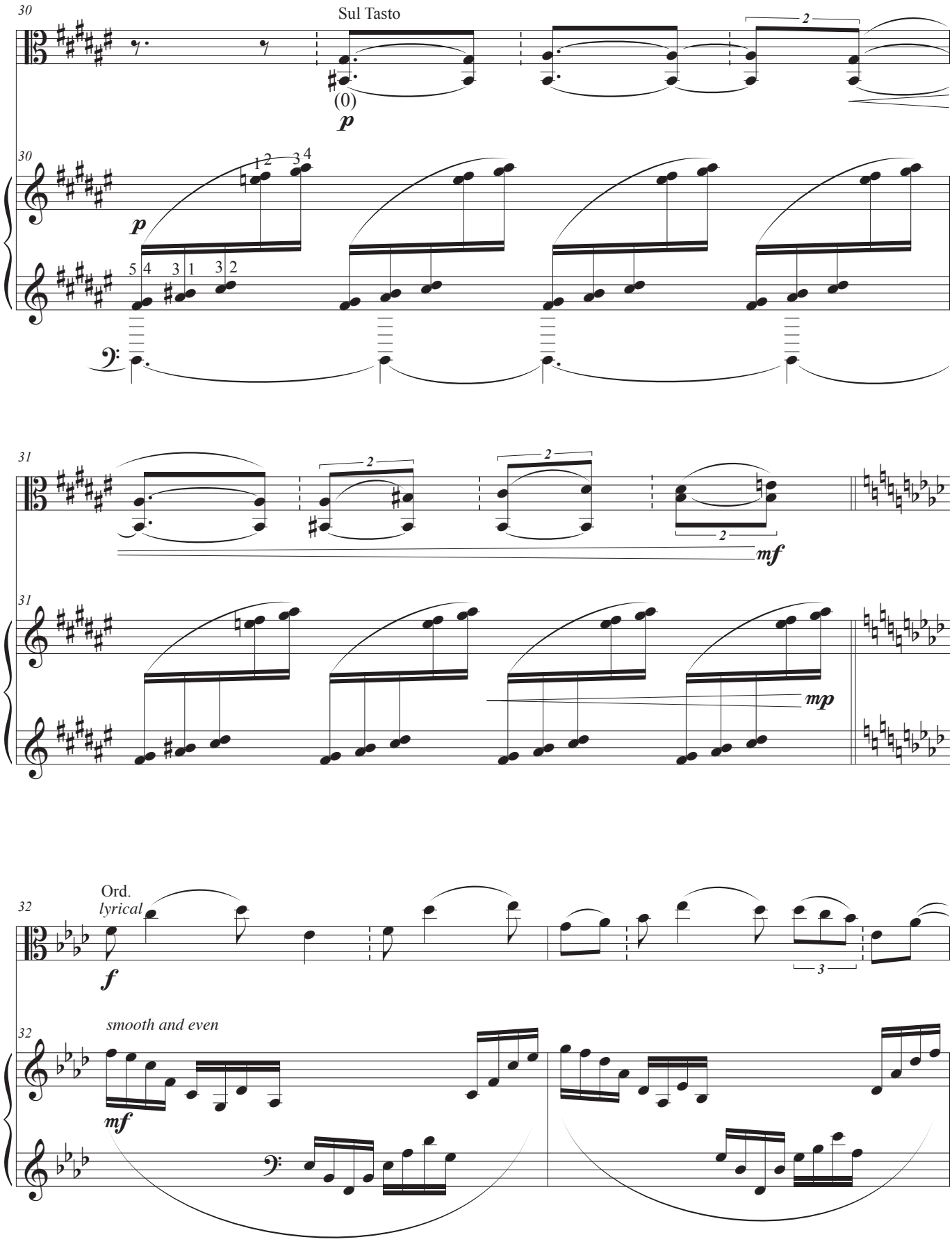
III.

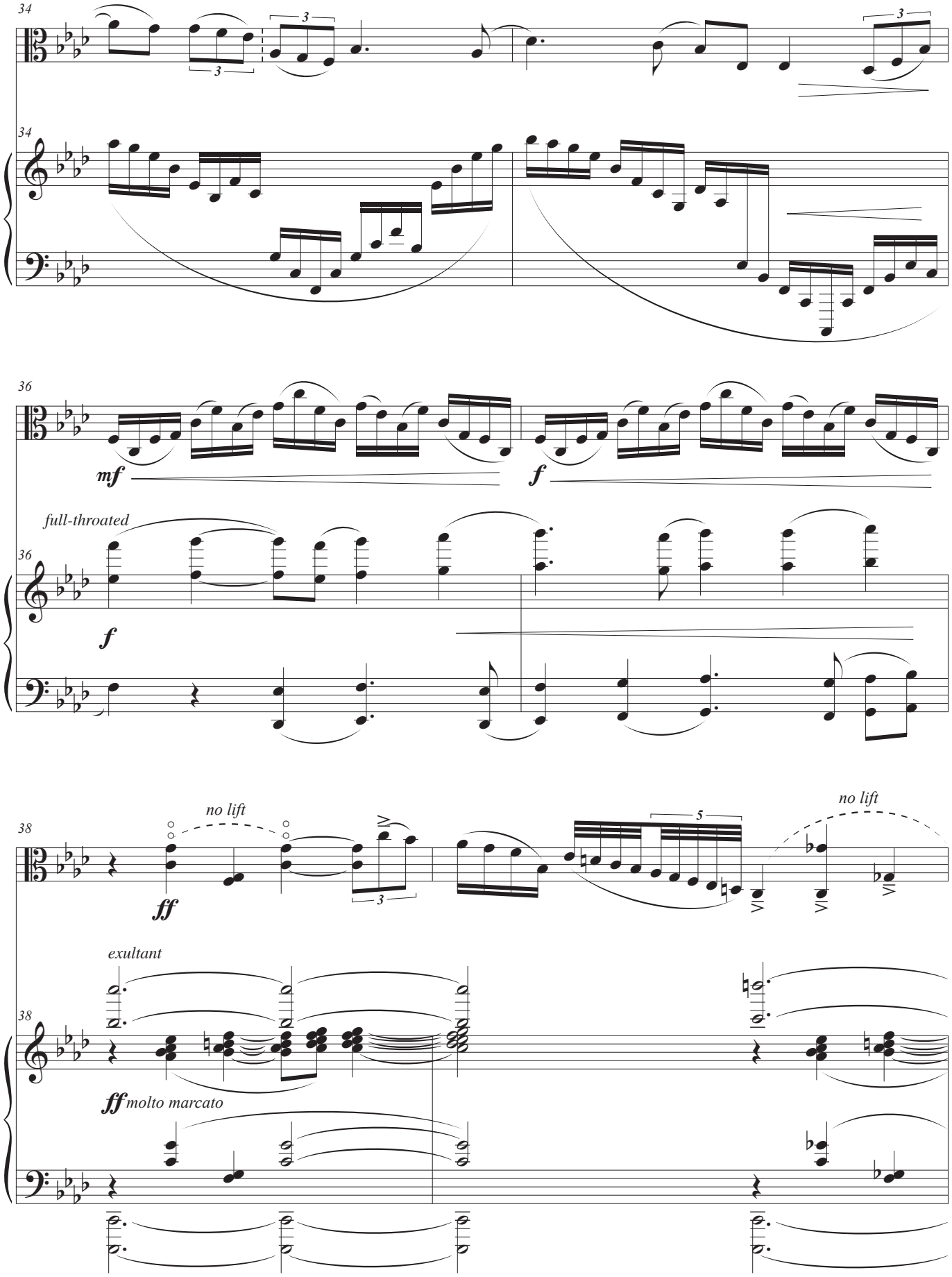

♩ = c. 54~60, rubato throughout
Con sord.
aloof
p
mp
serene and sensuous
p
pp
3
pizz.
arco
p
p
mf
molto espress.
quasi port
f
reverent
p
3
p
(poco)
sub. f
pp
loco
f
pp
8va
6
3
mf
6
8va
reverent
pp
mp
8va

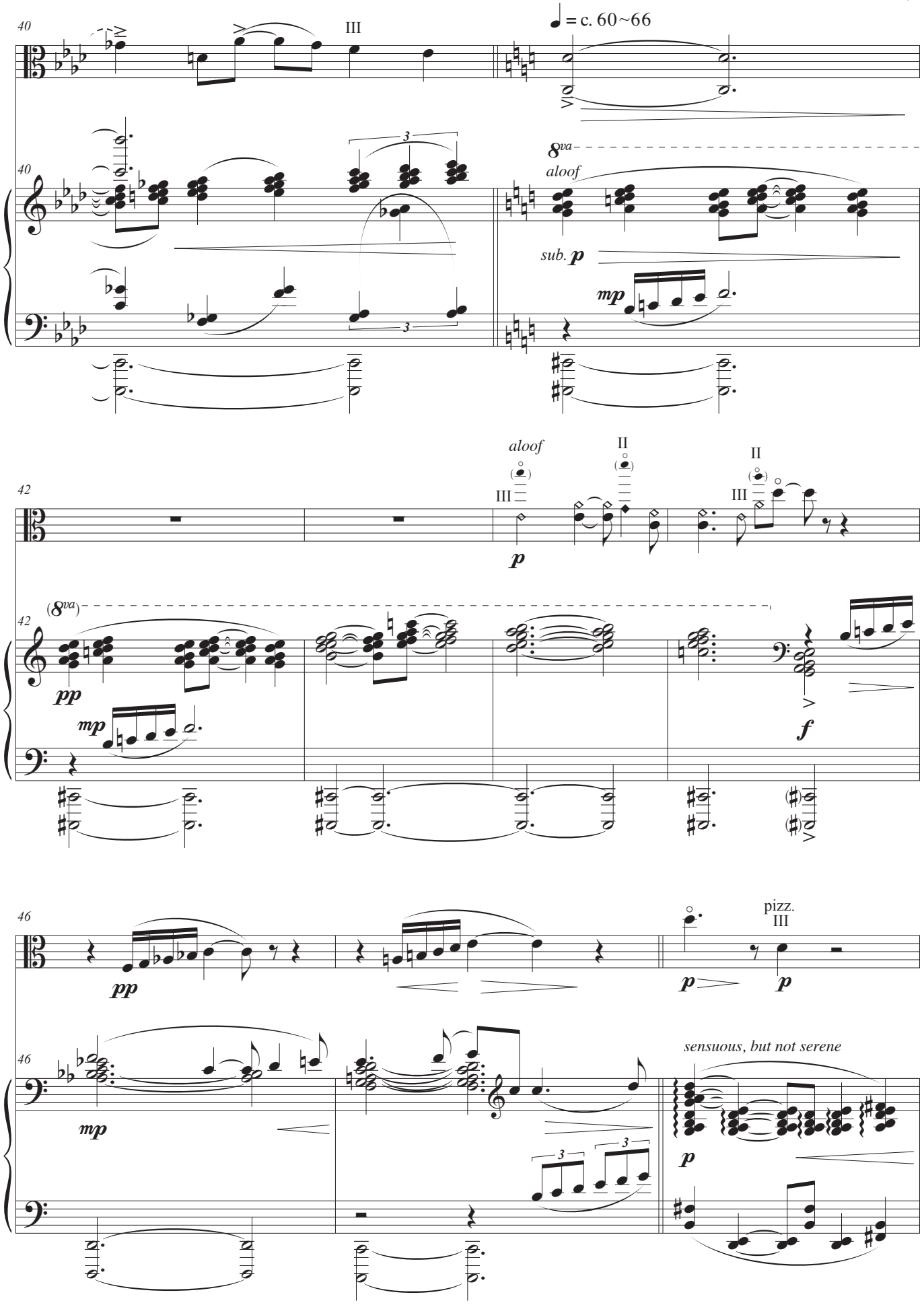

10
pizz.
p
Senza sord.
arco
mf
molto espress.
quasi port
pp
p
mf
pp
13
ff
aloof
p
8va
(8va)
f
pp
serene and sensuous
mp
p
16
II
I
II
I
p
pp
ff

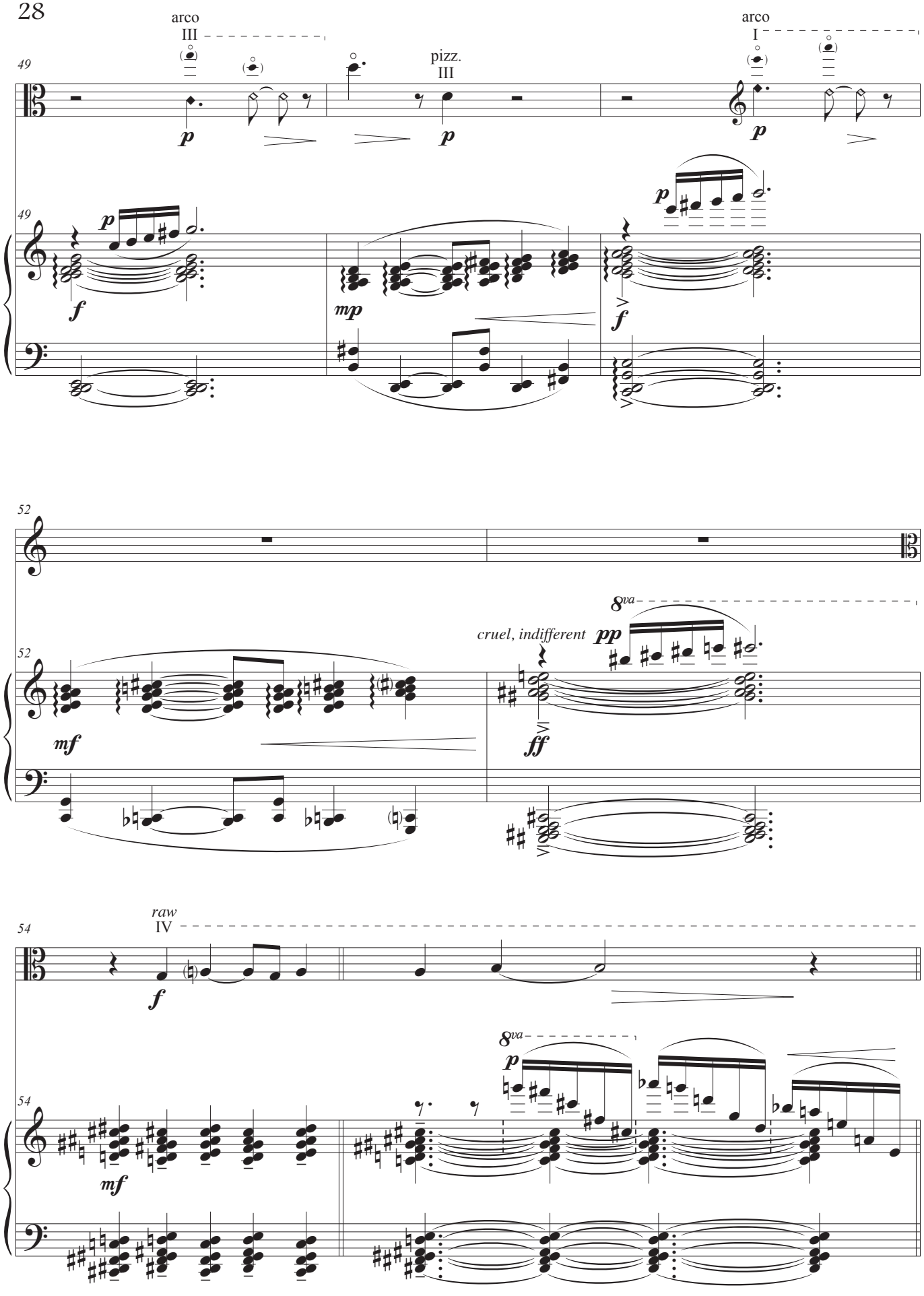

♩ = c. 76~80
18
full-throated
f
18
smooth and even
mf
20
mf
full-throated
f
20
22
mf
22

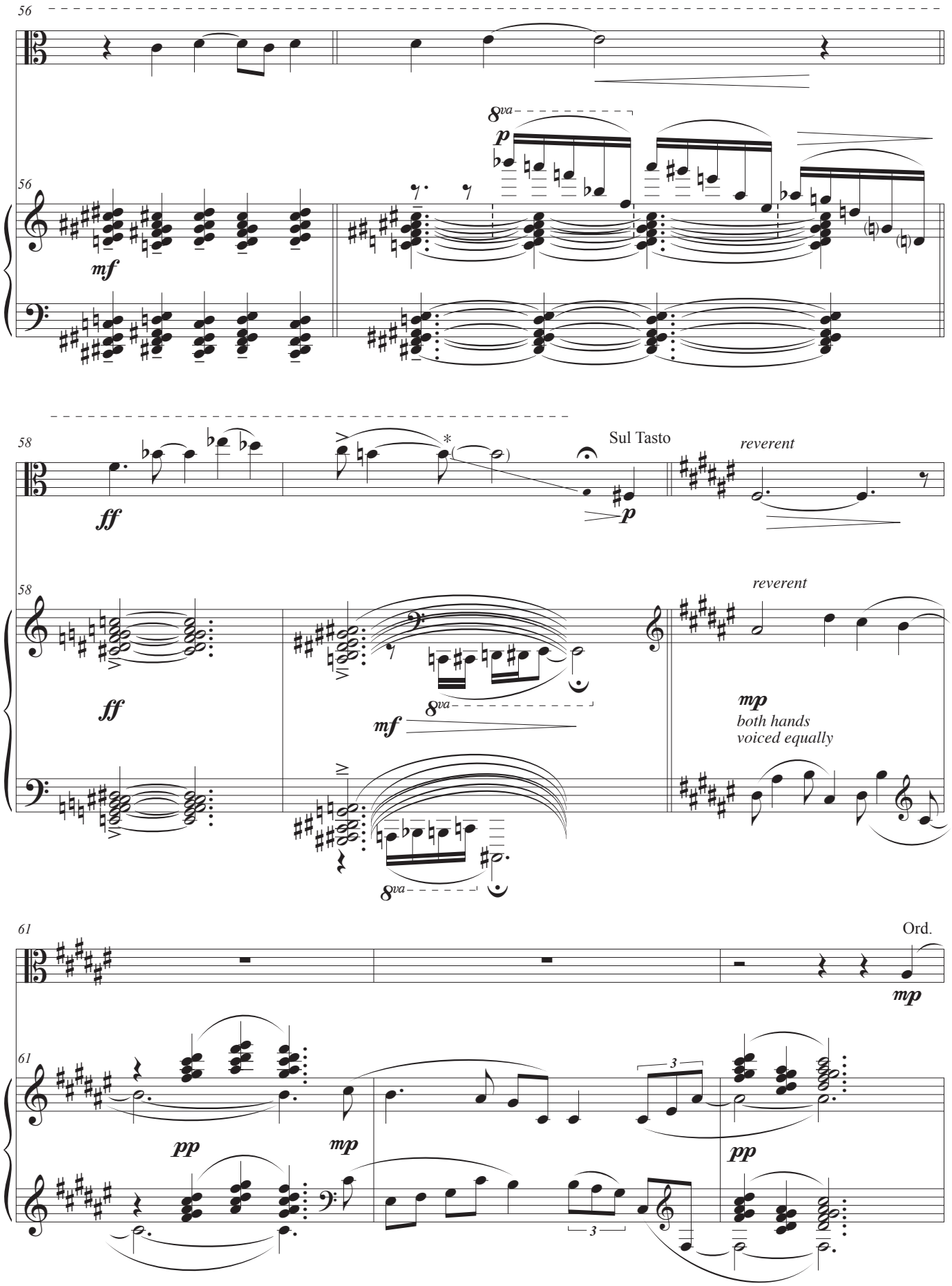

♩ = c. 54~60
24
aloof
Sul Tasto
pp
mp
pp
serene and sensuous
mp
p
26
pizz.
arco
p
mf
mf
3
♩ = c. 76~80 (♪ = ♪)
28
secretive, with anticipation
Ord.
pp
secretive, with anticipation
pp
mp
R.H.


30
Sul Tasto
(0)
p
2
30
p
1 2 3 4
5 4 3 1 3 2
31
2
2
2
mf
31
mp
32
Ord.
lyrical
f
3
32
smooth and even
mf

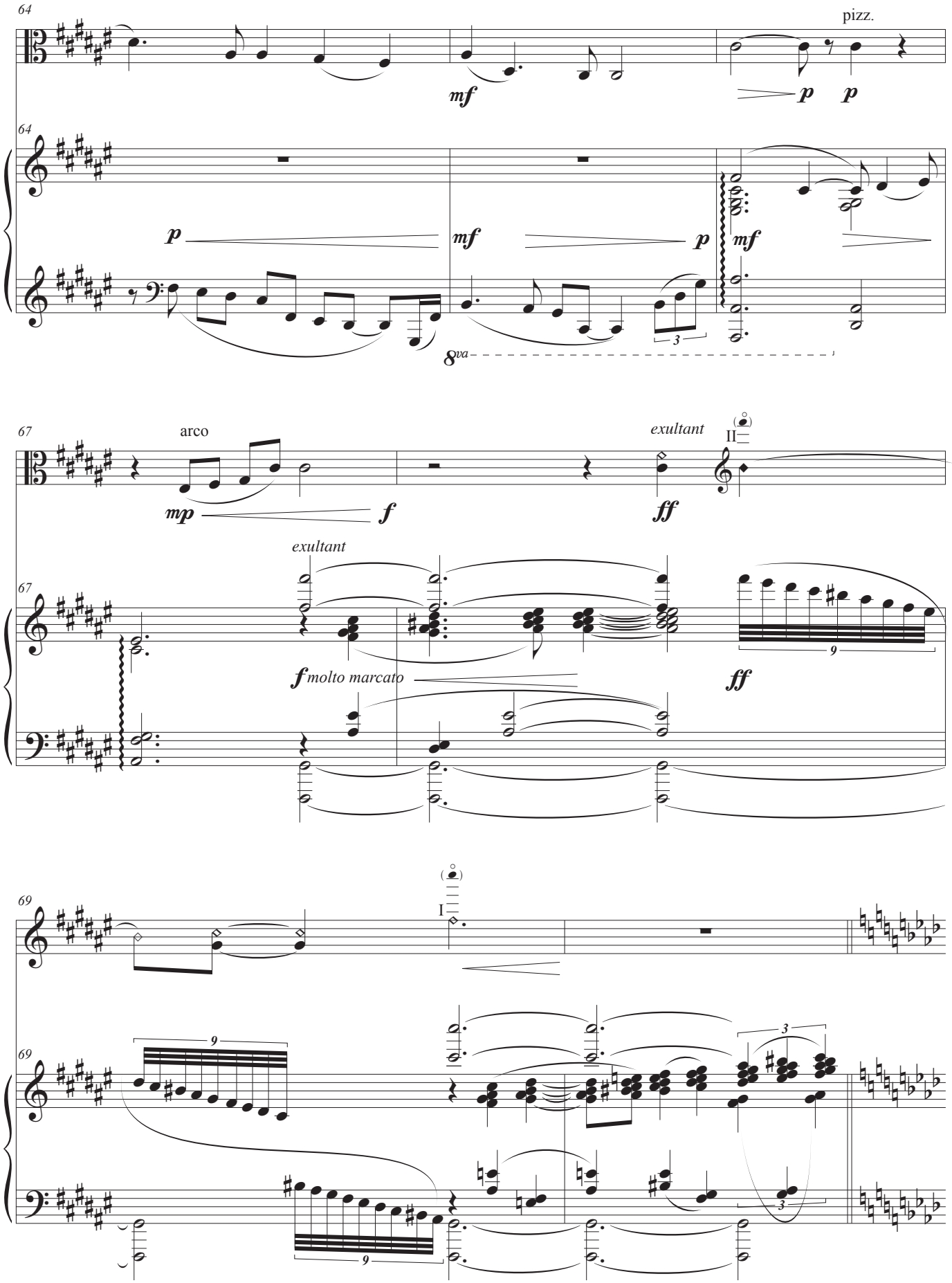

34
3
3
34
36
mf
f
full-throated
36
f
38
no lift
ff
3
5
no lift
VI
VI
VI
exultant
38
ff molto marcato

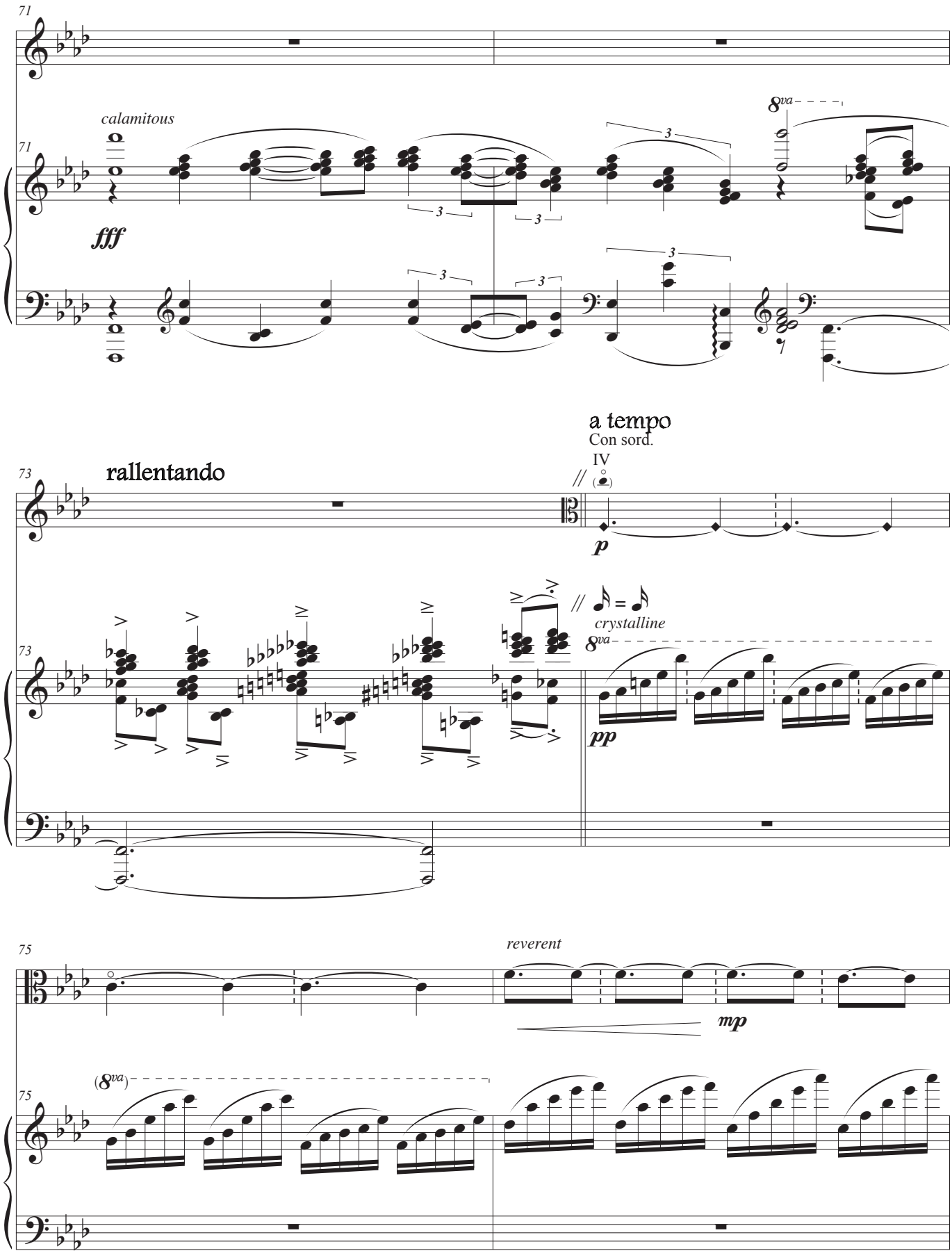

40
III
♩ = c. 60~66
8va
aloof
sub. p
mp
42
aloof
III
II
p
(8va)
pp
mp
f
46
pp
p
pizz.
III
mp
sensuous, but not serene

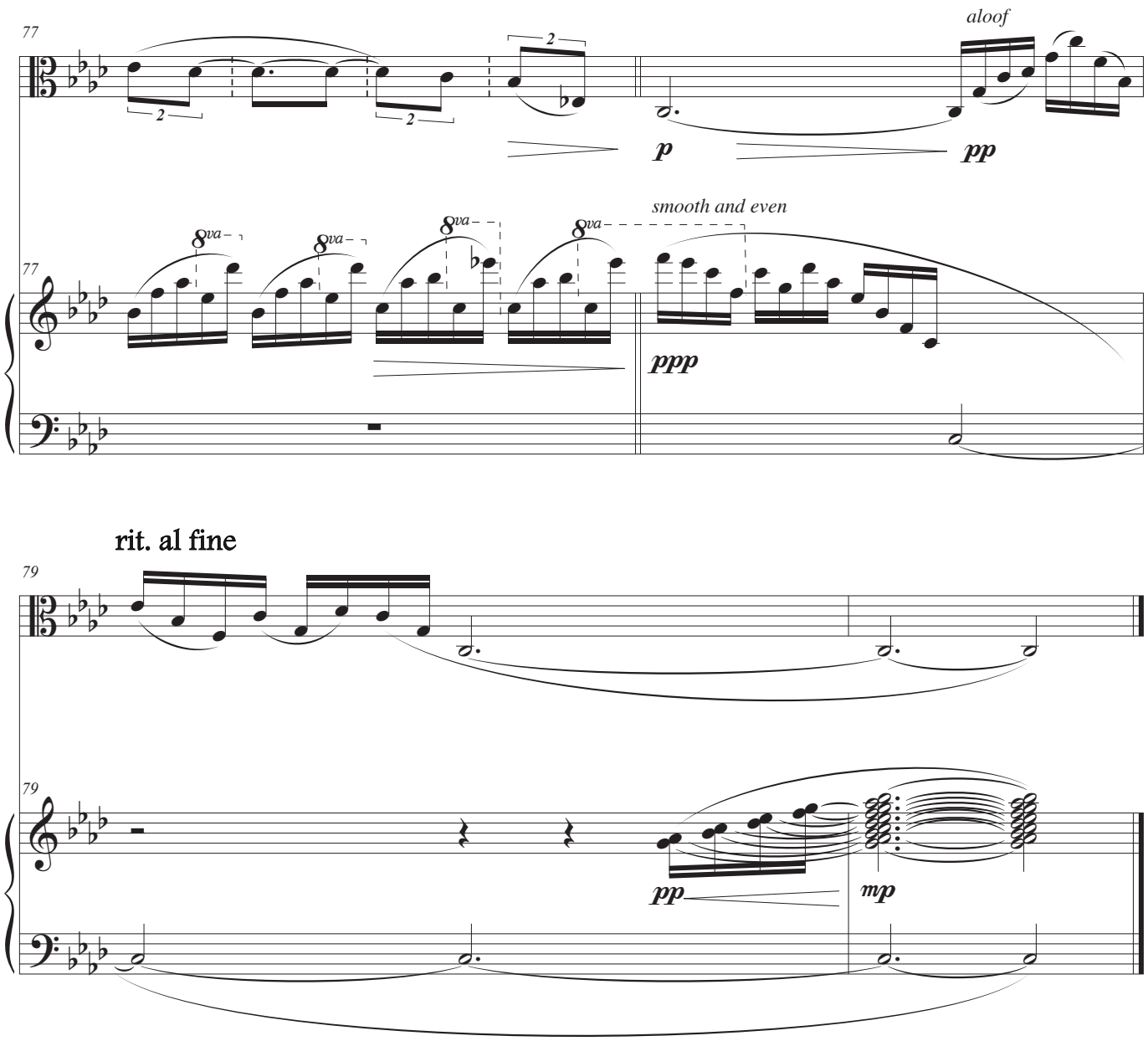

arco
III
pizz.
III
arco
I
49
p
f
mp
52
mf
cruel, indifferent
8va
pp
ff
raw
IV
54



*Gliss. full duration of tie, starting on the eighth-note.

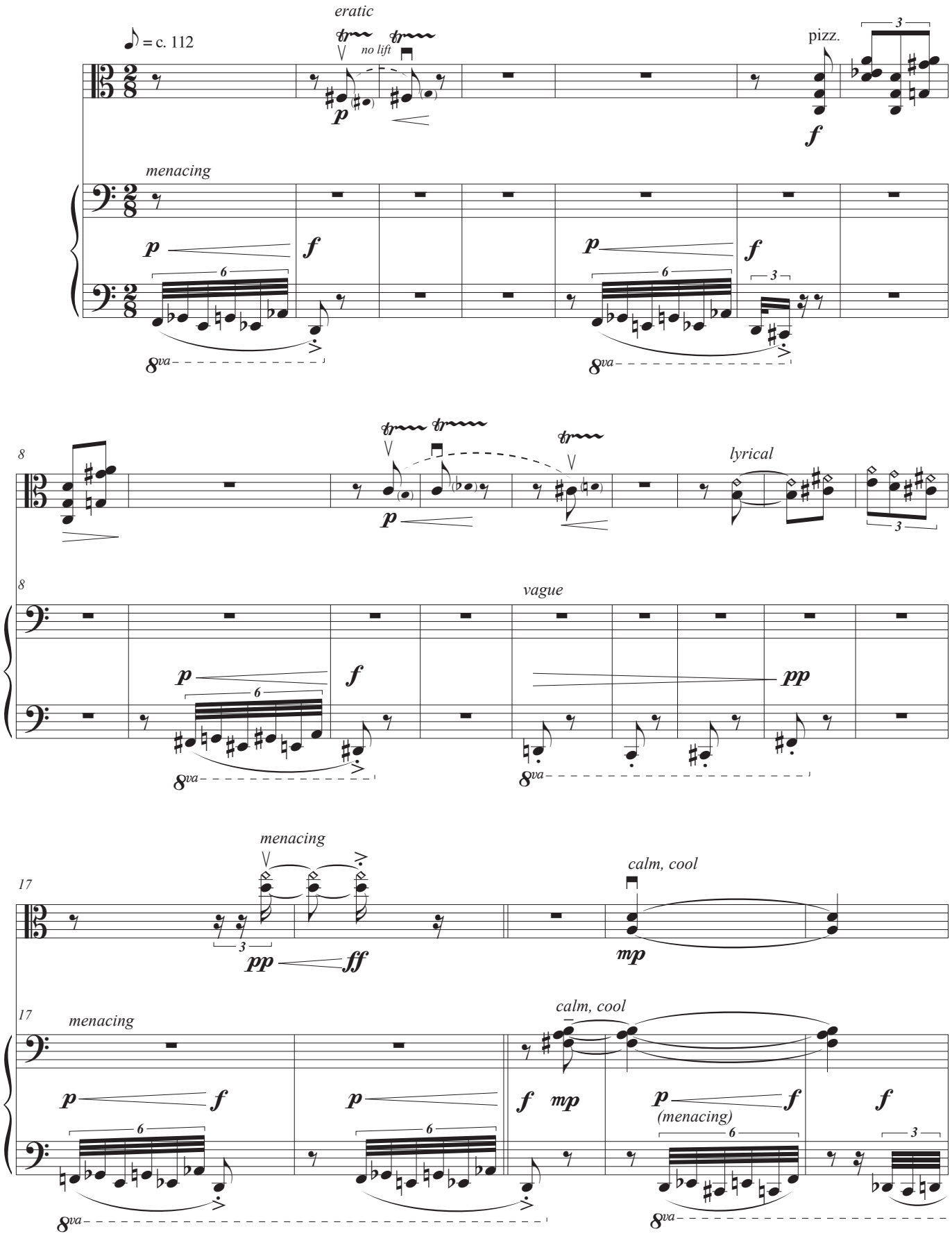

64
pizz.
mf
p
p
64
p
mf
p
mf
3
8va
67
arco
exultant
II
mp
f
ff
exultant
67
f molto marcato
ff
9
69
I
69
9
3
3
9


71
calamitous
fff
8va
73
rallentando
a tempo
Con sord.
IV
p
crystalline
8va
pp
75
reverent
mp
(8va)

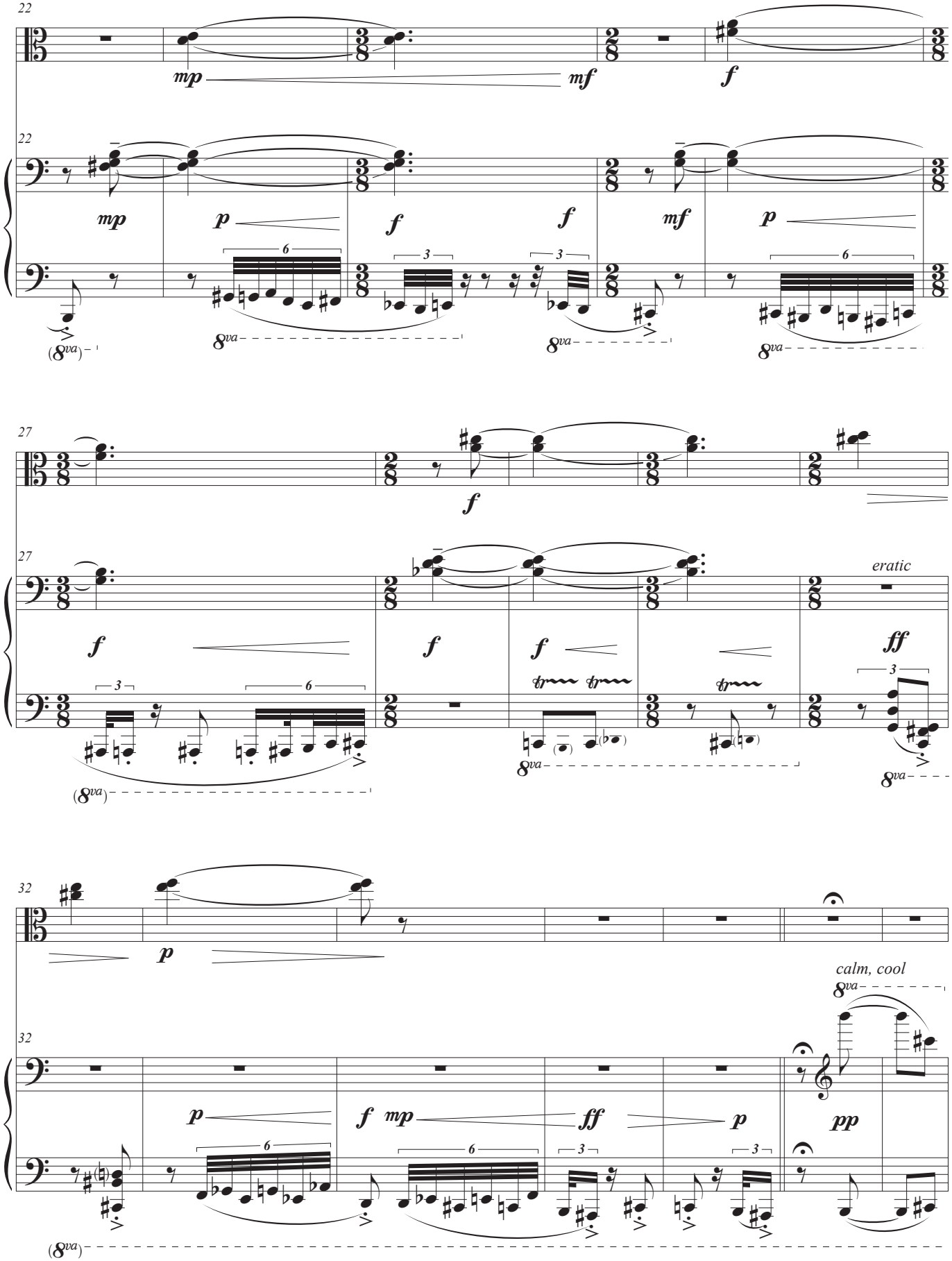

77
aloof
2
2
2
p
pp
8va
8va
8va
8va
smooth and even
77
ppp

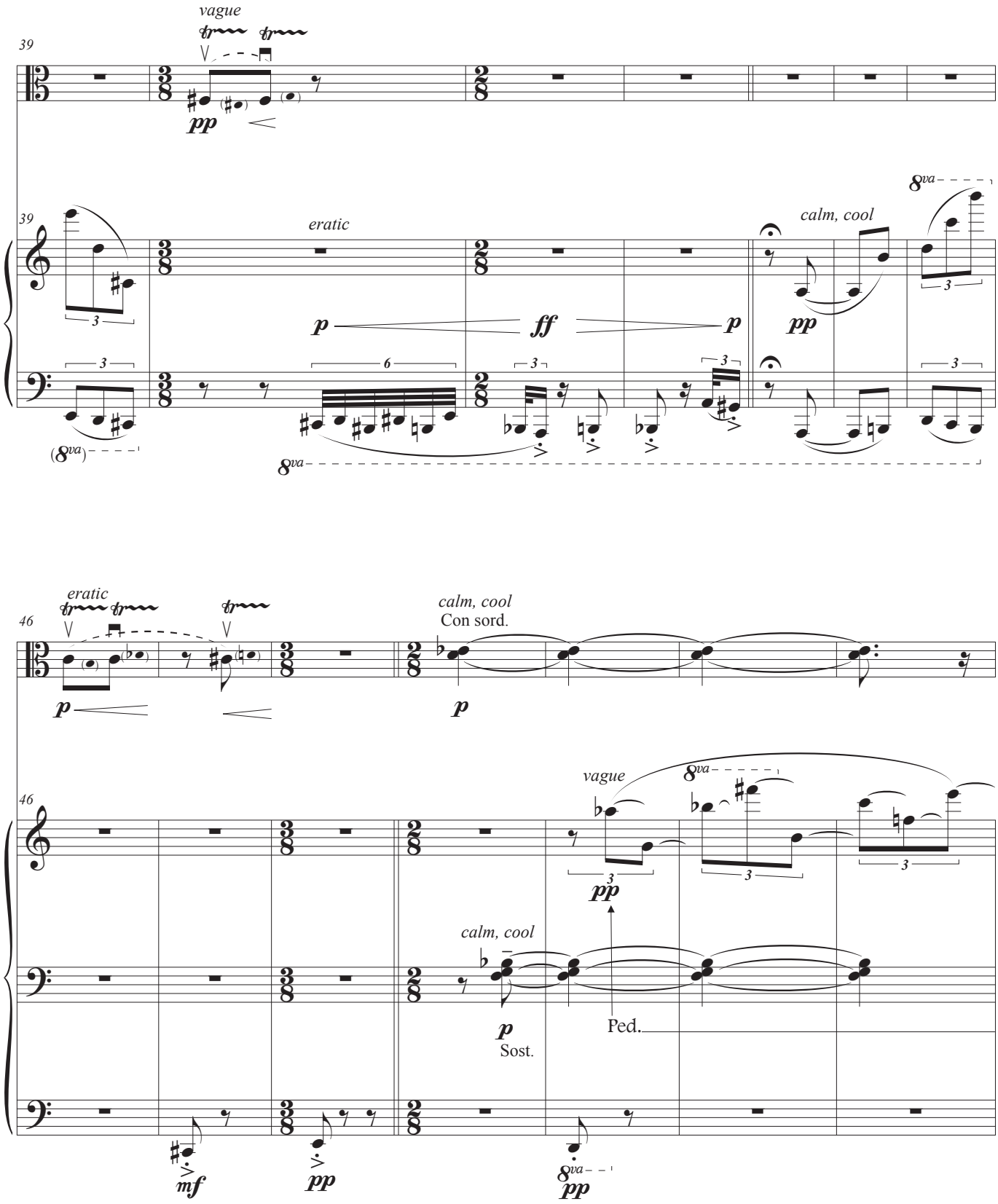
rit. al fine
79
79
pp
mp

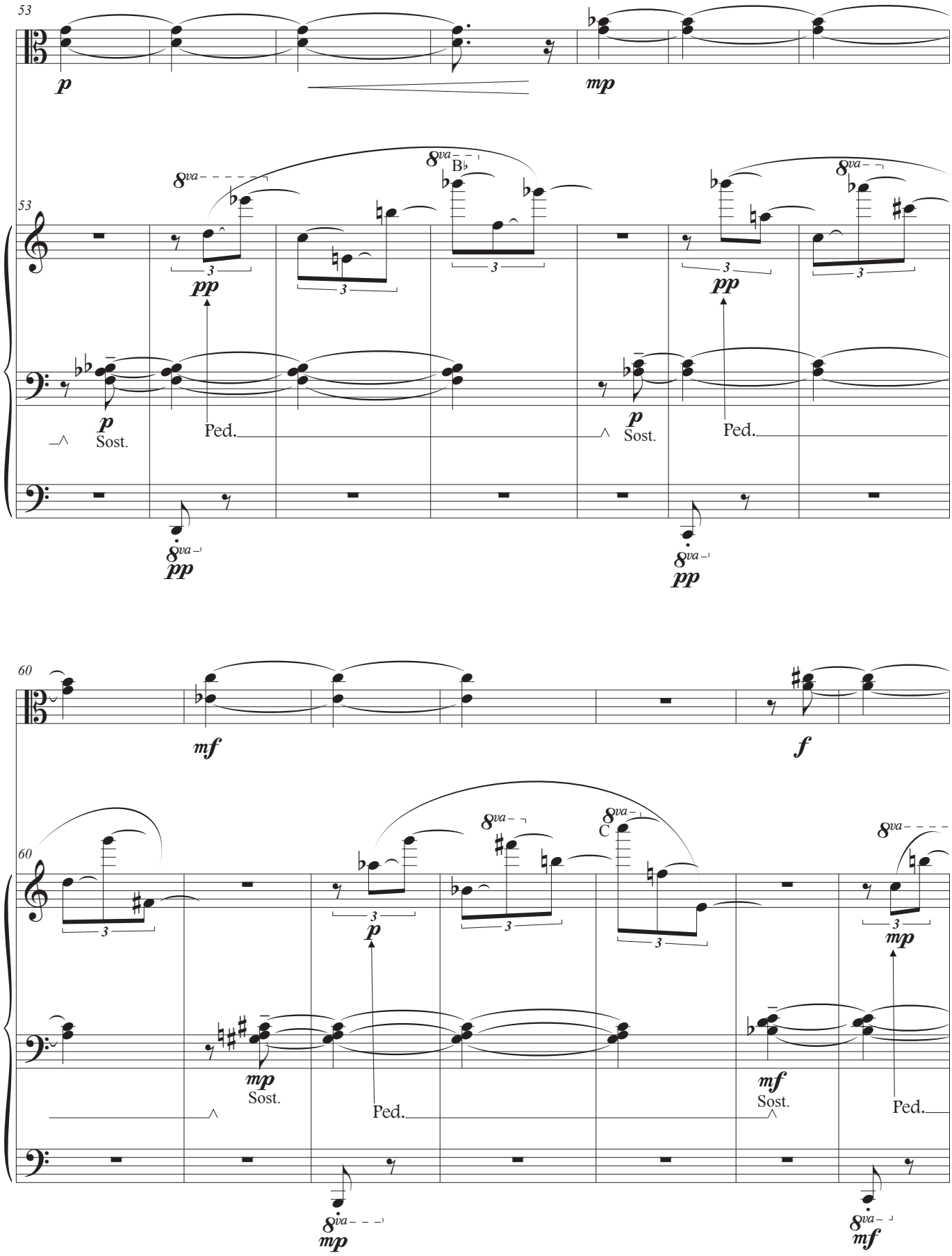
IV.

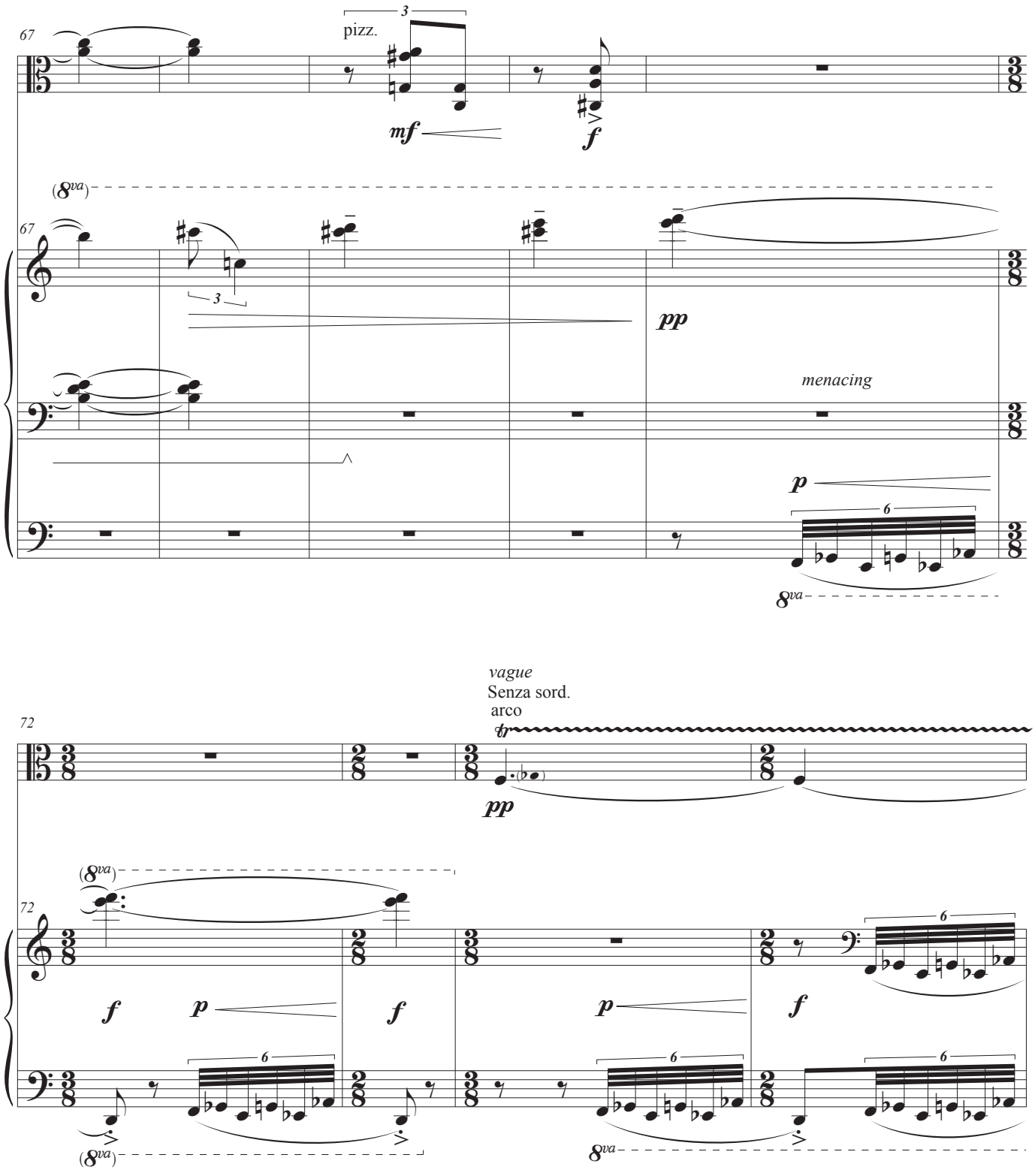


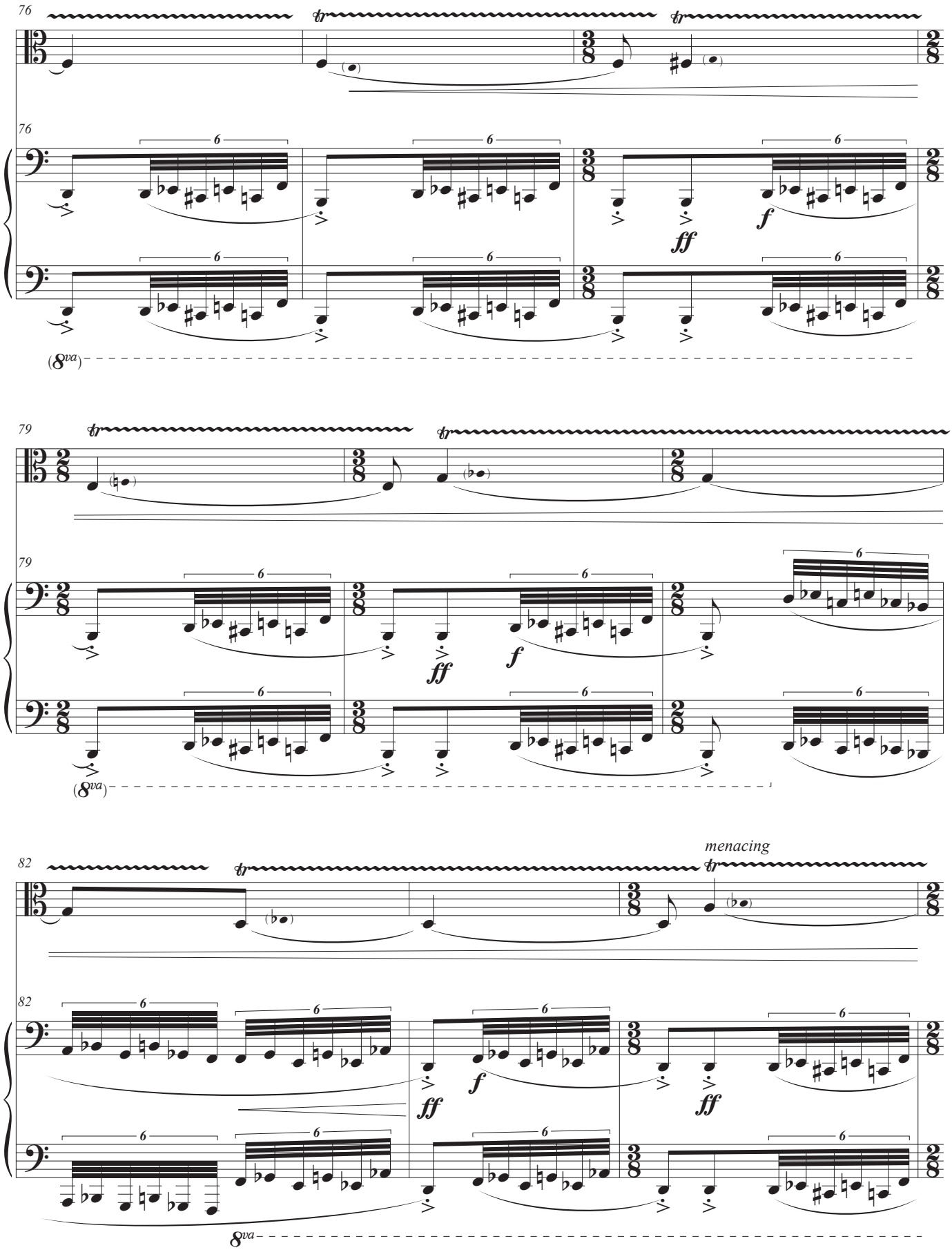
Copyright © 2017 Peter Dayton Music (ASCAP) All Rights Reserved

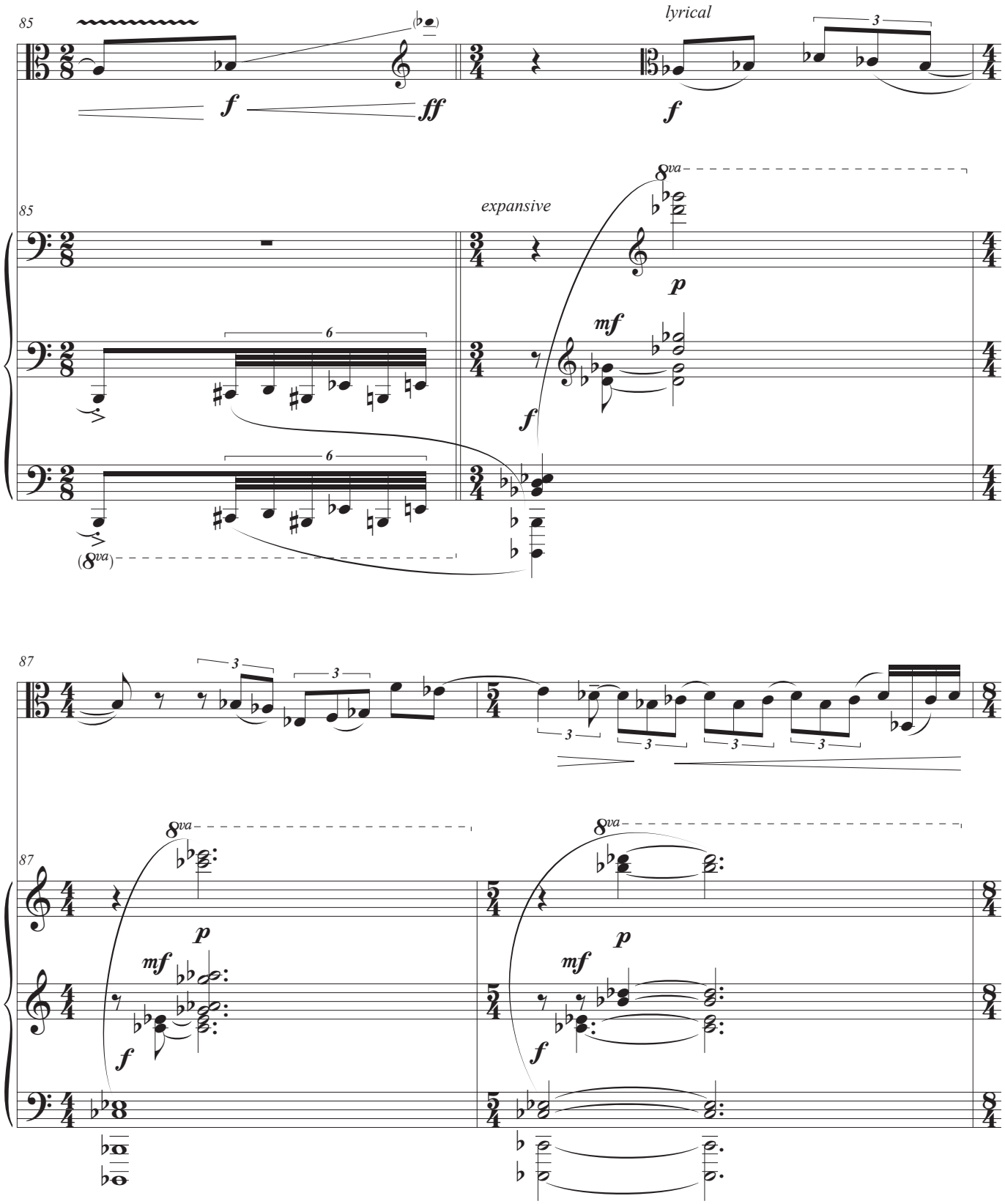

22
mp
mf
f
22
mp
p
f
f
mf
p
8va
27
f
27
f
f
f
eratic
ff
8va
32
p
32
p
f
mp
ff
p
pp
calm, cool
8va

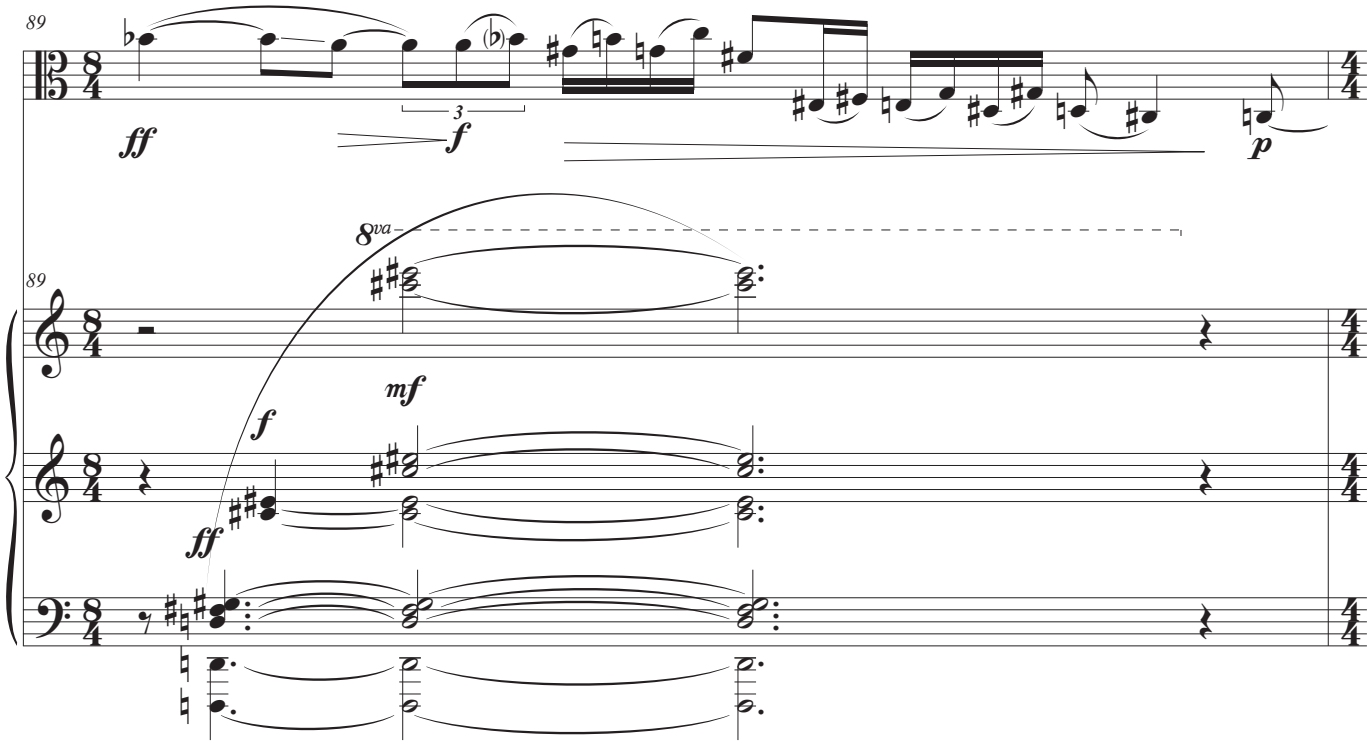

vague
39
pp
39
eratic
p
ff
p
calm, cool
pp
8va
(8va)
8va
46
eratic
p
calm, cool
Con sord.
p
46
vague
8va
pp
calm, cool
p
Sost.
Ped.
mf
pp
8va
pp

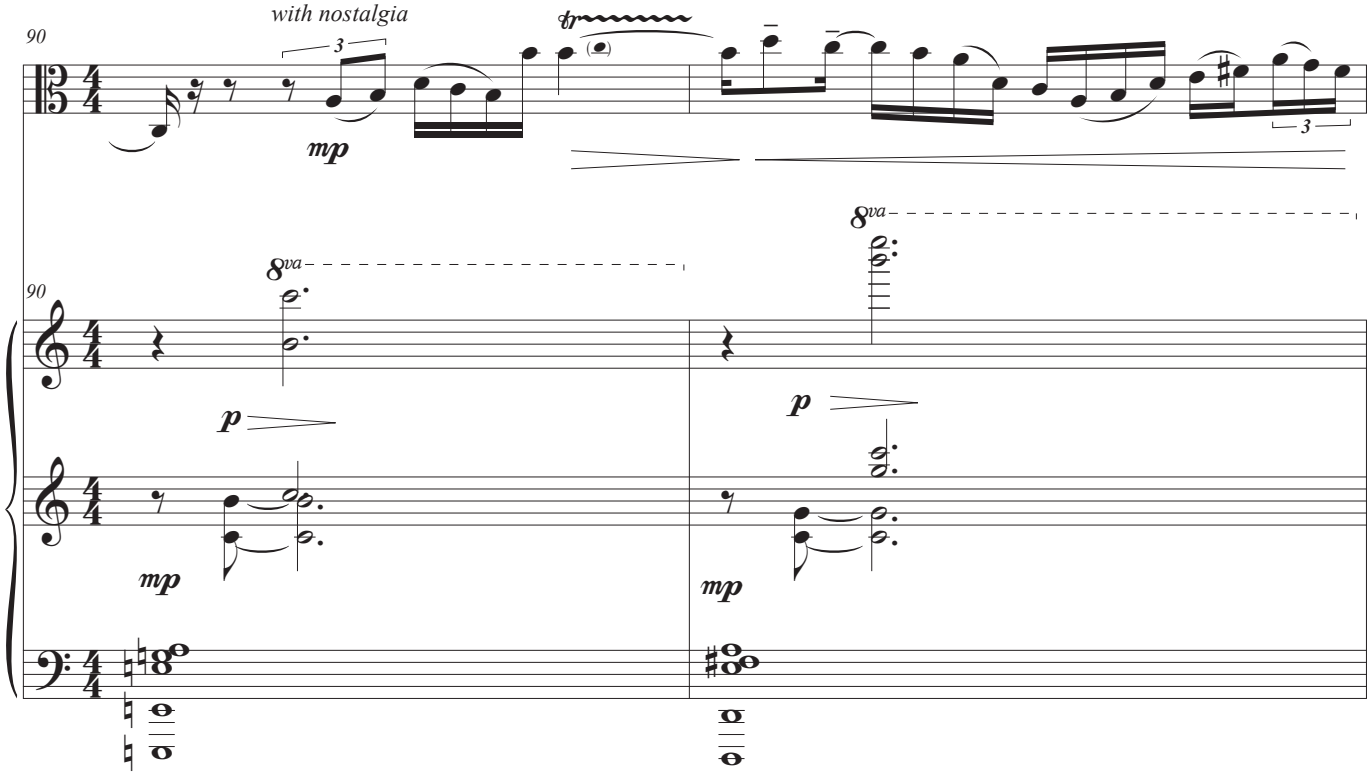

53
p
mp
8va
B♭
pp
Sost.
Ped.
60
mf
f
C
mp
mf

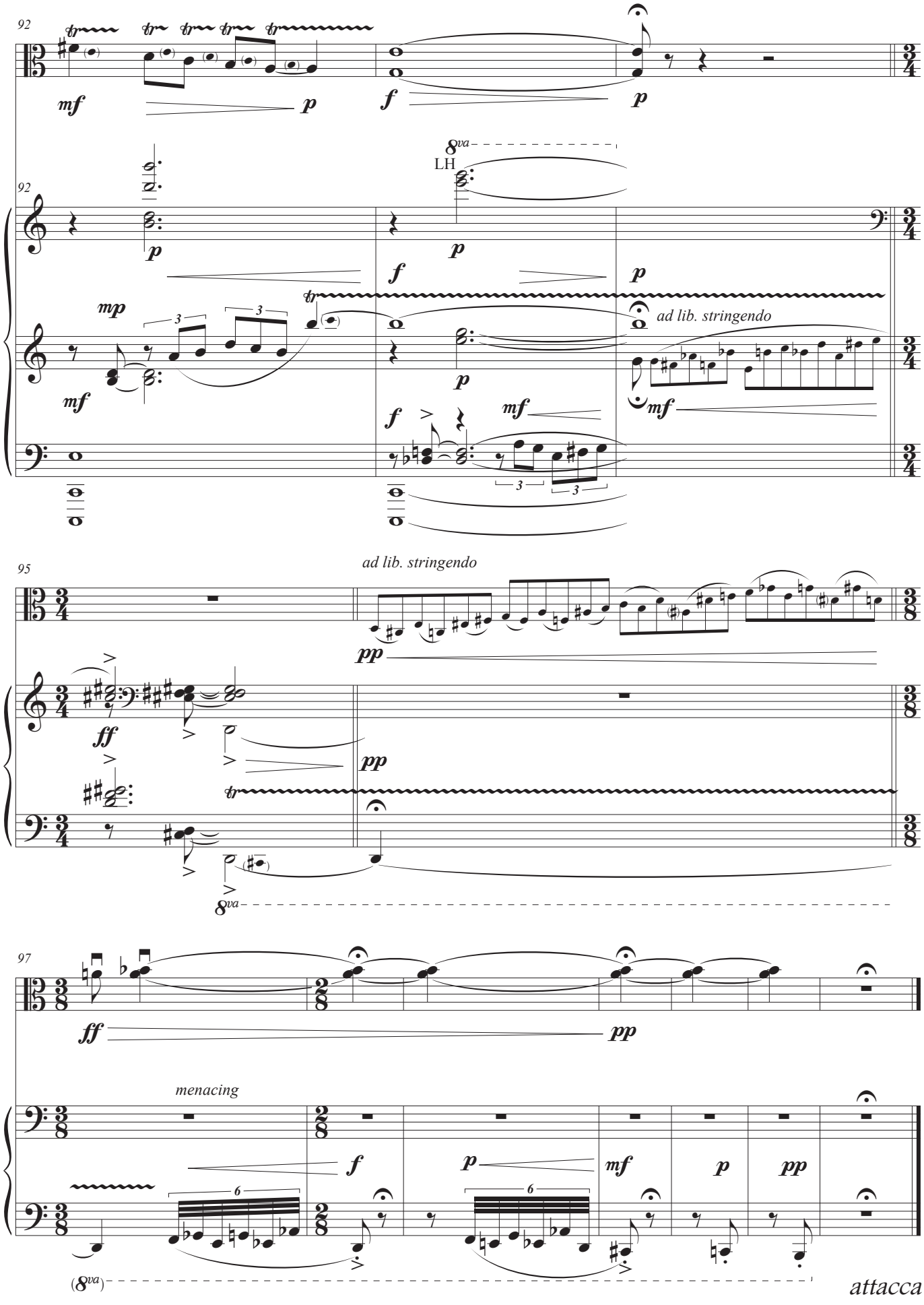

67
pizz.
3
mf
f
(8va)
67
3
pp
menacing
p
6
8va
72
vague
Senza sord.
arco
tr
pp
(8va)
72
f
p
f
p
f
6
(8va)
8va


76
tr
tr
76
6
ff
f
(8va)
79
tr
tr
79
6
ff
f
(8va)
82
menacing
tr
82
6
ff
f
ff
8va

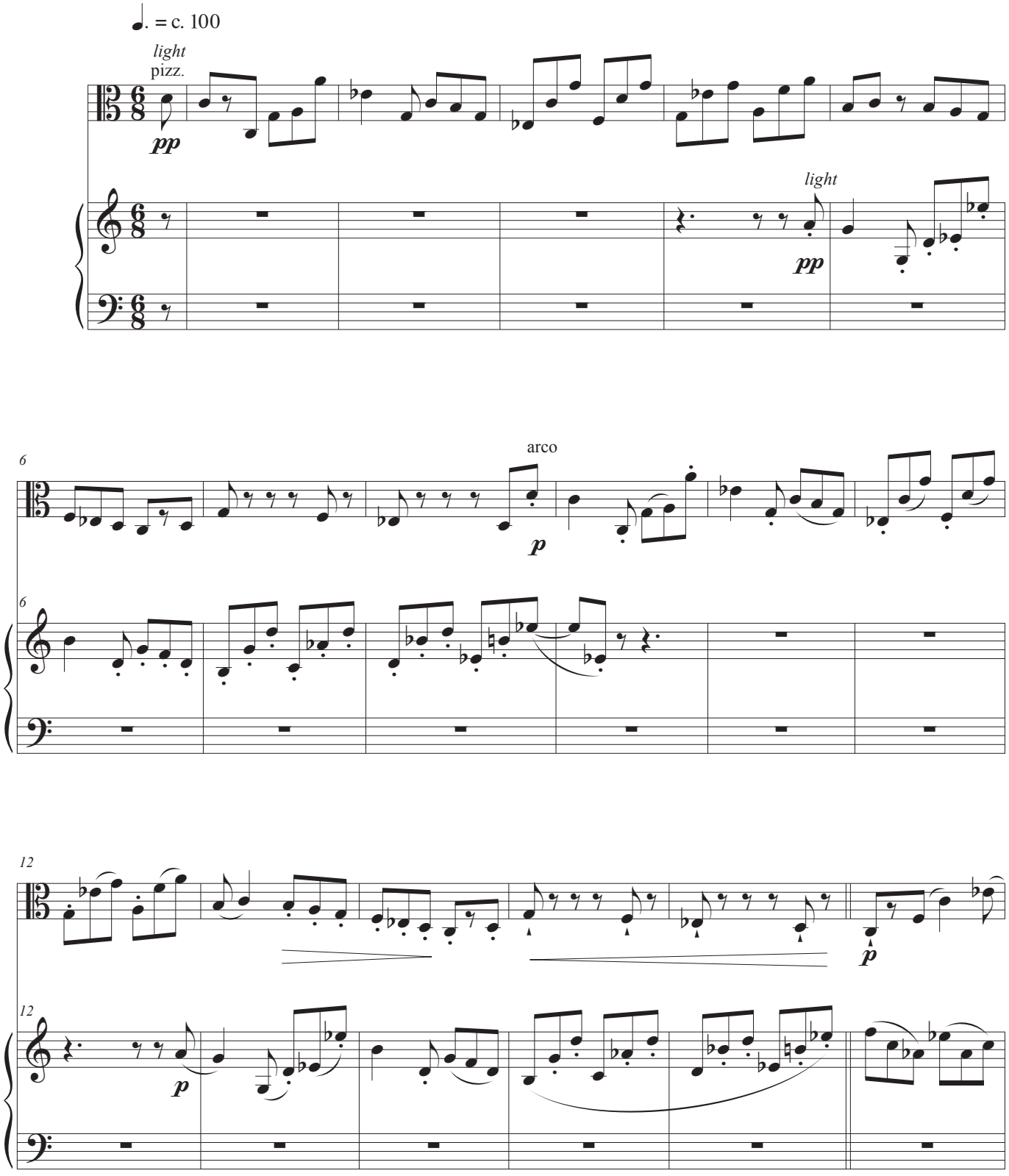

85
lyrical
expansive
8va
87

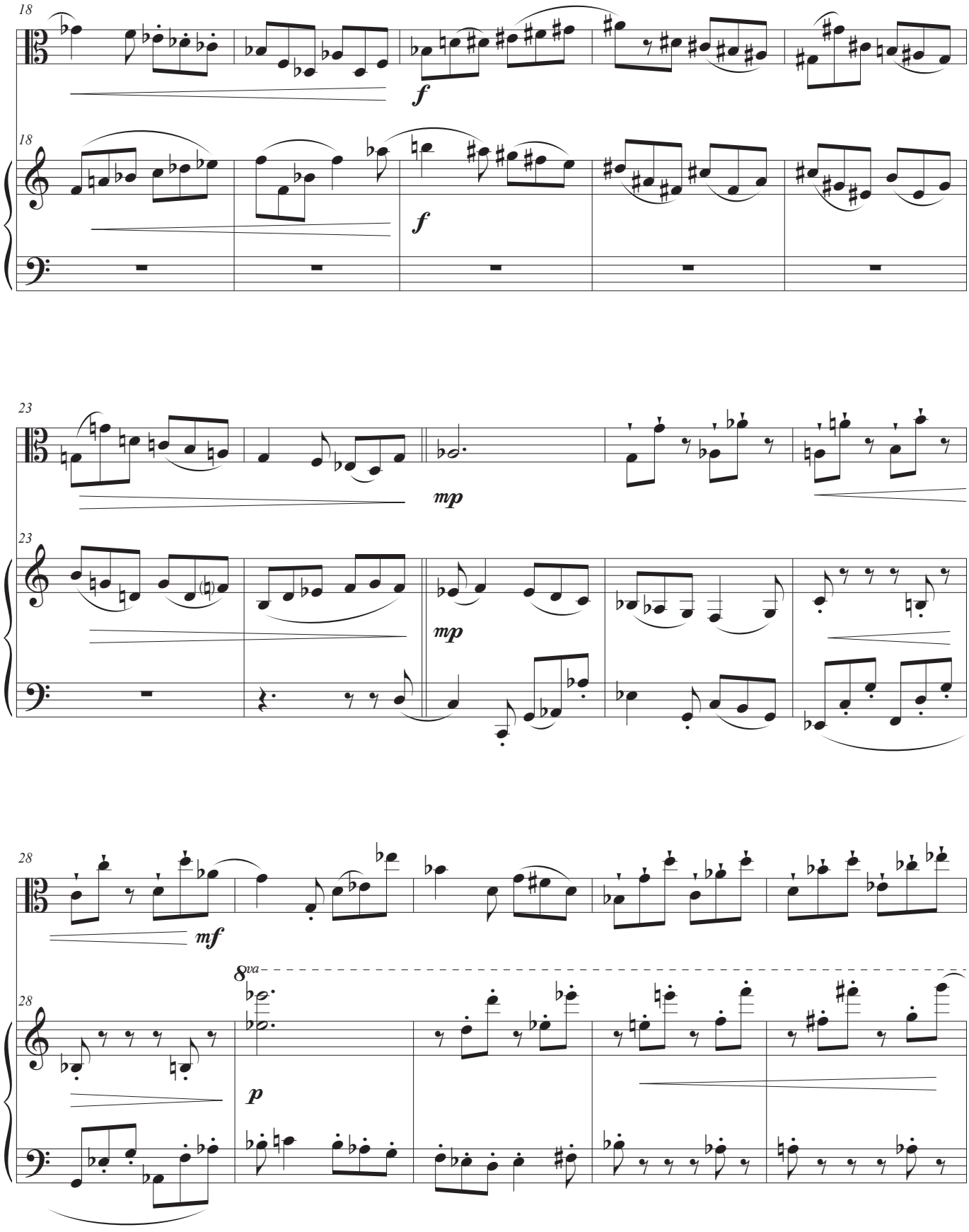

89
ff
3
f
p
8va
89
mf
f
ff

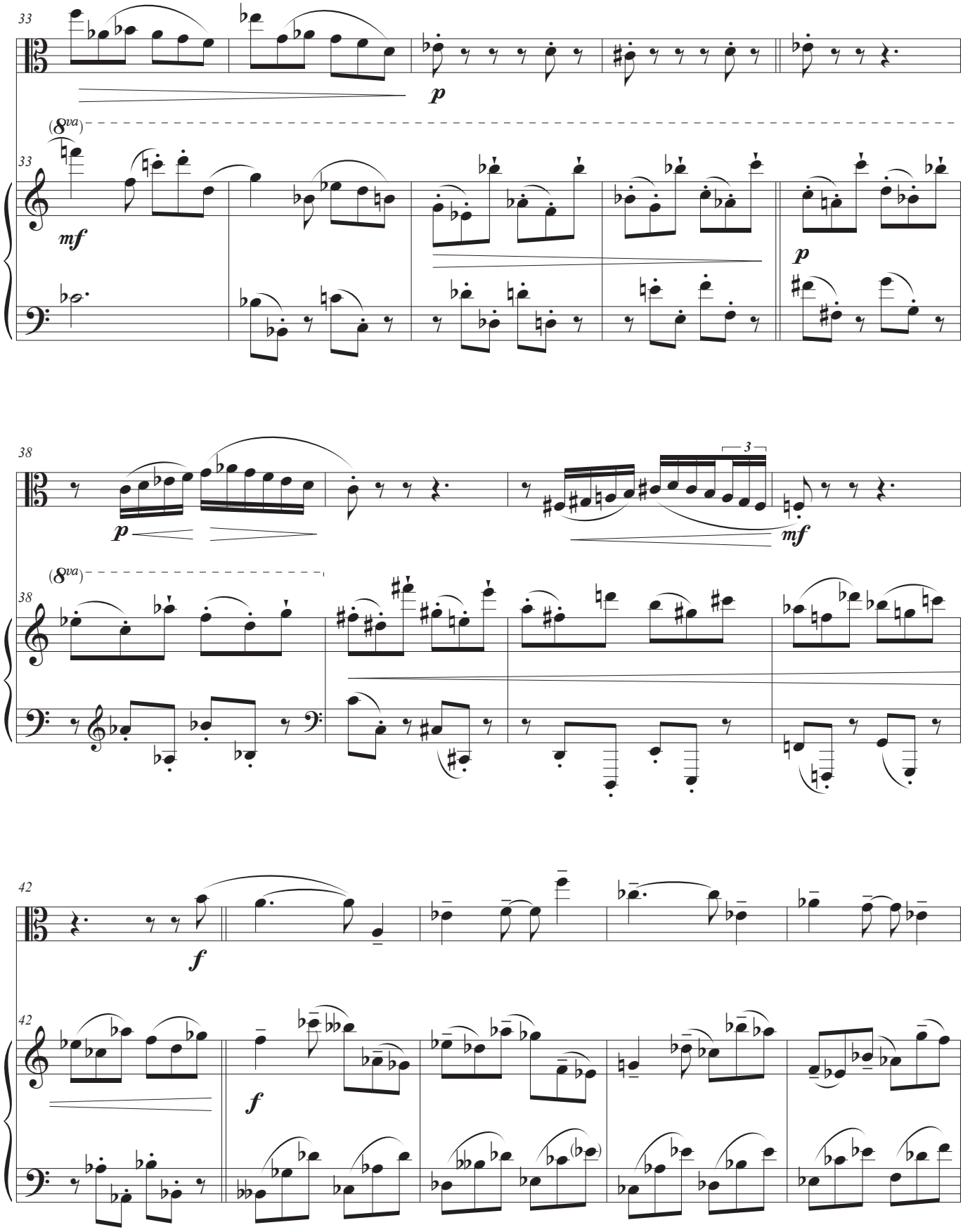

with nostalgia
90
3
mp
tr
3
8va
8va
90
p
p
mp
mp

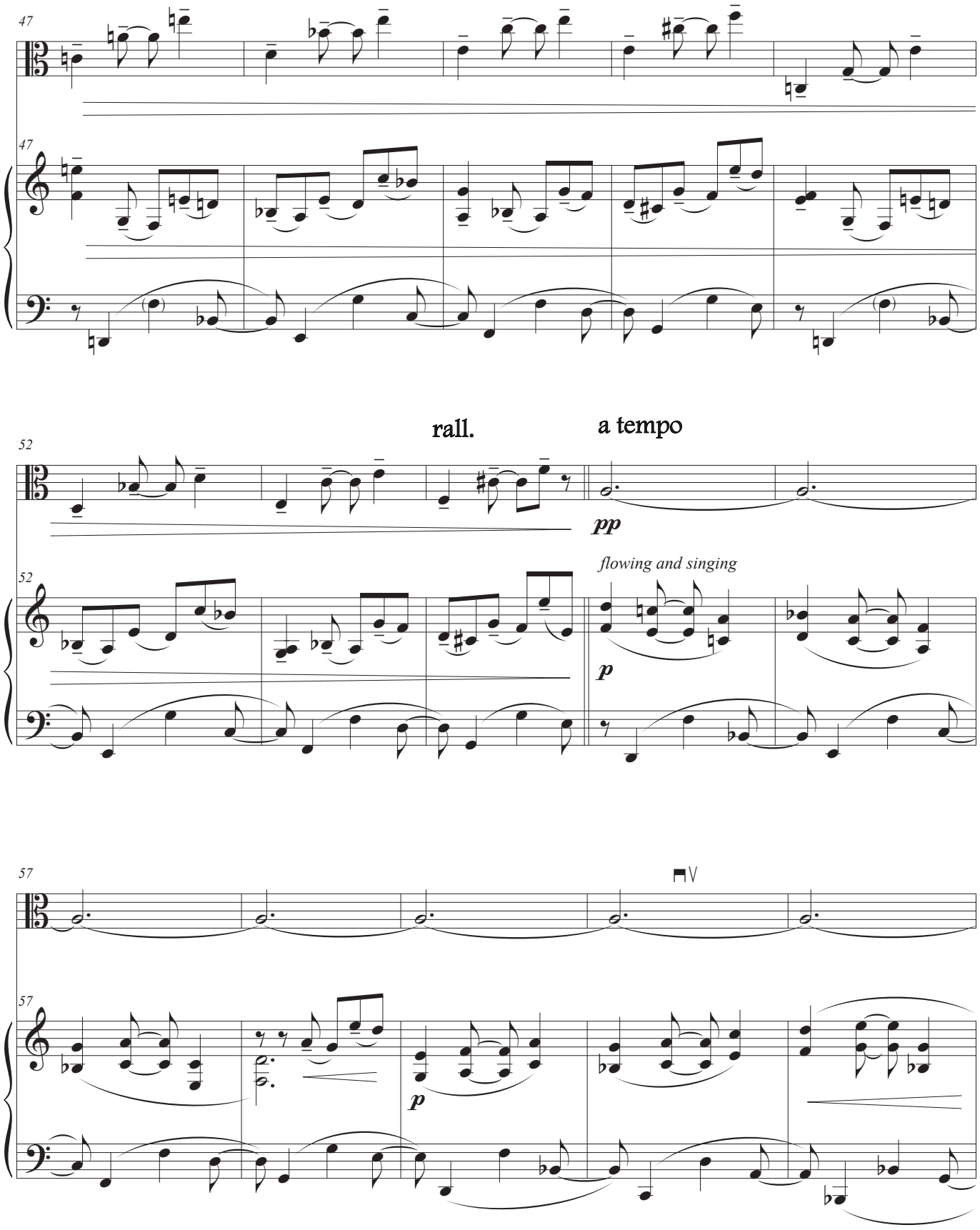

92
mf
p
f
p
8va
LH
92
p
f
p
mp
mf
ad lib. stringendo
mf
f
mf
95
ad lib. stringendo
pp
ff
pp
8va
97
ff
pp
menacing
f
p
mf
p
pp
(8va)
attacca

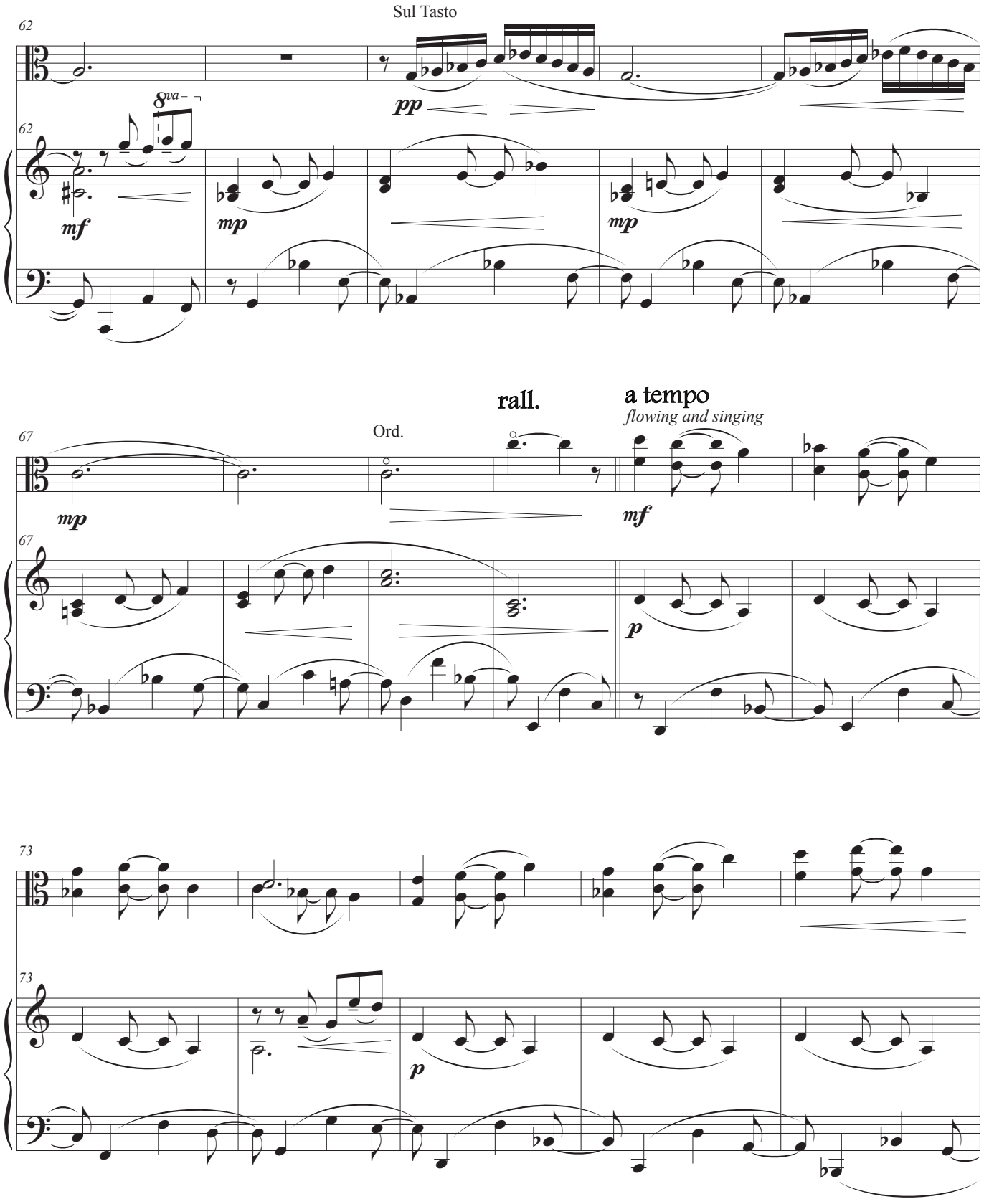
V.

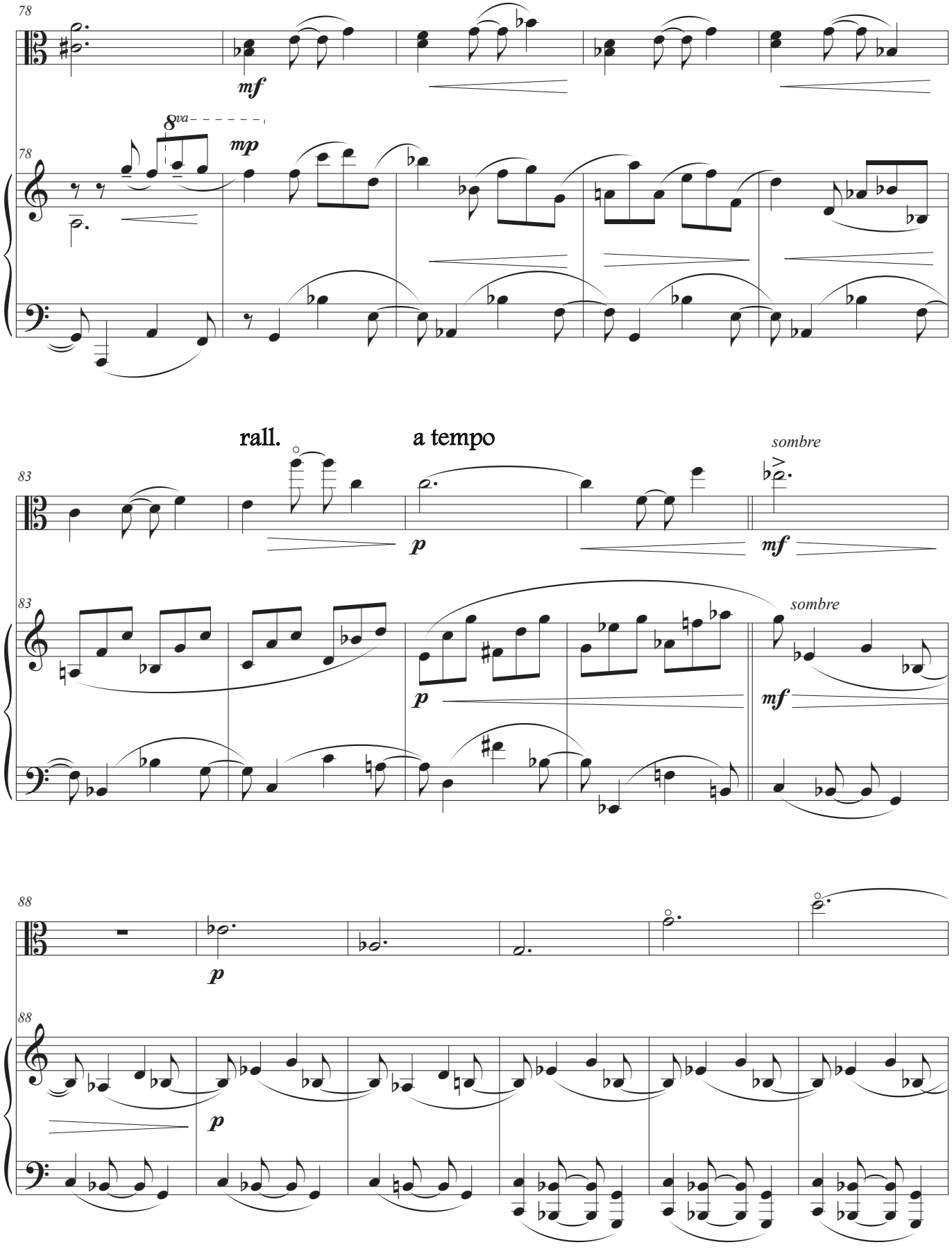


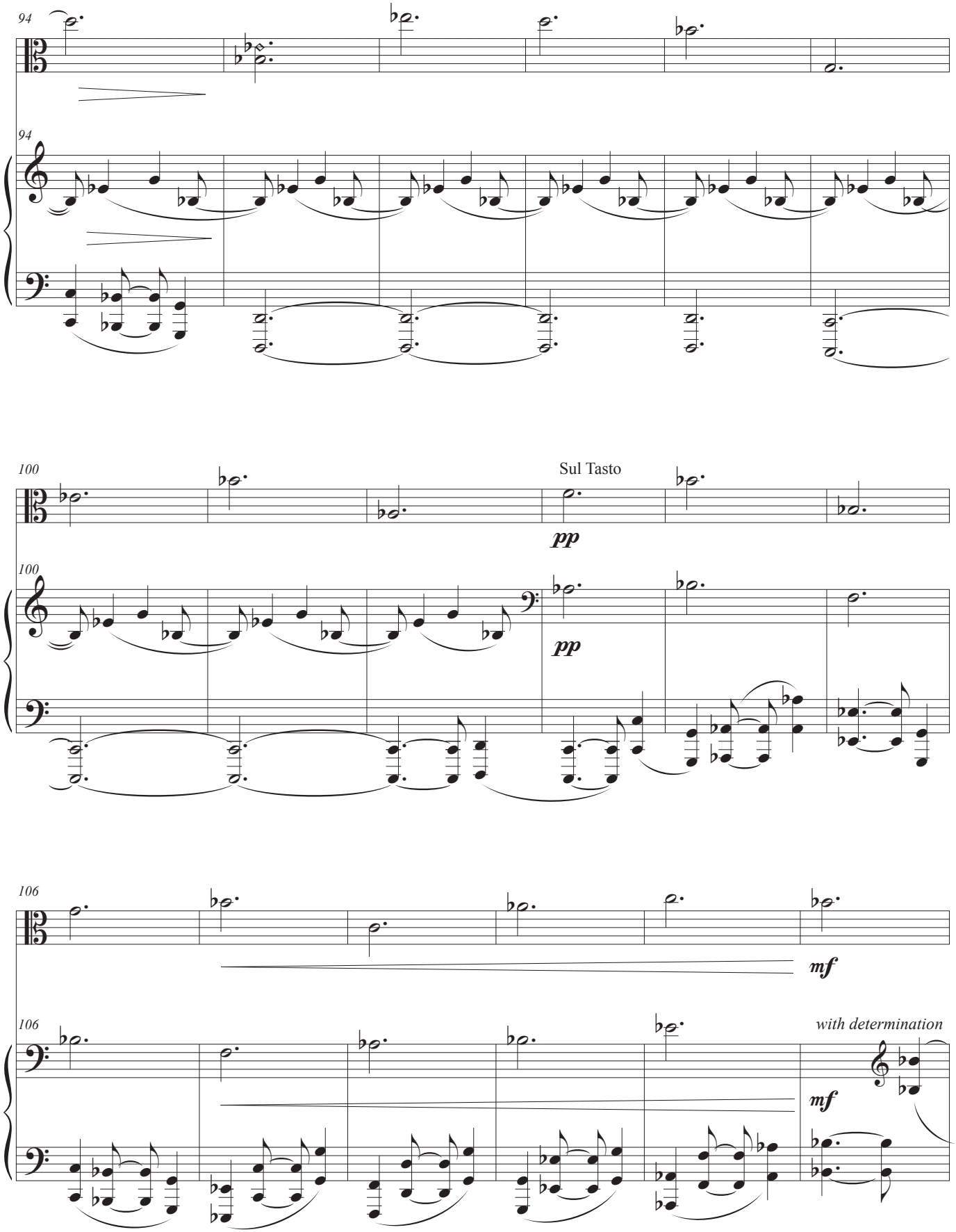

18
f
18
f
23
mp
23
mp
28
mf
8va
28
p

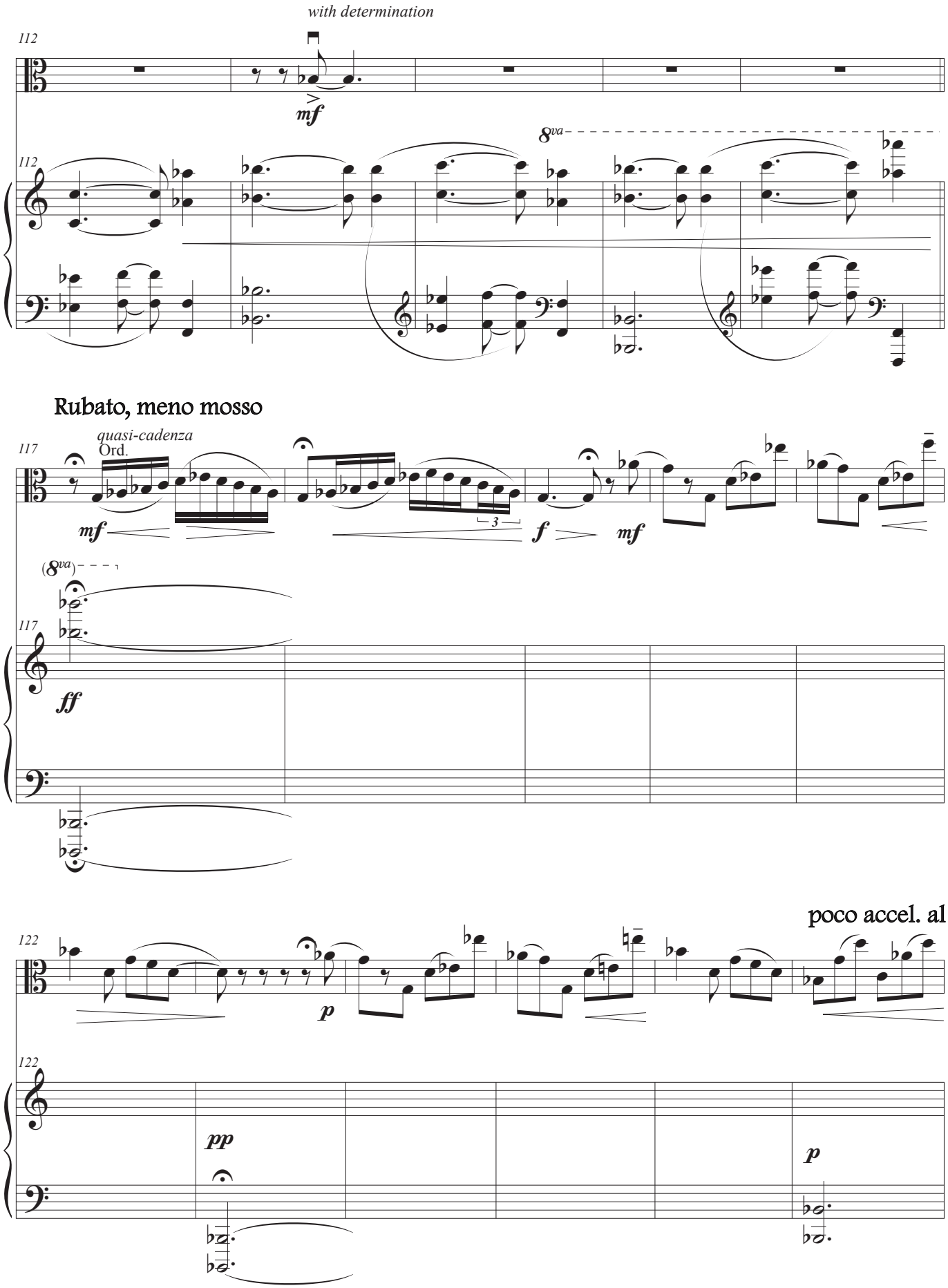

33
p
(8va)
33
mf
p
38
p
3
mf
(8va)
38
42
f
42
f

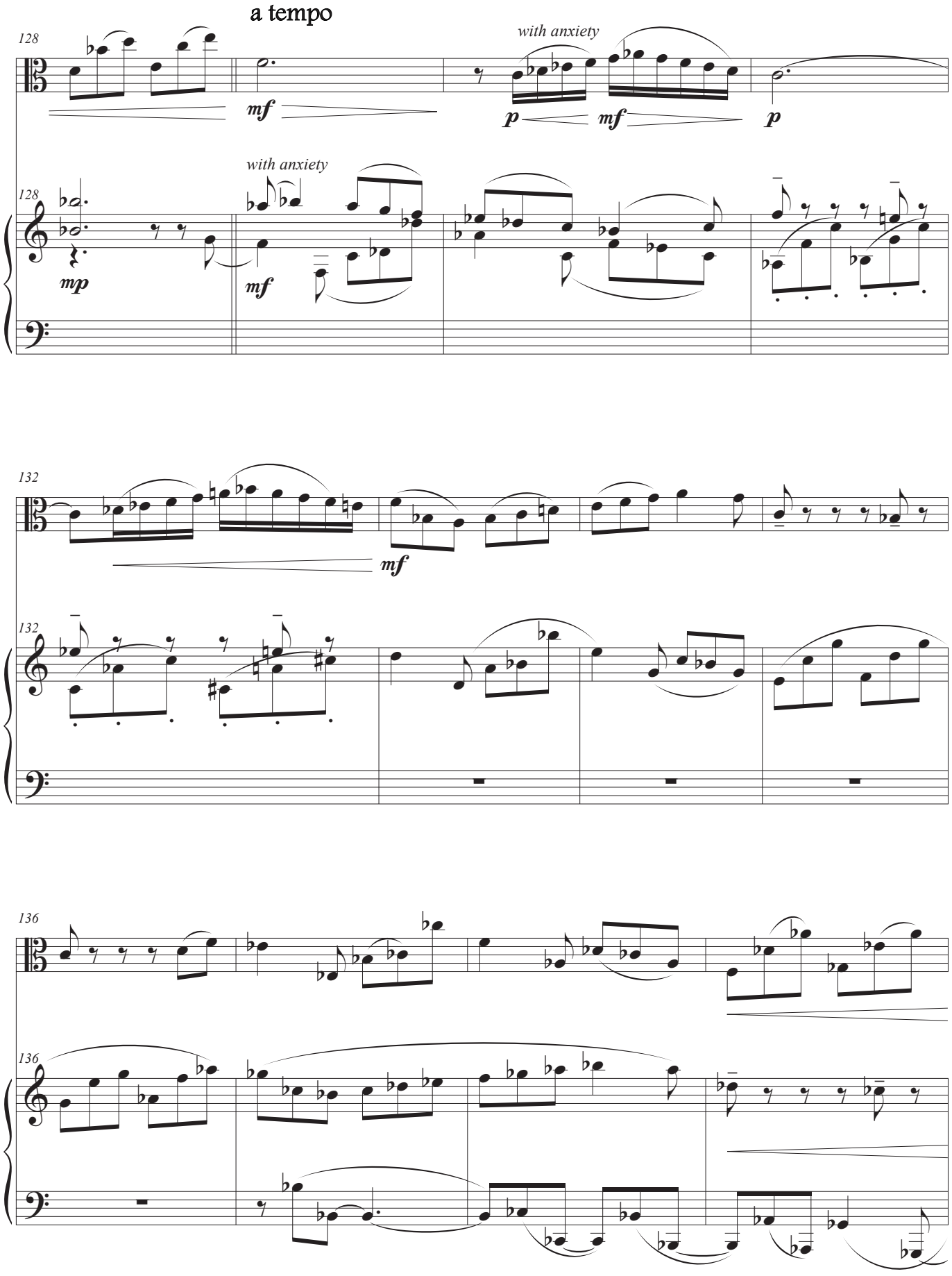

47
47
52
rall.
a tempo
pp
52
flowing and singing
p
57
V
57
p

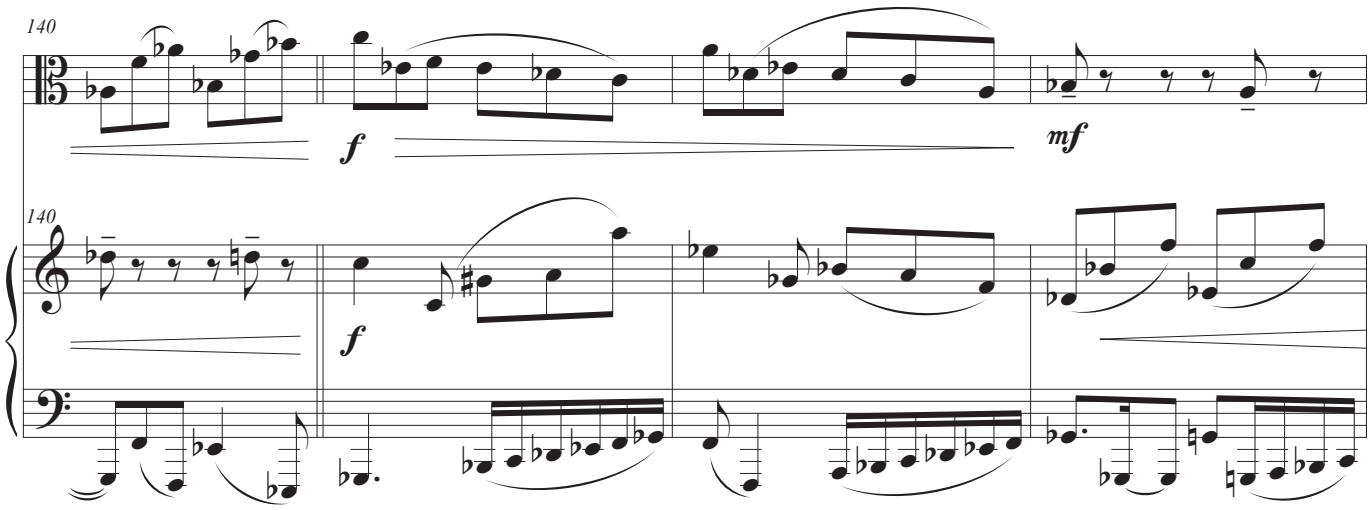

Sul Tasto
62
8va
pp
mf
mp
mp
62
rall.
a tempo
flowing and singing
Ord.
67
mp
mf
67
p
73
p
73

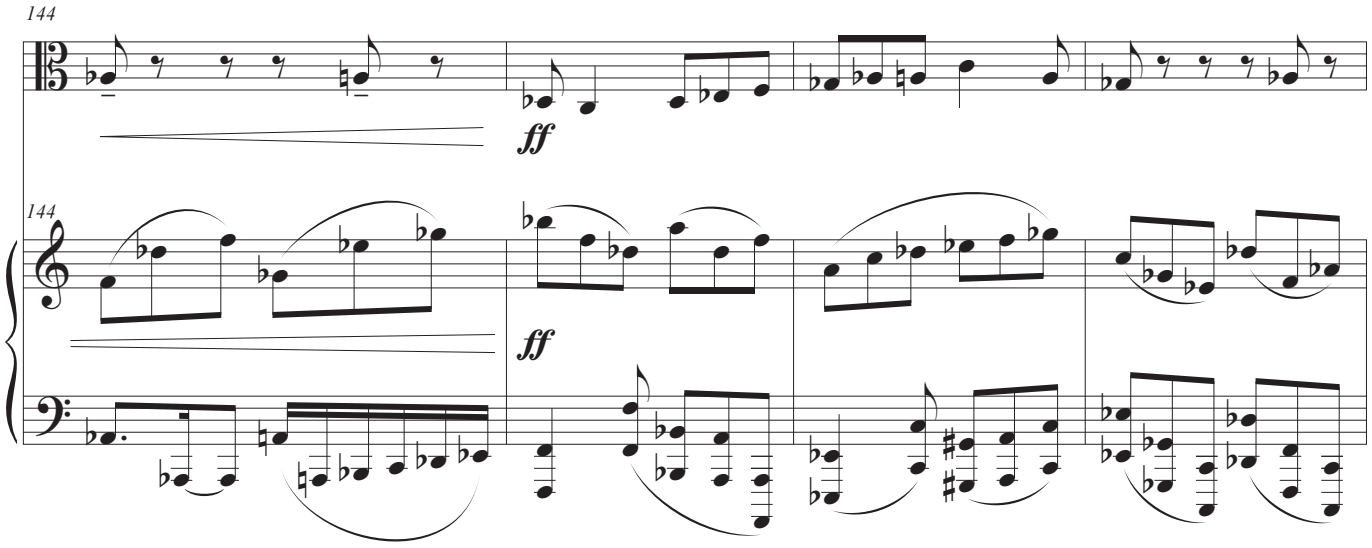

78
mf
8va
mp
78
rall.
a tempo
sombre
83
p
mf
83
p
mf
sombre
88
p
88
p


94
94
100
Sul Tasto
pp
100
pp
106
mf
106
with determination
mf

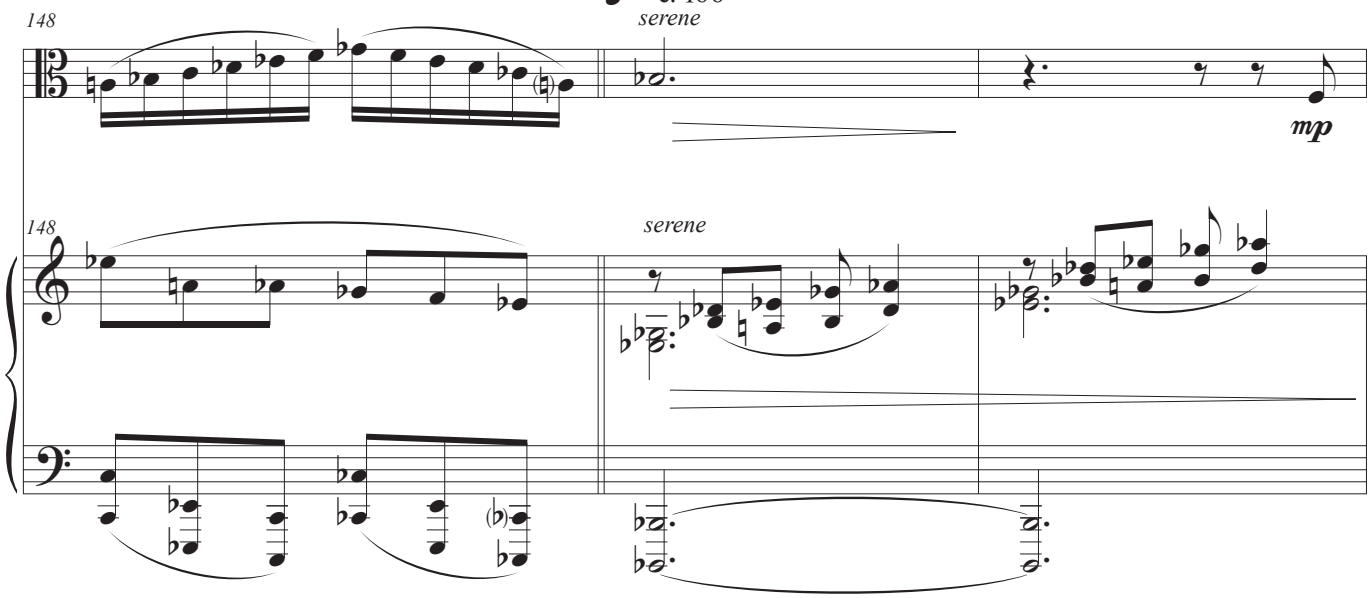

with determination
112
mf
8va
112
Rubato, meno mosso
quasi-cadenza
Ord.
117
mf
3
f
mf
(8va)
117
ff
poco accel. al
122
p
122
pp
p

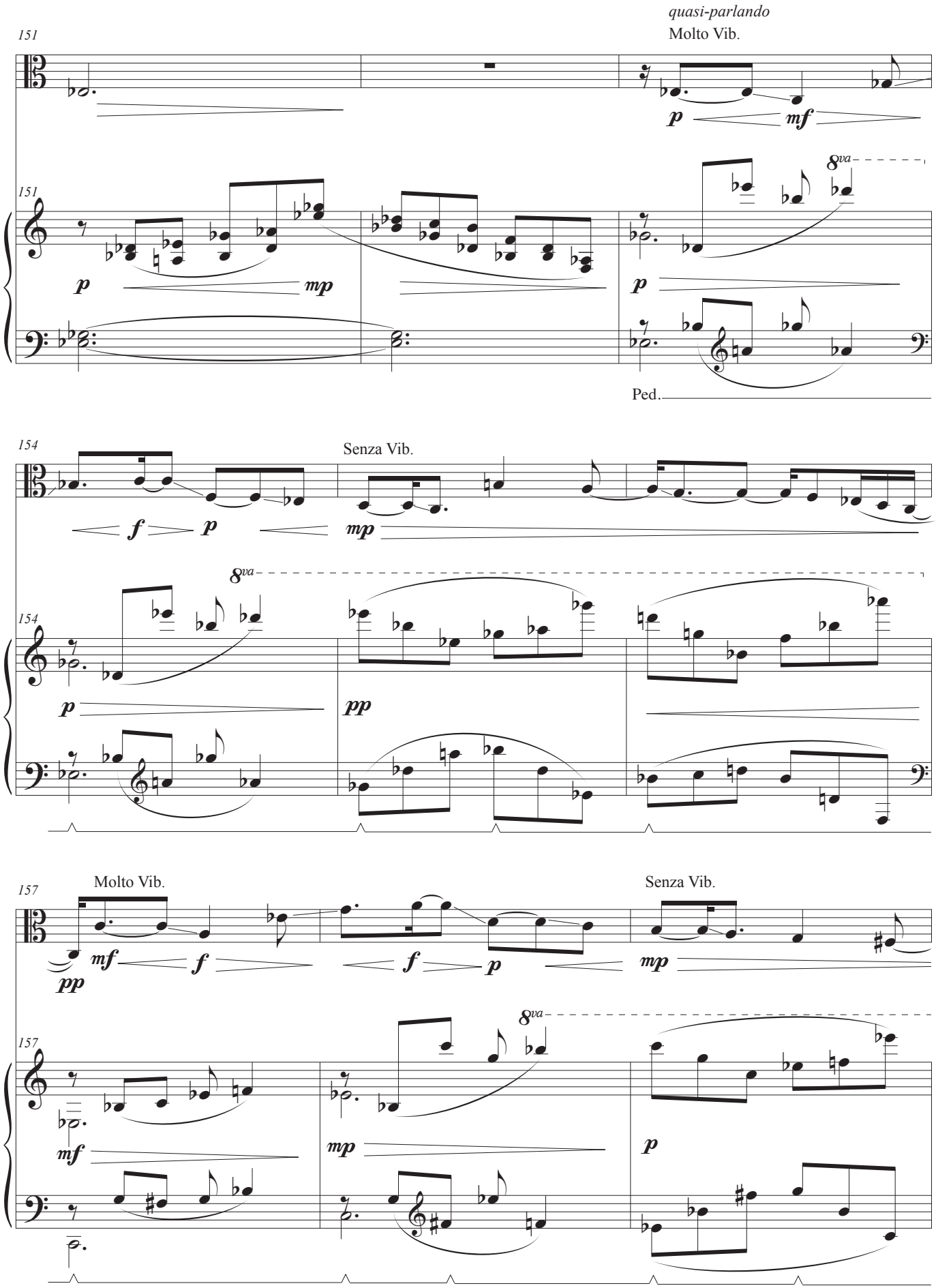

a tempo
128
mf
with anxiety
p
mf
p
with anxiety
128
mp
mf
132
mf
132
136
136

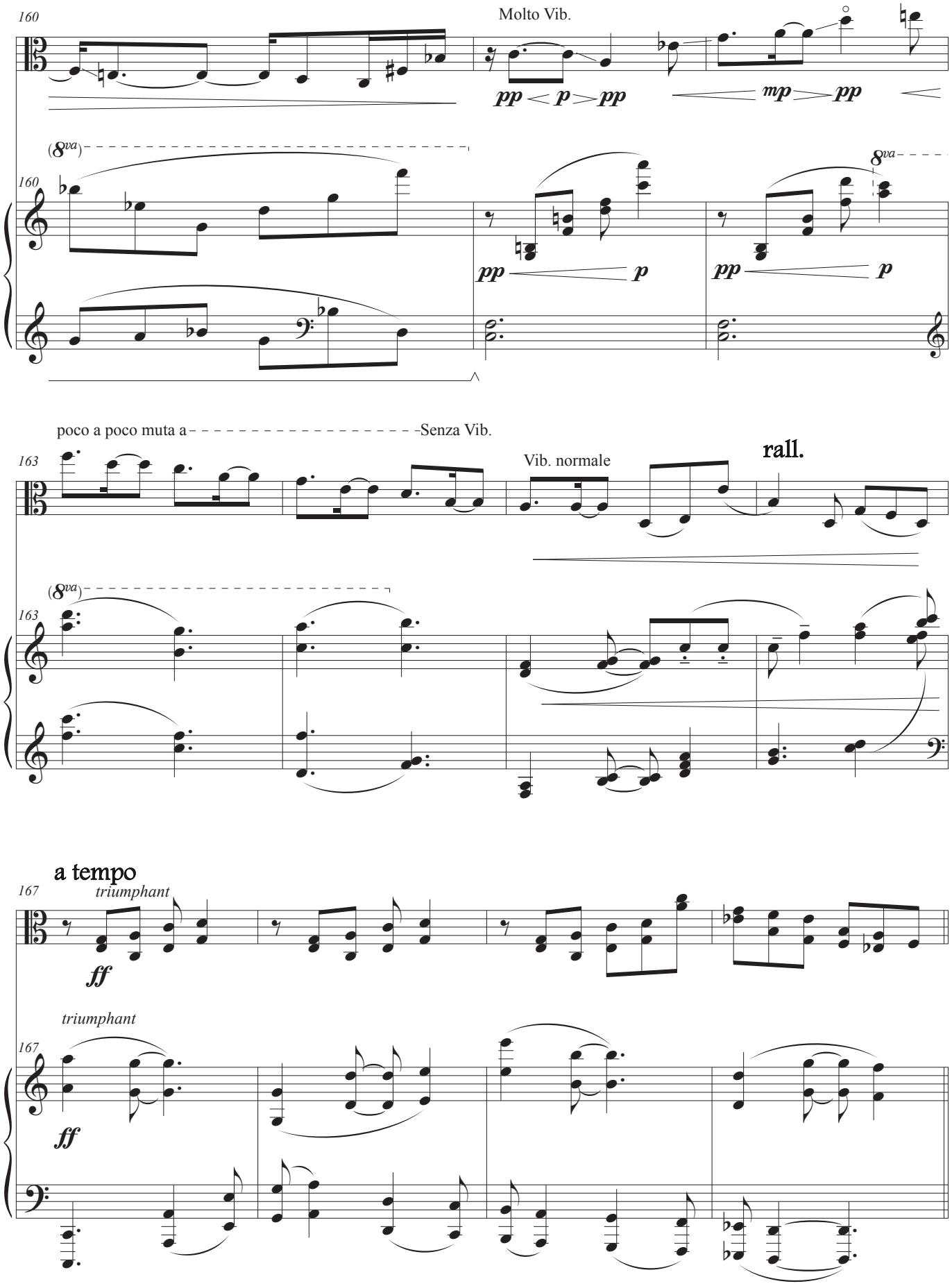




Subito meno mosso




quasi-parlando
Molto Vib.
151
p
mf
8va
151
p
mp
p
Ped.
154
Senza Vib.
f
p
mp
8va
154
p
pp
157
Molto Vib.
Senza Vib.
pp
mf
f
f
p
mp
8va
157
mf
mp
p


160
Molto Vib.
pp < p > pp
mp > pp
(8va)
160
8va
pp < p
pp < p
poco a poco muta a
Senza Vib.
163
Vib. normale
rall.
(8va)
163
a tempo
167
triumphant
ff
triumphant
167
ff

Subito Tempo Primo

♩. = c. 100

secretive

171

with excitement

p

mp

171 *with excitement*

f

p

178

178

8va

184

ff

f

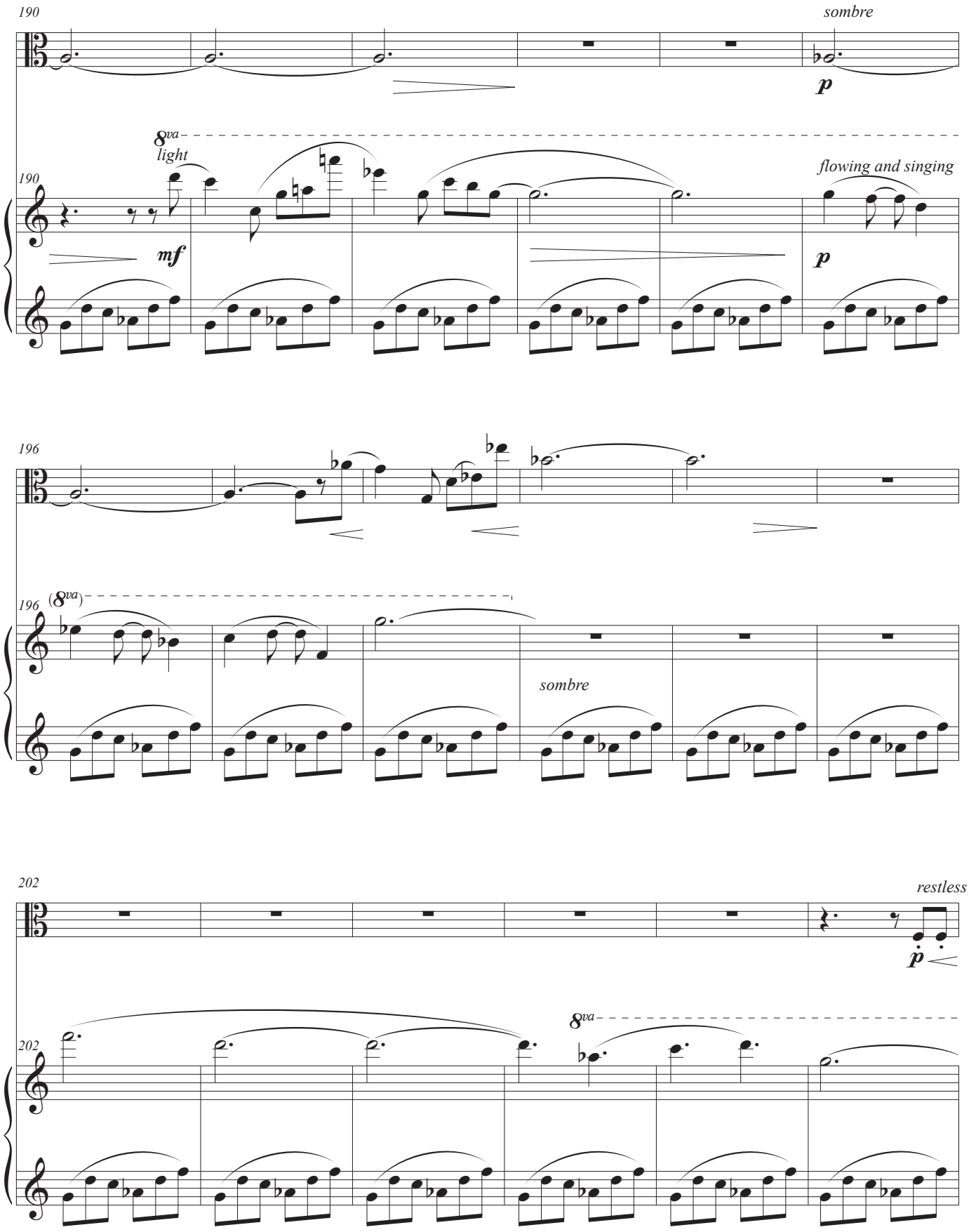
p

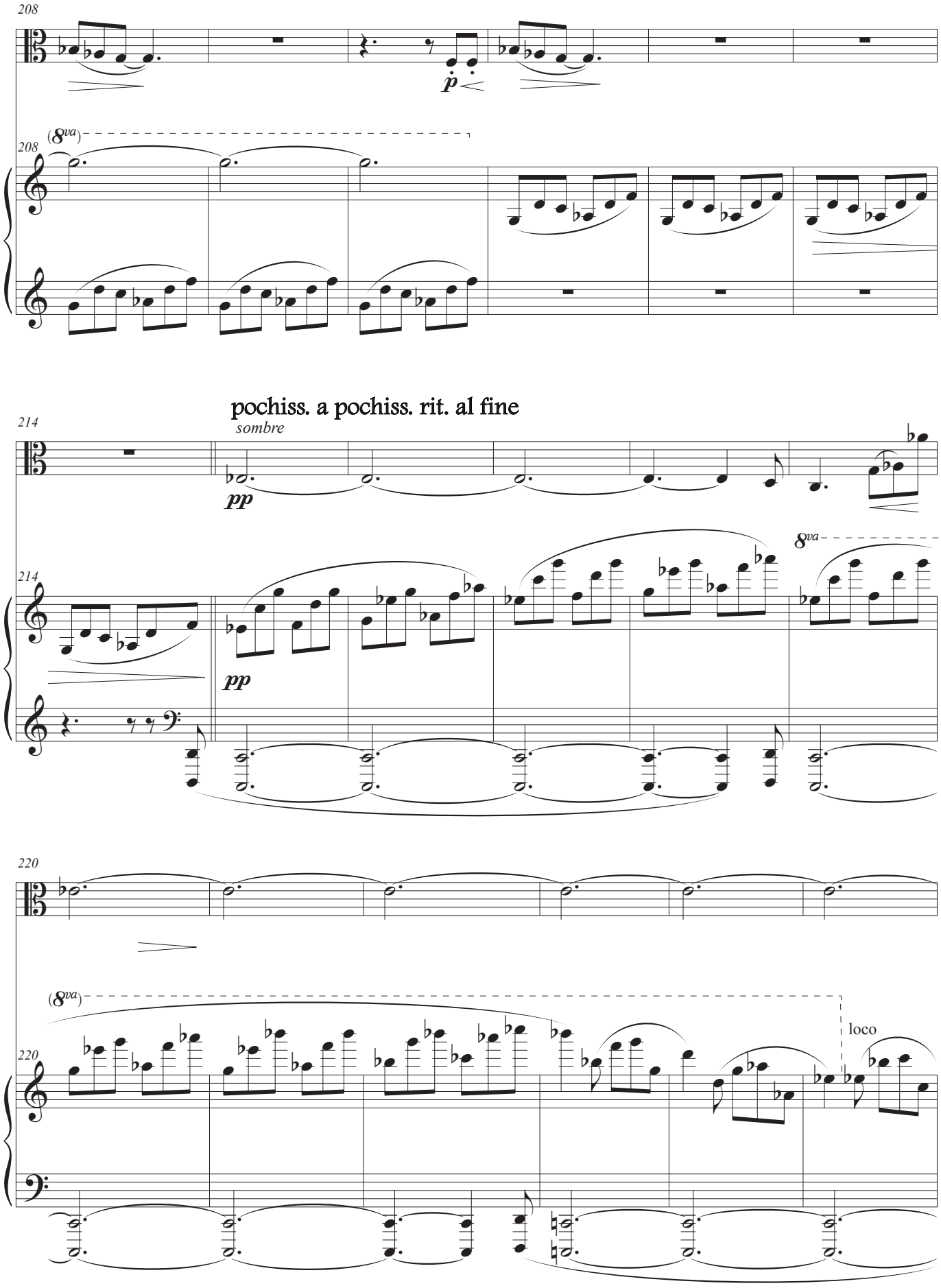
(8va)

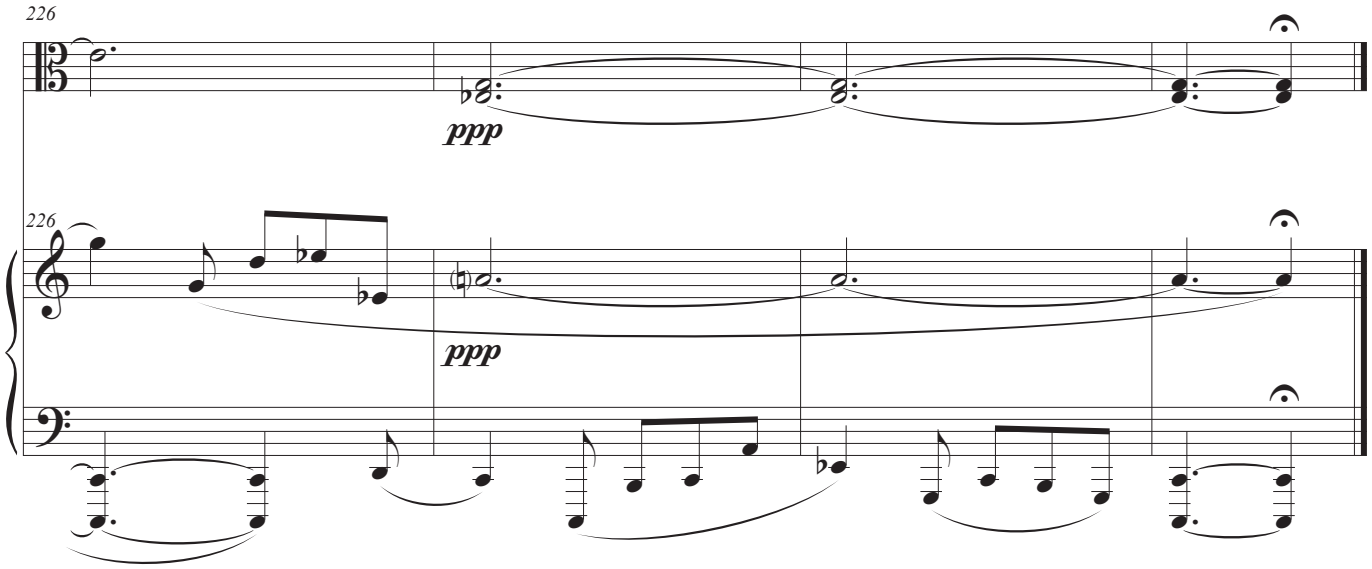
184

ff

f


190
sombre
p
8va
light
190
flowing and singing
mf
p
196
196
(8va)
sombre
202
restless
p
8va
202


208
(8va)
208
p
pochiss. a pochiss. rit. al fine
214
sombre
pp
8va
214
pp
220
(8va)
220
loco


226
ppp
226
ppp