

terry vosbein

paris sonata

for

solo piano

1999

paris

New Orleans born composer, **Terry Vosbein** has received numerous commissions to write new works from such organizations as the Cleveland Orchestra and the Cleveland Museum of Art. He has composed works for orchestra, wind ensemble, various chamber ensembles and choir.

Vosbein has received performances at music festivals throughout the United States and Canada. During 1998 and 1999 he was awarded summer residencies at La Cité International des Arts in Paris, where he composed a violin concerto one year and a piano sonata the next. In the fall of 2001 he was awarded a fellowship at University College in Oxford, to compose a concerto for cello and orchestra. And his composition "A Prayer for Peace," a reaction to the events of September 11th, has received performances all over the world.

Since January of 1996 Vosbein has been teaching music composition and jazz studies at Washington and Lee University. He received his Doctorate in composition from the Cleveland Institute of Music, where he was a student of Donald Erb, and where he taught in the theory and composition departments.

In addition to his activities as a composer, Vosbein has been an active jazz bassist and arranger for the past twenty-five years, performing and arranging for a wide variety of ensembles, including the Glenn Miller Orchestra and the Atlanta Pops. He traveled "on the road" for many years, performing in a wide range of genres: country western twang, big band swing, disco fever, country club wallpaper, plus a never ending assortment of jazz combos and studio encounters.

terry vosbein
old buena vista farm
104 bv farm lane
buena vista, virginia 24416
540/261-1376

terry@vosbein.com

www.vosbein.com

If you perform this composition, please inform the composer.
He loves to hear from performers.

The Paris Sonata was composed during a summer residency at the Cité Internationale des Arts in Paris in 1999. For the second year in a row I spent the summer living and composing in the city of dreams. In 1998 I approached Paris as a new love. I returned to her the next year as an old familiar confidant. I strolled her familiar streets, shared experiences with her and watched as she turned from spring to fall. And I composed. During my 1998 stay I composed a violin concerto. In 1999 the Paris Sonata was born.

Having composed quite a lot of chamber music which includes the piano, I was very aware that I have not written a work for solo piano. My compositional lacuna. It is a weighty matter to compose a piano sonata: so many great composers seem to be looking over one's shoulders, shaking their heads as each note drops on the page. But while listening to my friend and colleague, Timothy Gaylard, in performance, I immediately decided that a sonata for him must be my next composition. So I left for the dream city in June with my mission clear.

My routine, if you can call it that, was much the same as the previous year. I had the same studio overlooking the Seine. I took frequent strolls, ate a lot of bread and discussed the care and feeding of contemporary art with my artist neighbors. I composed in my studio as well as at various parks throughout Paris. I always carried my score with me, ready to stop and compose when the urge struck. And it frequently struck. I even wrote within Notre Dame.

The city of Paris is divided by the meandering Seine. Historically commercial activities were relegated to the right bank, or *rive droite*, and scholastic pursuits were found on the left bank, or *rive gauche*. It is here that one finds numerous universities, including the Sorbonne, as well as the Latin Quarter, Luxembourg Garden and Montparnasse. And it was here that I loved to walk the streets, soaking up the atmosphere that so inspired the likes of Gertrude Stein, Ernest Hemingway and James Joyce.

The title of the first movement of the sonata is *Rive gauche*. It begins with a slow prelude, introducing several themes which will be heard throughout the entire work. The introductory material is followed by a romping allegro, complete with stride effects. There are two contrasting themes. One is highly rhythmically charged, full of syncopation and crunching dissonances. The second theme is more lyrical and is first heard in the left hand accompanied by block chords. A development follows as both themes are bandied about until all hell breaks loose in a rip-snorting coda.

The second movement, *L'aube sur la Seine*, reflects the Seine as the sun rises, tranquil but bursting with promise. Before Paris awakens there is a calm across the city. And nowhere is it more evident than on the shimmering Seine. This slow movement is comprised of a sixteen measure theme and a set of variations.

The finale is off and running from the first note. The music is marked "with constant energy." Every summer on the longest day of the year Paris celebrates *Fête de la musique*. The city is overflowing with music. Every street corner features a different band and the revelry goes on throughout the night. This final movement of the sonata attempts to express the feeling of excitement as I wandered through the night following the sounds. There are two main ideas which weave in and out much as I did that music-filled night.

Wrapped within the sonata are many feelings and experiences of my summer overlooking the Seine. Paris is truly a city of dreams...in all senses. One cannot help but be affected by her.

— Terry Vosbein
Paris, August 1999

paris sonata

i. rive gauche

ii. l'aube sur la seine

iii. fête de la musique

paris sonata

I. rive gauche

terry vosbein
1999

$\text{♩} = 60$ Slow and free

Musical score for piano, page 1. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes frequently throughout the piece. Measure 1 starts with a dynamic of *sffz mf*. Measures 2 and 3 show slurs and grace notes. Measure 4 has a dynamic of *p*. Measure 5 is labeled *echo*. Measure 6 is labeled *flowing*. Measures 7 through 12 show various dynamics including *mf*, *rit.*, and *p*. Measures 13 through 17 show more complex patterns with triplets and changing time signatures (3/4, 2/4, 3/8, 4/4).

Musical score for piano, page 2. Measures 18 through 22 continue the pattern of changing time signatures and dynamics. Measures 23 and 24 show a return to a slower tempo with *broader* markings. Measure 25 is a dynamic of *p* followed by *ppp*.

Musical score for piano, page 3. Measures 26 through 30 show a continuation of the *broader* marking. Measures 31 and 32 show a return to a faster tempo with *pushing ahead* markings. Measures 33 and 34 show a dynamic of *p* followed by *ppp*.

Musical score for piano, page 4. Measures 35 through 39 show a continuation of the *broader* marking. Measures 40 and 41 show a return to a faster tempo with *pushing ahead* markings. Measures 42 and 43 show a dynamic of *p* followed by *ppp*.

Musical score for piano, page 5. Measures 44 through 48 show a continuation of the *broader* marking. Measures 49 and 50 show a return to a faster tempo with *pushing ahead* markings. Measures 51 and 52 show a dynamic of *p* followed by *ppp*.

2

d = 120 Allegro

30

36

41

47

52

57

61

3

5.4

66

f

71

9:4

mp

77

mf

f

mf

mp

mf

83

f

p

3

p

89

f

3

3

3

95

100

106

112

117

123

129

135

140

146

152

157

161

166

171

176

181

185

Musical score for piano, three staves, measures 189-197.

Staff 1 (Treble Clef):

- Measure 189: 3/3 time. Dynamics: dynamic markings above the staff. Fingerings: 3, 3, 3.
- Measure 190: 3/3 time. Dynamics: *mp*.
- Measure 191: 3/3 time. Fingerings: 3, 5, 5, 5.
- Measure 192: 3/3 time. Dynamics: *f*, *ff*.

Staff 2 (Bass Clef):

- Measure 189: 3/3 time. Fingerings: 3.
- Measure 190: 3/3 time. Fingerings: 3.
- Measure 191: 3/3 time. Fingerings: 3.
- Measure 192: 3/3 time. Fingerings: 5, 5.

Staff 3 (Treble Clef):

- Measure 189: 3/3 time.
- Measure 190: 3/3 time.
- Measure 191: 3/3 time.
- Measure 192: 3/3 time.

Performance instruction at the end of measure 197: *8vb-----*

II. l'aube sur la seine

$\text{♩} = 60$ Very expressive, with great freedom in tempi and dynamics

The musical score consists of five staves of music for two voices (Soprano and Bass) and piano.

- Staff 1:** Treble clef, 2/4 time. Dynamics: p . Articulation: \wedge sim. Measure 1: F# , A , C# , E ; G , B , D , F# . Measure 2: F# , A , C# , E ; G , B , D , F# .
- Staff 2:** Bass clef, 2/4 time. Measure 1: B , D , F# , A . Measure 2: B , D , F# , A . Measure 3: B , D , F# , A .
- Staff 3:** Treble clef, 2/4 time. Measure 1: G , B , D , F# . Measure 2: G , B , D , F# . Measure 3: G , B , D , F# .
- Staff 4:** Bass clef, 2/4 time. Measure 1: B , D , F# , A . Measure 2: B , D , F# , A . Measure 3: B , D , F# , A .
- Staff 5:** Treble clef, 2/4 time. Measure 1: F# , A , C# , E ; G , B , D , F# . Measure 2: F# , A , C# , E ; G , B , D , F# . Measure 3: F# , A , C# , E ; G , B , D , F# .

Measure 8: rit., accel. Measures 9-10: rit. Measure 11: 3. Measures 12-13: rit. Measure 14: 3. Measures 15-16: tempo. Measure 17: 3. Measures 18-19: 3. Measure 20: 3. Measures 21-22: rit. Measures 23-24: slightly faster. Measure 25: 3. Measures 26-27: rit. Measures 28-29: tempo. Measure 30: 3. Measures 31-32: 3. Measures 33-34: sim.

39

39

3

broader

mf

3

rit.

tempo

mf

mf

mp

rit.

3

46

46

tempo

p

rit.

f

mp

more relaxed

52

52

tempo

p

pp

pp

Leo.

*

Leo.

59

59

mf

pp

pp

Leo.

*

Leo.

67

67

mf

p

pp

pp

*

3

3

3

Leo.

*

Leo.

*

74

74

tempo

accel.

rit.

3

3

Leo.*

82

rit.

tempo

p mf pp

p 3

rit.

accel.

f 3 mp

3

p

mf

p

3

p

mf

p

3

p

mf

p

3

p

mf

p

3

p

rit. to end

III. fête de la musique

d=132-144 With constant energy and in strict tempo

5

9

13

18

23

27

f

mp

f

31

35

39

mp

f

42

mp

p

mp

46

echo

p

mp cresc.

mf

ff

A musical score for piano, consisting of six staves of music. The score is divided into sections by measure numbers: 68, 72, 76, 80, 83, and 87. The music includes various dynamics such as *f*, *mp*, *ff*, *mf*, *p*, and *mf*. Articulation marks like dots and dashes are present on many notes. The score uses a variety of time signatures, including common time, 2/4, and 3/4. The piano part features both treble and bass staves.

68

72

76

80

83

87

92

95

f

99

mf

f

103

3

106

mp

mf

110

114

118

122

125

128

132

136

139

143

147

151

154

A musical score for piano, consisting of six staves of music. The score is divided into measures by vertical bar lines. Measure 157 starts with a dynamic of *p* followed by *cresc.*. Measures 161, 166, and 170 show complex harmonic progressions with many sharps and flats. Measures 174 and 178 conclude the page with dense, rhythmic patterns.

157

p cresc.

161

166

170

174

178

182

183

185

188

192

194