

PROGRAMME NOTE

This Sonata was commissioned in 1999 by Beryl Caber/Jones and Gerry Martock and is the second in a series of commissions reflecting their support and encouragement of my work. They had the notion that it would be enjoyable and amusing to have individual portraits for four friends; themselves, and the first performers, Robert Irvine and myself. Listeners may judge themselves what the four may be like!

Prelude (Allegro moderato) for GM

An intimate jazz-inspired theme is pondered and looked at from every angle before being passed to the...

Scherzo (Allegro) for SFB which follows on without a break, taking up the theme and developing it further.

Ballad (Lento) for BC-J

Symphonic body and accompaniment gives way to a birdsong. An atmosphere of quiet periods... exploring the lyricism of the colts.

Variations (Andante moderato) for RI

A forthright theme is stated in unison on cello and piano, then moves through various moods of bewilderment, hesitation and virtuosity before resolving on two final dramatic statements, followed by a wistful coda that emerges into a busy ending.

Sally Beamish

SONATA

I

for G. M.

PRELUDE

Allegro moderato (♩ = 120)

Sally Horvath

The first system of the musical score consists of three staves. The top staff is the right-hand part, starting with a whole rest followed by a melodic line. The middle and bottom staves are the left-hand part, providing harmonic support with chords and moving lines. Dynamics include *f* and *mp*.

The second system continues the musical piece. It features a *Rit.* (ritardando) section followed by an *A tempo* section. The notation includes various note values and rests, with dynamics such as *f* and *mp*.

The third system includes the instruction *Un poco morbido* (a little more soft) and *A tempo*. The right-hand part has a melodic line with dynamics *p* and *mp*. The left-hand part consists of chords and moving lines.

The fourth system begins with a *Rit.* section followed by *Fine* (the end). The right-hand part features a melodic line with dynamics *mp* and *f*. The left-hand part provides harmonic accompaniment with chords and moving lines.

13 *Tempo I*

14

15

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17 *rit.* *Un poco meno mosso* *rit.*

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