Drew Sperry

Studies in Opposition

for Flute and Piano

2025

Perusal Score

- Full Score -

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Studies in Opposition

for Flute and Piano

(2025)

Drew Sperry

Written for the talents of Abigail Brown and Dominick Travis

Program Note

It is often (but not always) the goal of a composer to meticulously craft a work in which instruments are perfect complements to one another, creating a consistent sense of cohesion as the musicians work towards a musical goal together. However, this to me isn't a very realistic depiction of the actual process of working towards a goal or solving a problem with others. Instead, as we all know, a lot of the time there is negative discourse or obstacles involved that only end up making a goal seem further away, or that polarize the people that are supposed to be working together. Therefore, to reach a goal or to solve a problem, these obstacles need to be overcome and differences need to be put aside.

This process of meeting in the middle and overcoming these differences is the inspiration of this piece, in which the flute and piano are pit against each other in a variety of ways: melodically in the first movement; metrically and rhythmically in the second movement; and temporally in the final movement. By the end of the work, though, the instruments finally come together and the music ends with the instruments in unity, having overcome the various obstacles that have driven them apart at various points throughout the work.

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Performance Notes

- Breath marks (') indicate very short pauses. While still making a clear break/breath in the music and allowing yourself enough time to breathe and prepare for the next note, take as little time as possible.

- Glissando lines in the flute part will always indicate a pitch bend between two pitches.

- "Air" indicates that the performer should blow across the mouthpiece with the tone hole rolled away from themselves, producing a breathy timbre on the given pitch.

- Arrows (⟶) indicate that the performer should gradually change from one playing technique to another. In this piece, this notation is always used to transition between an "ord." (normal) playing style and an "air" playing style in the flute part. To transition from "ord." playing to "air" playing, gradually roll the tone hole away from you while still blowing across the mouthpiece.

- Palm strikes, indicated by the symbol, involve the pianist striking the strings on the inside of the lower third of the instrument with the palm of their hand. Ensure that the sustain pedal is depressed, allowing the strings to resonate upon striking.

- When transitioning between meters with different denominators (4/4 and 6/8 or 4/4 and 3/2, for example), the smallest common denominator will always remain consistent.
    - ♪ = ♪ when transitioning between meters such as 4/4 and 6/8.
    - ♩ = ♩ when transitioning between meters such as 4/4 and 3/2.
- Pedal markings indicate when the sustain pedal must be used. Otherwise, the performer is free to use the pedal as they please.

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Movements

I.	Nocturnal Dialogues	p. 1
II.	Passepied	p. 8
III.	Chaconne	p. 19

Duration: ca. 15 minutes

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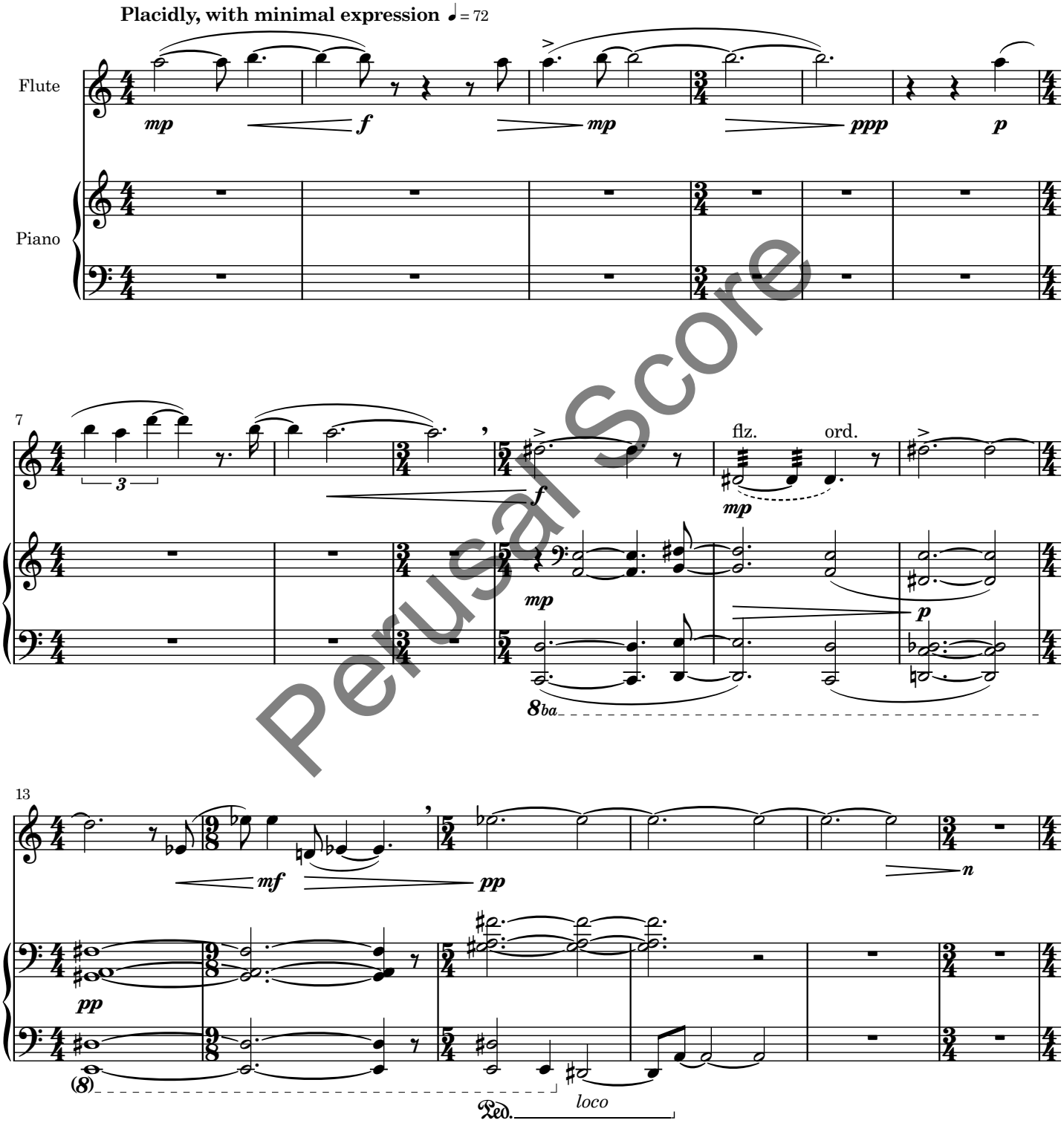
I. Nocturnal Dialogues



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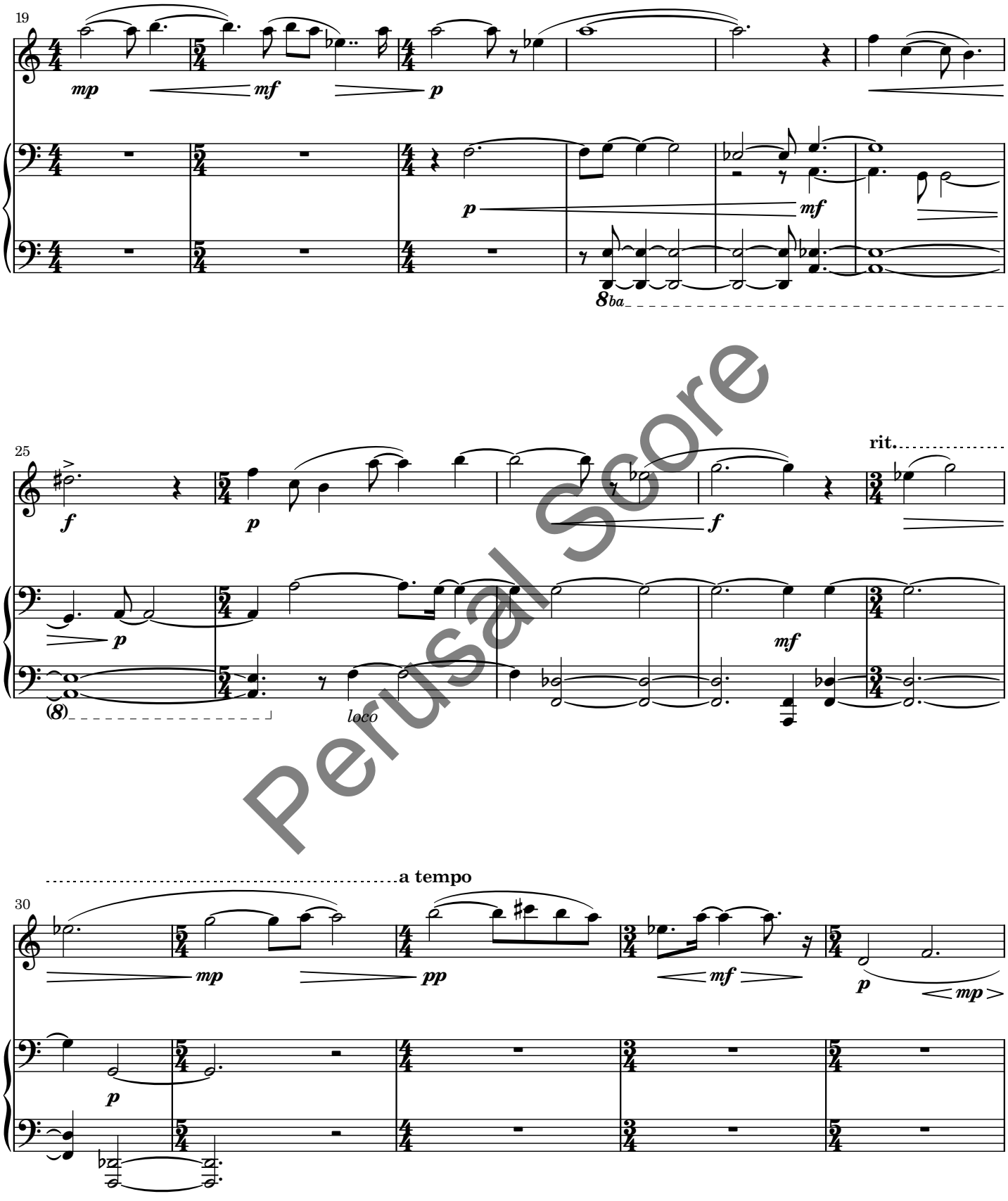

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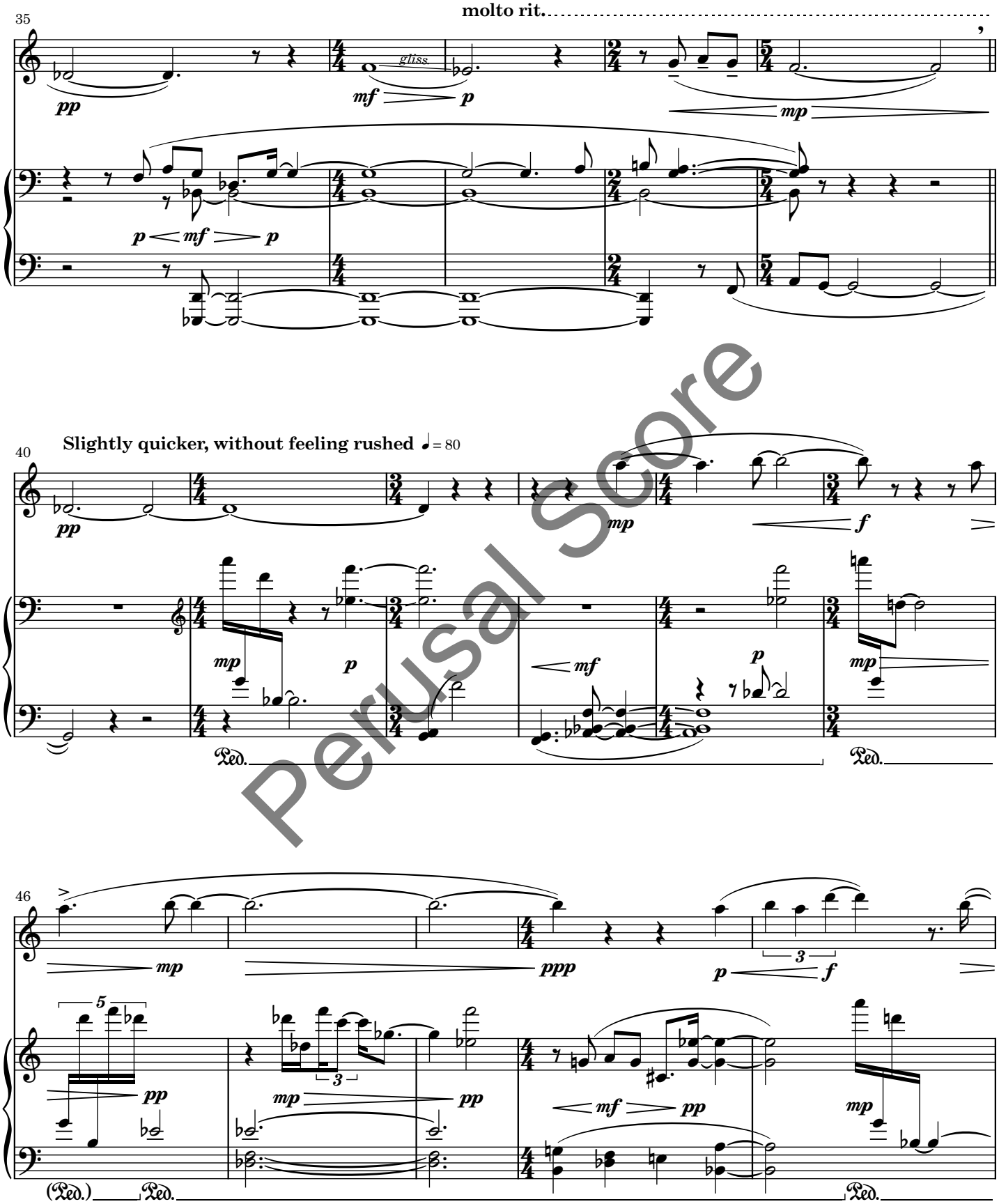

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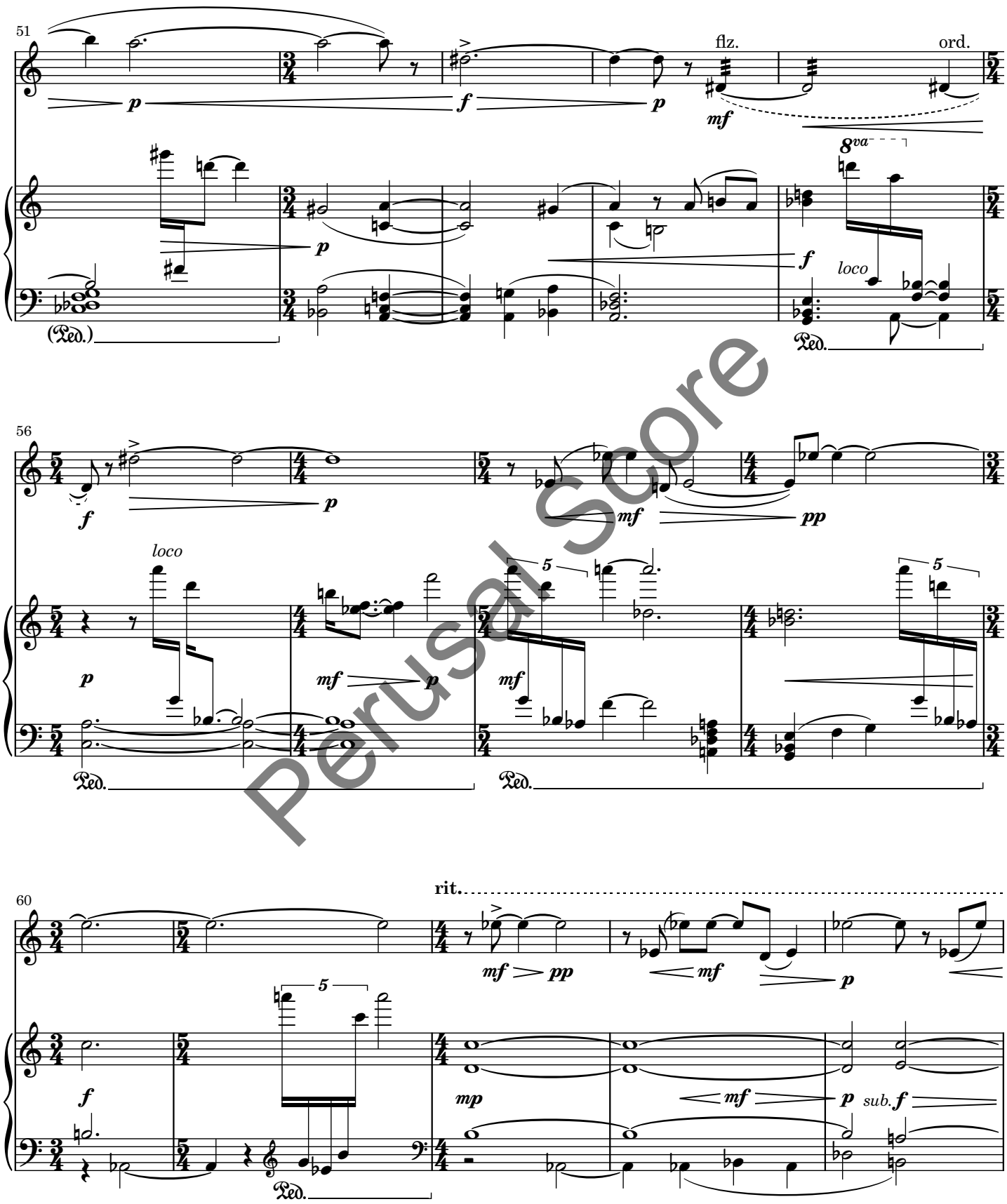

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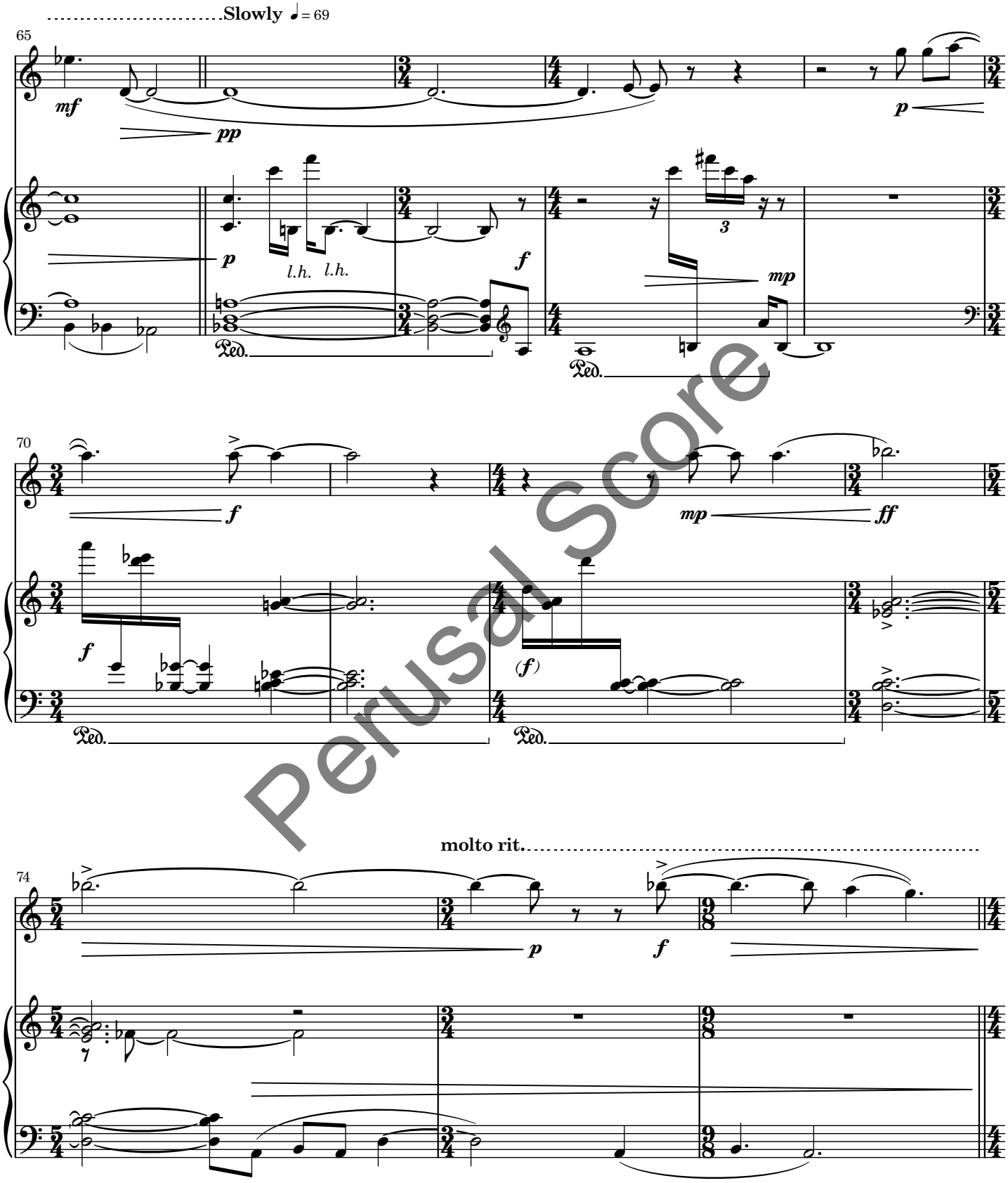

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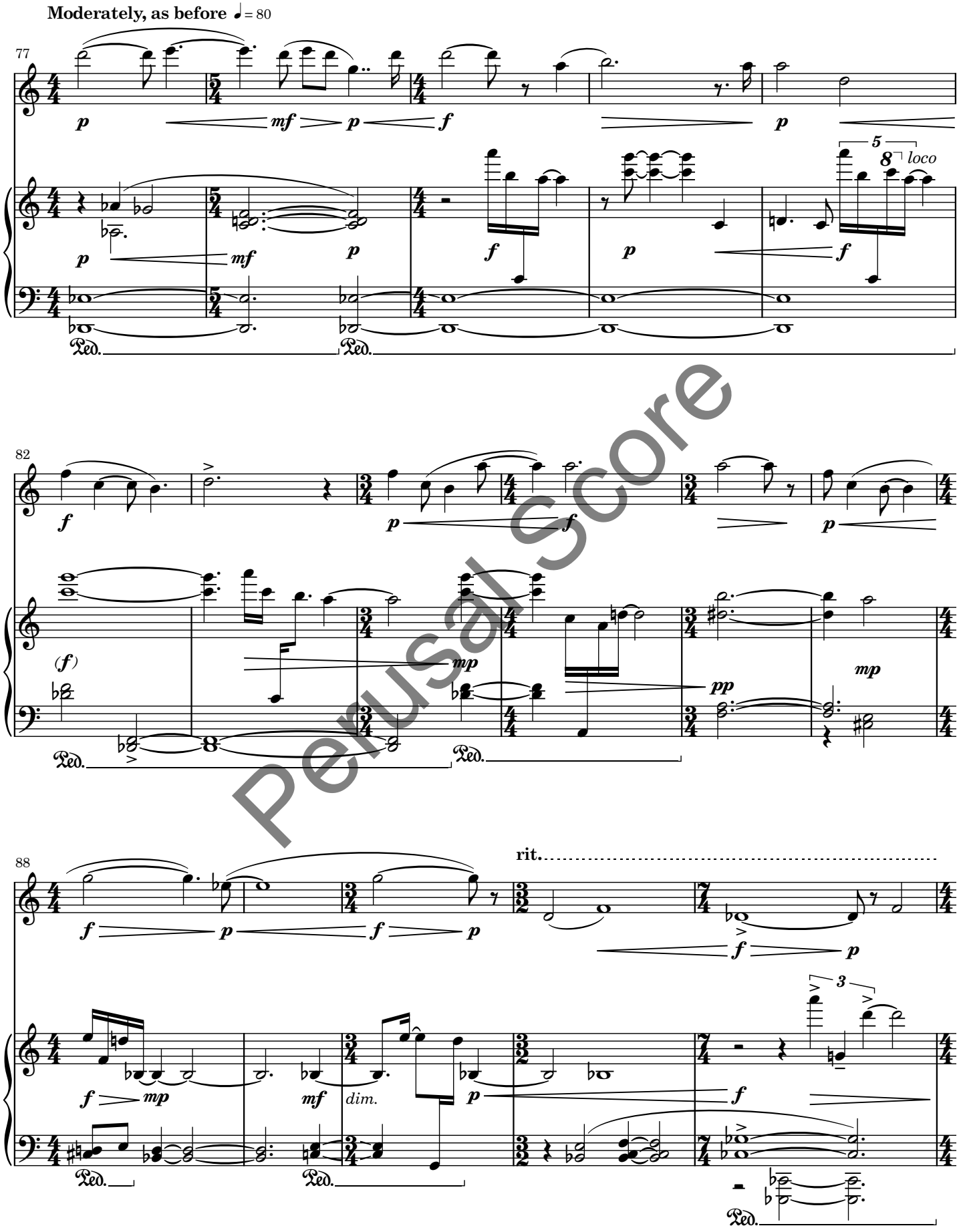

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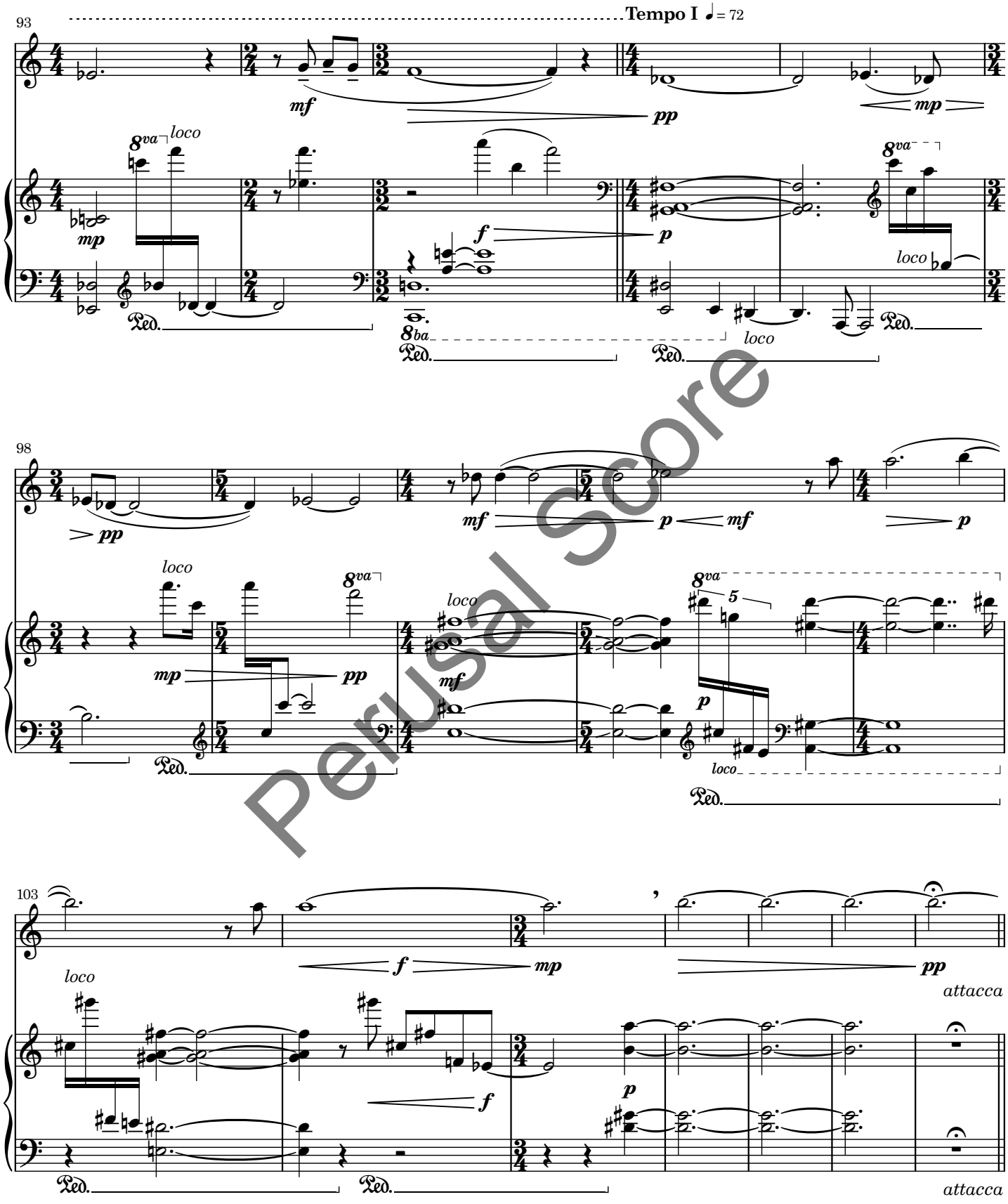

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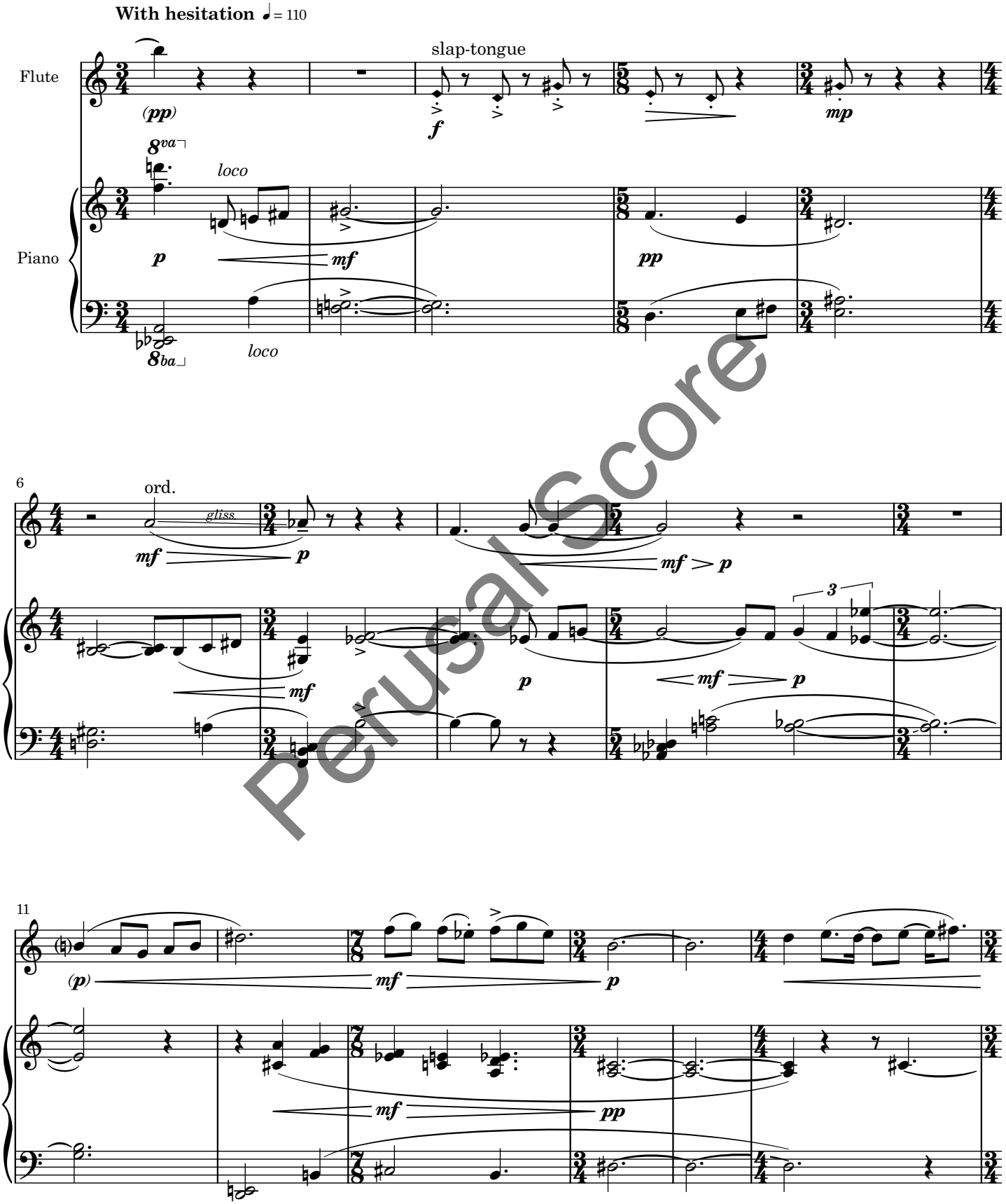

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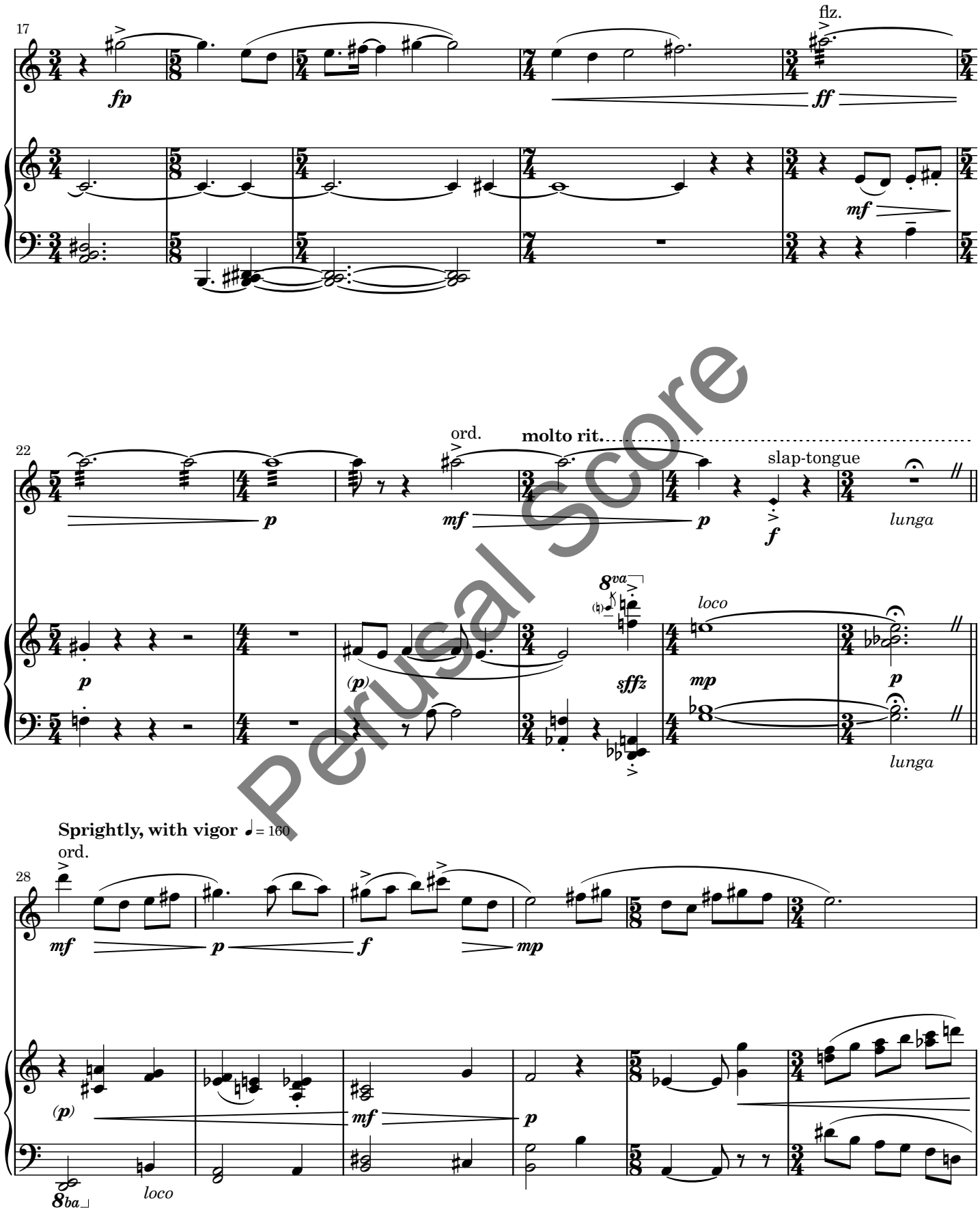

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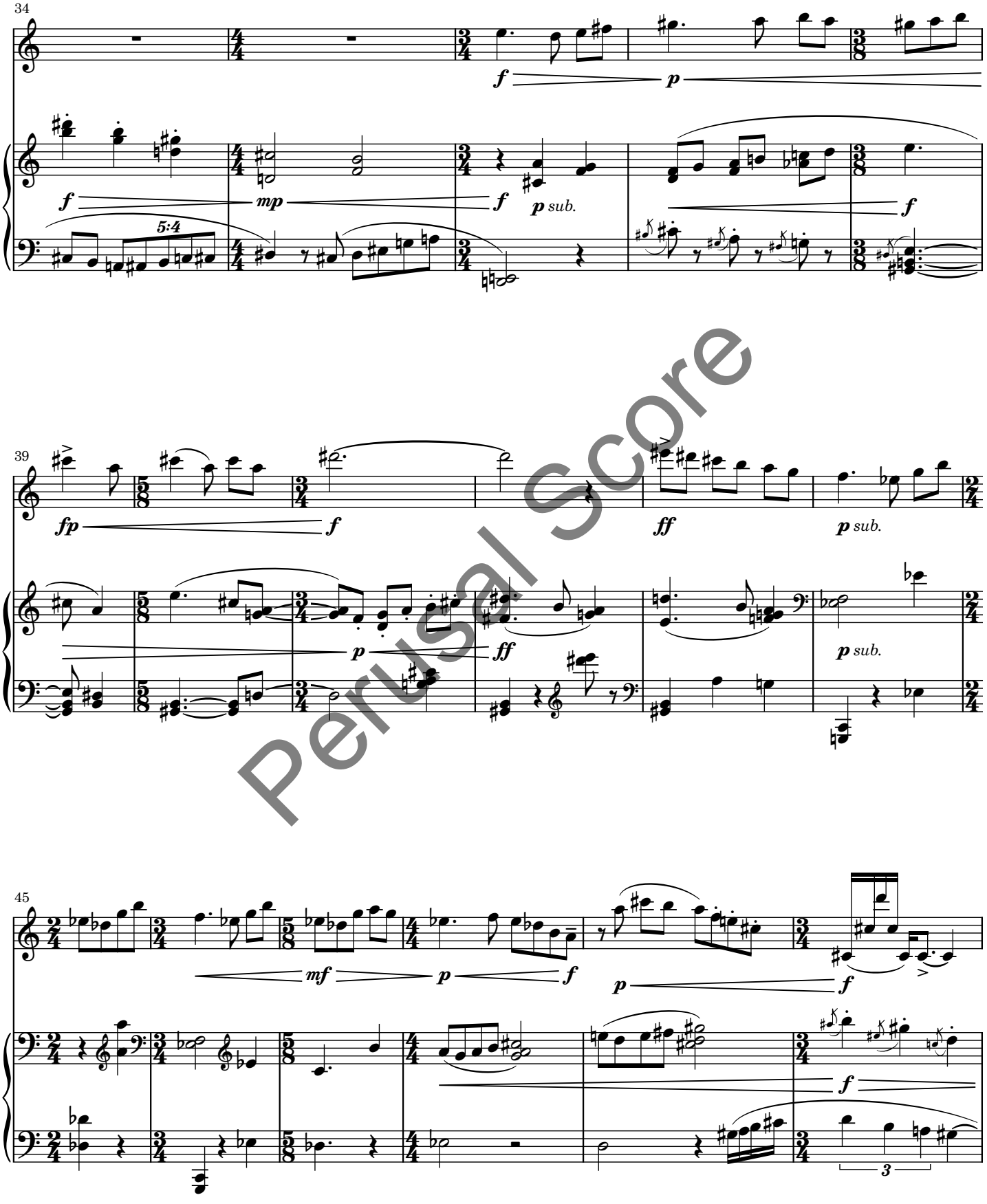

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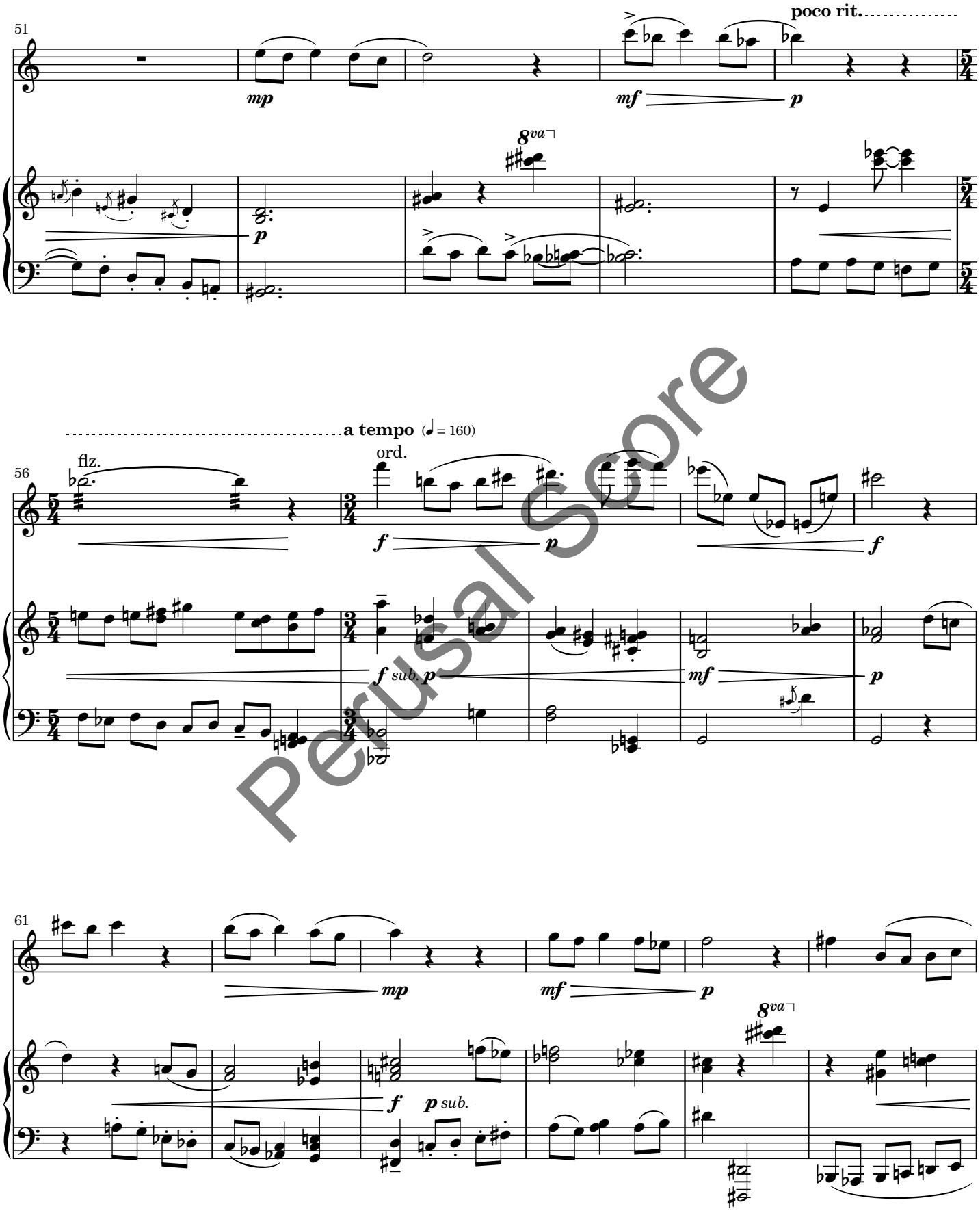

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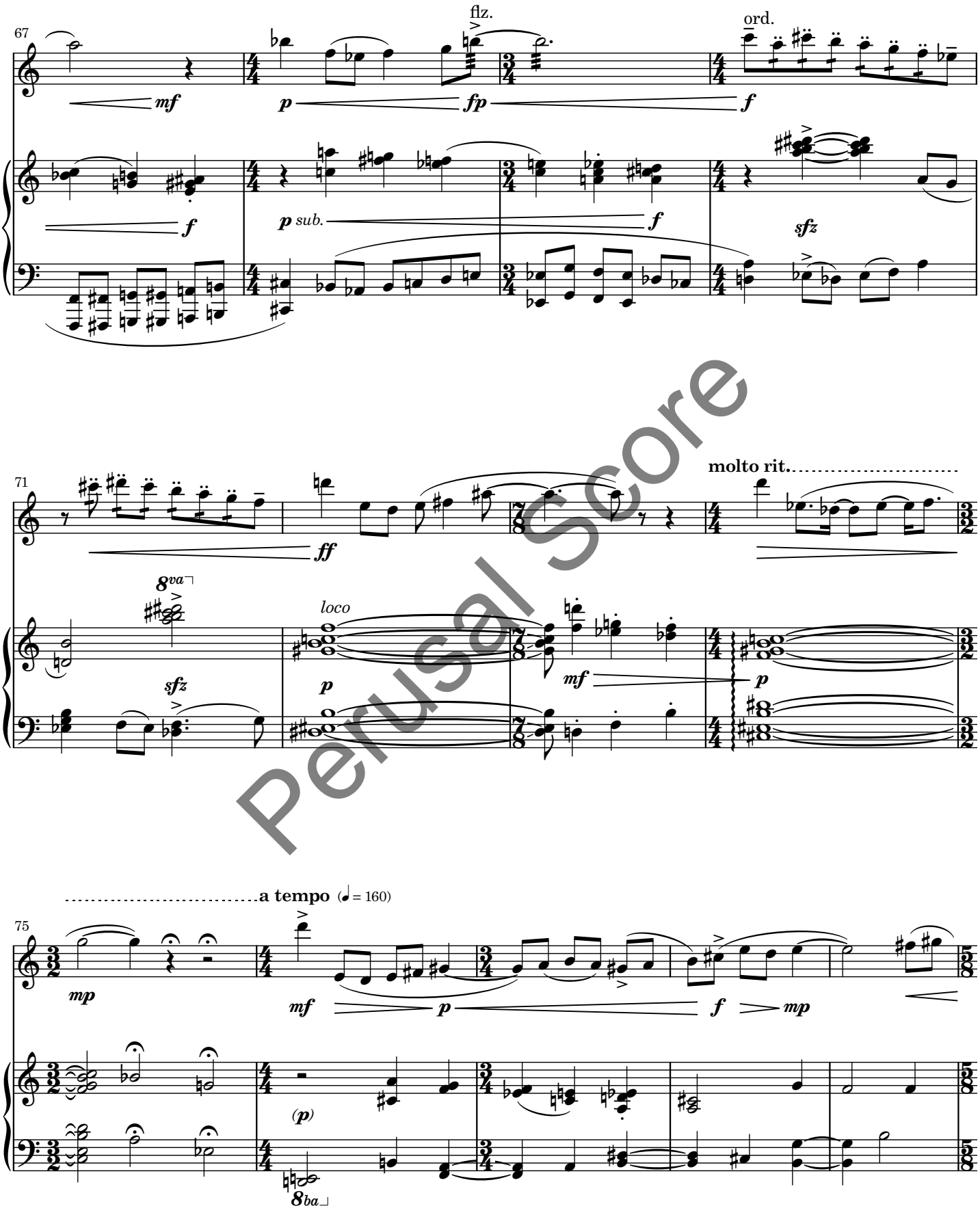

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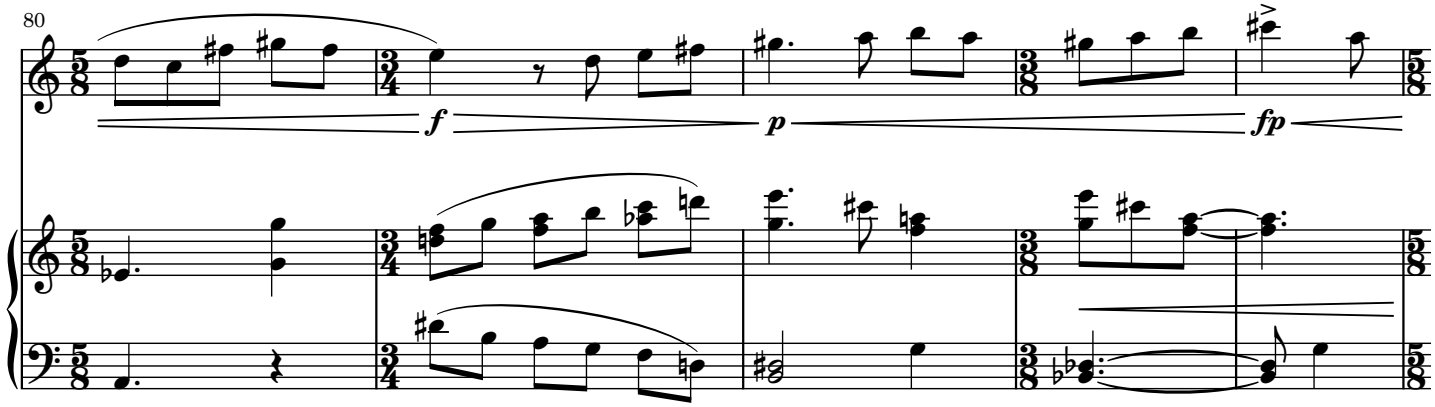

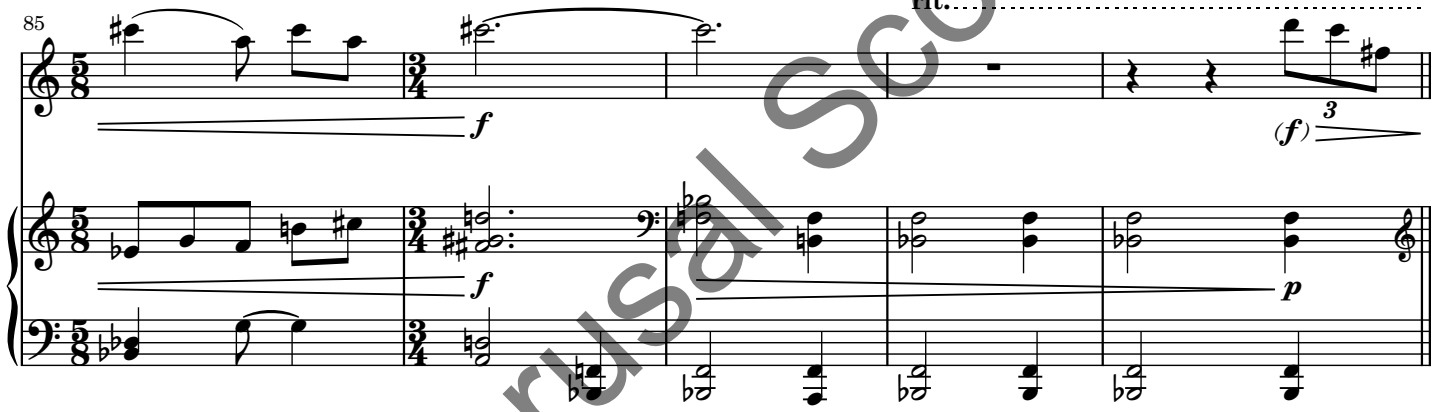

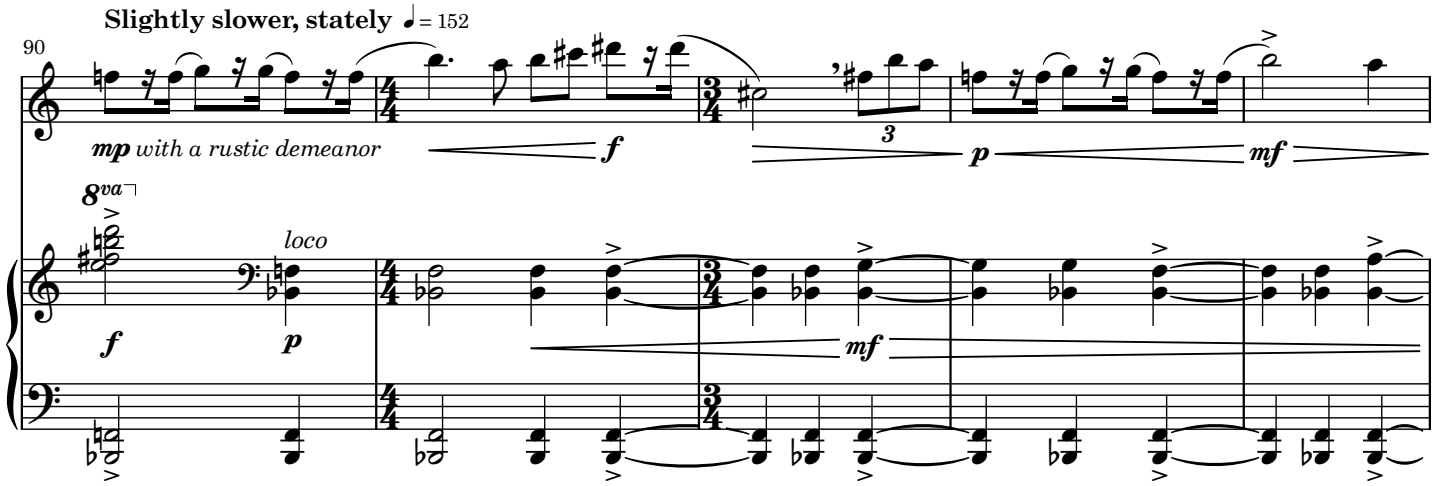

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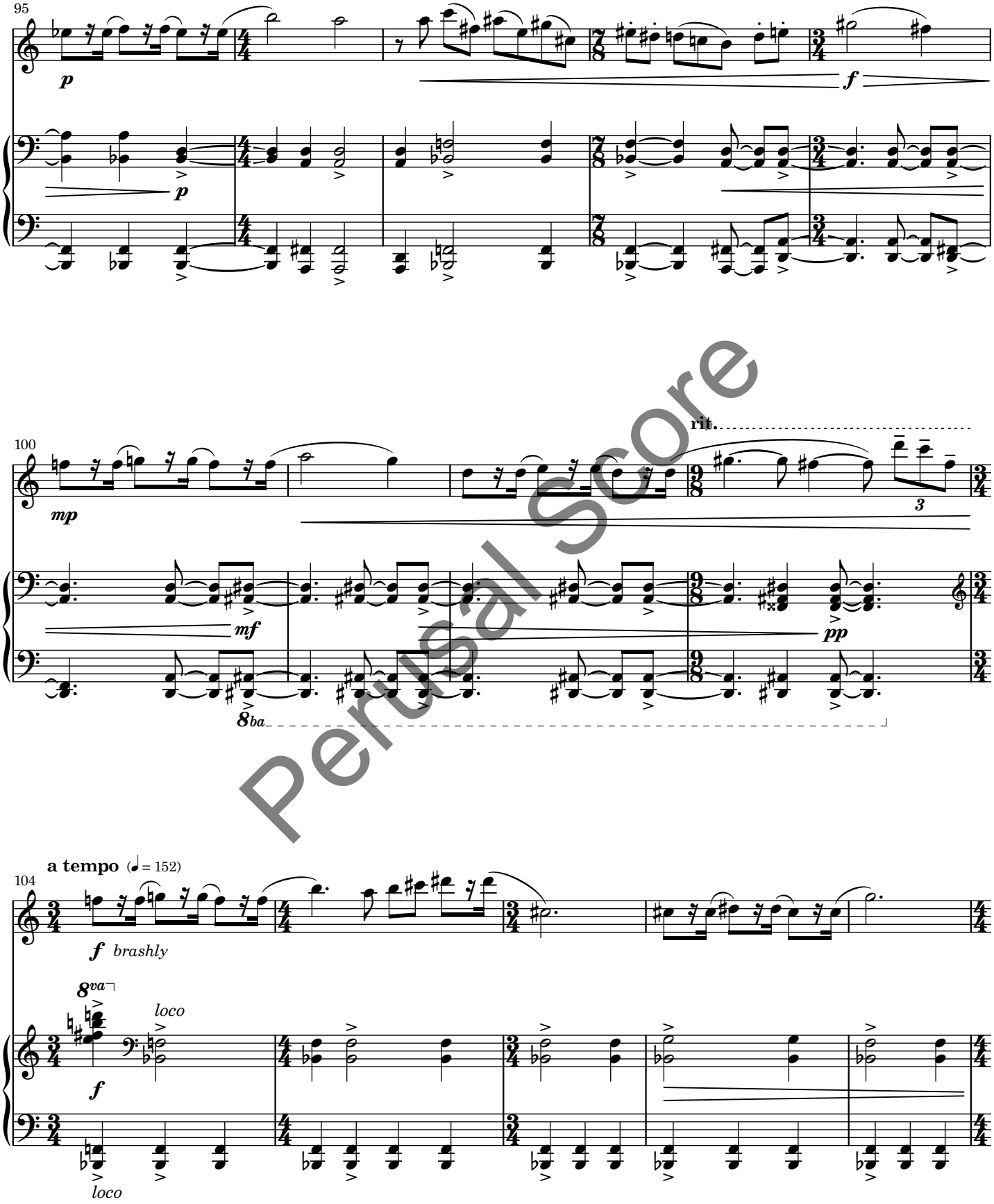

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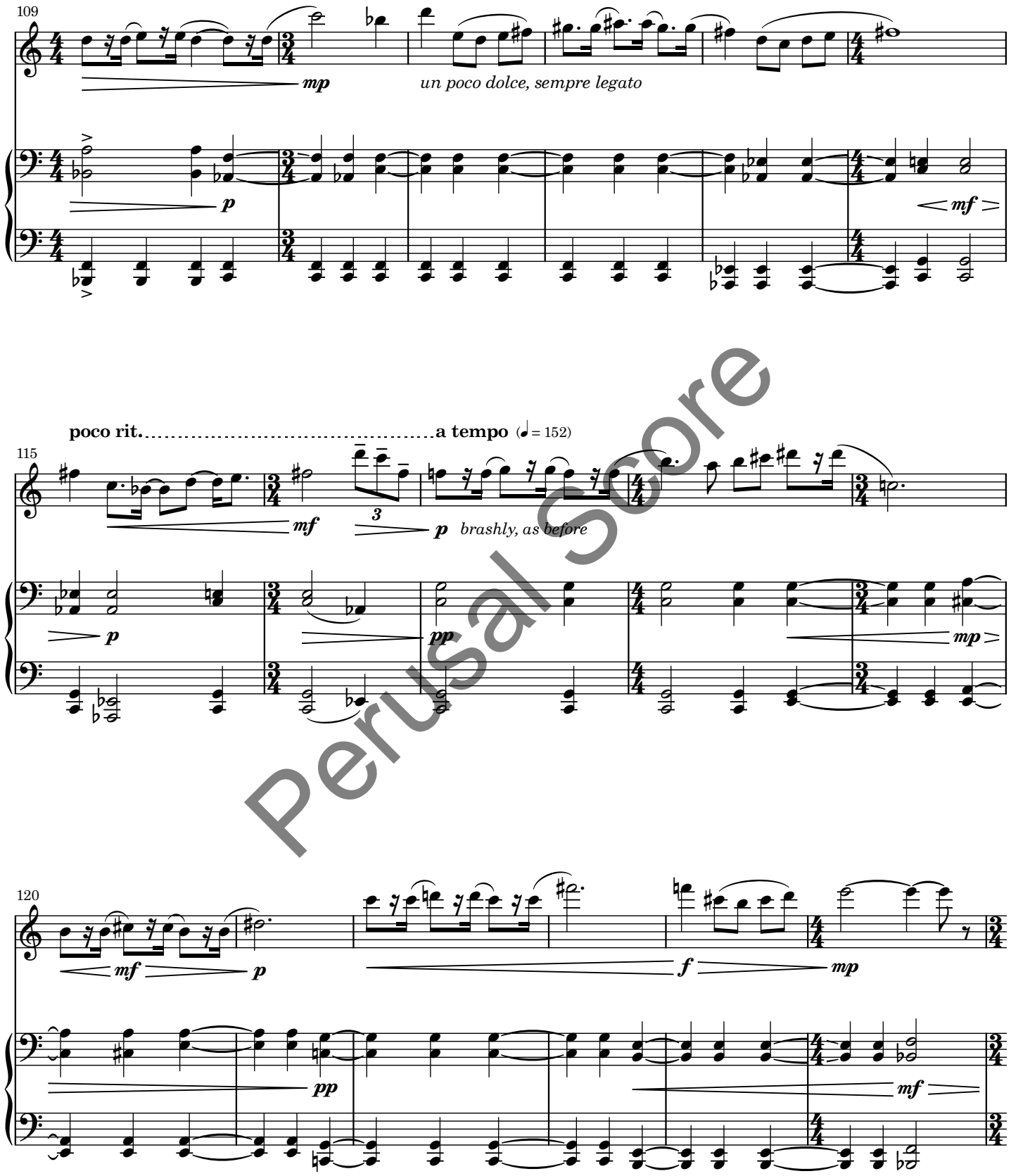

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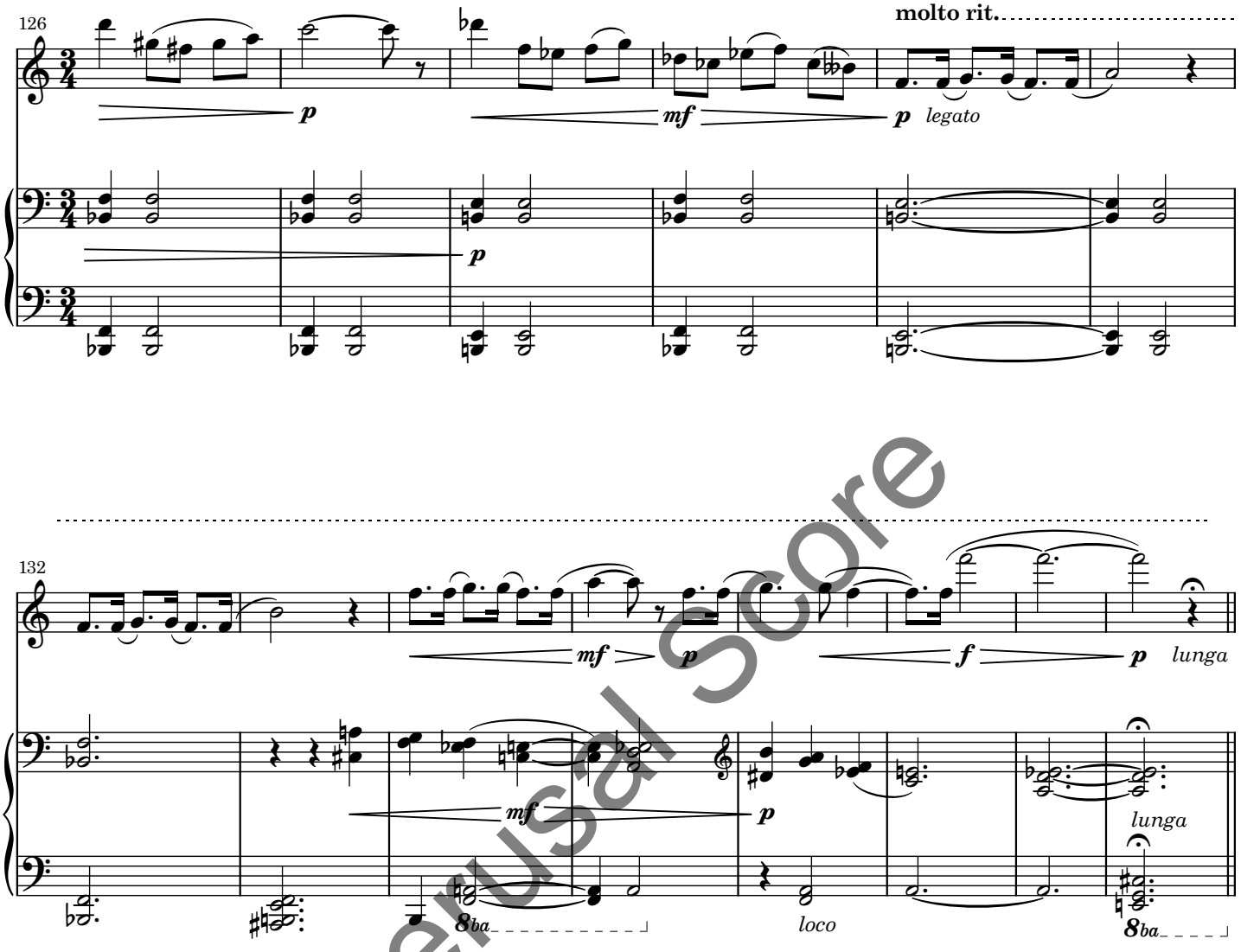

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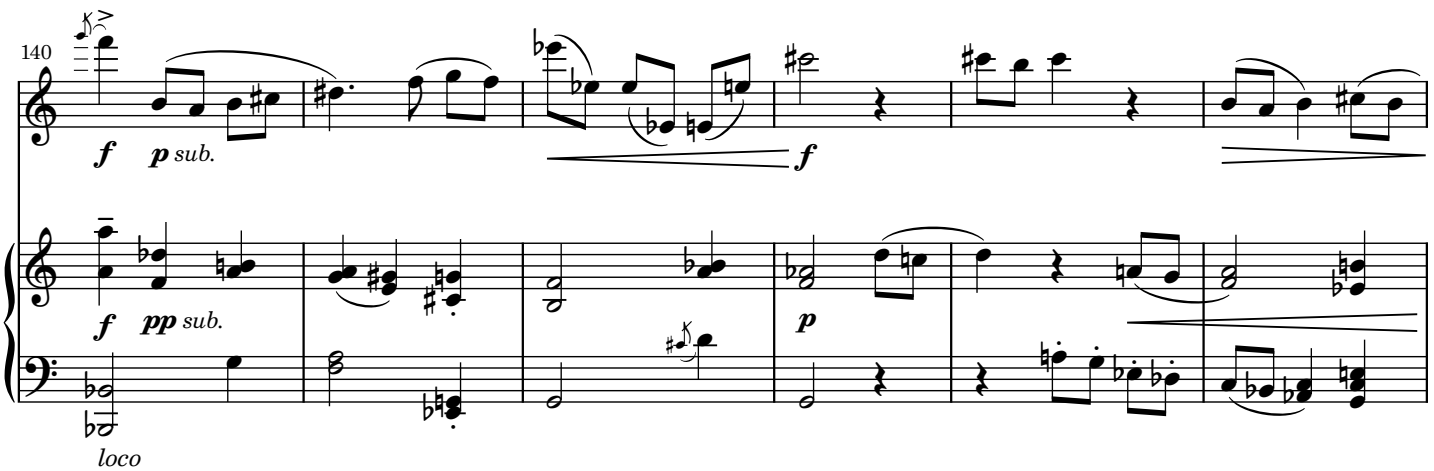

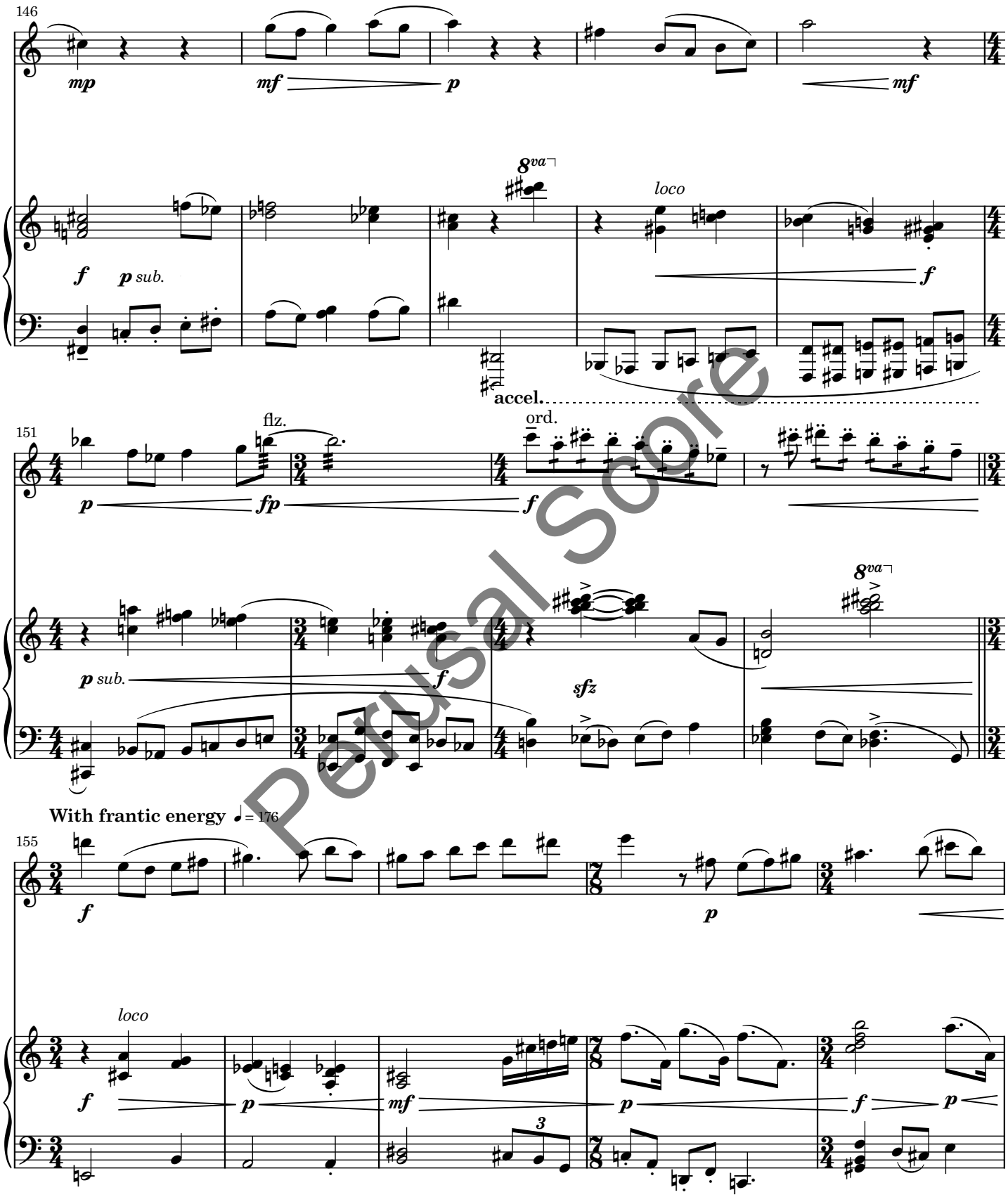

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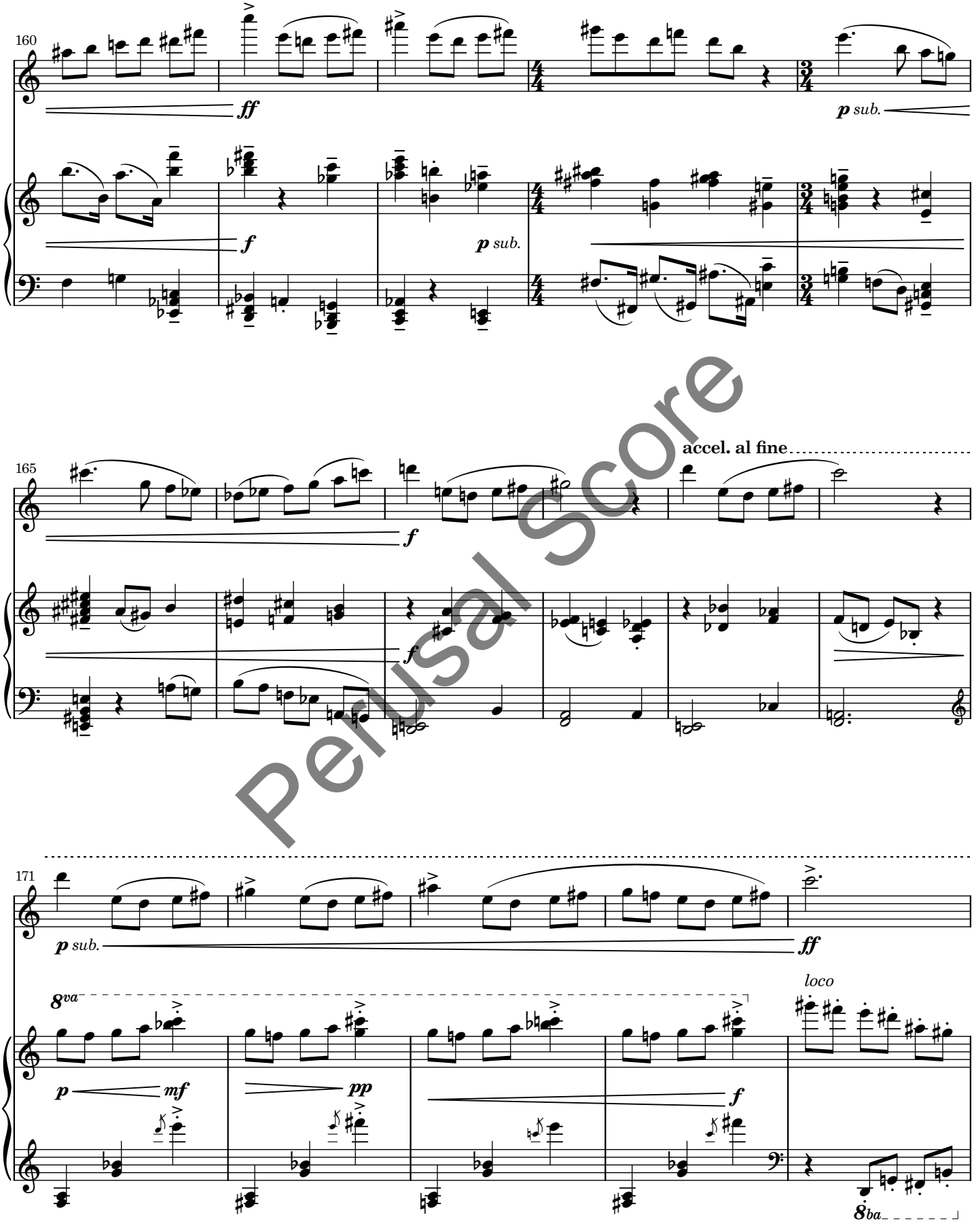

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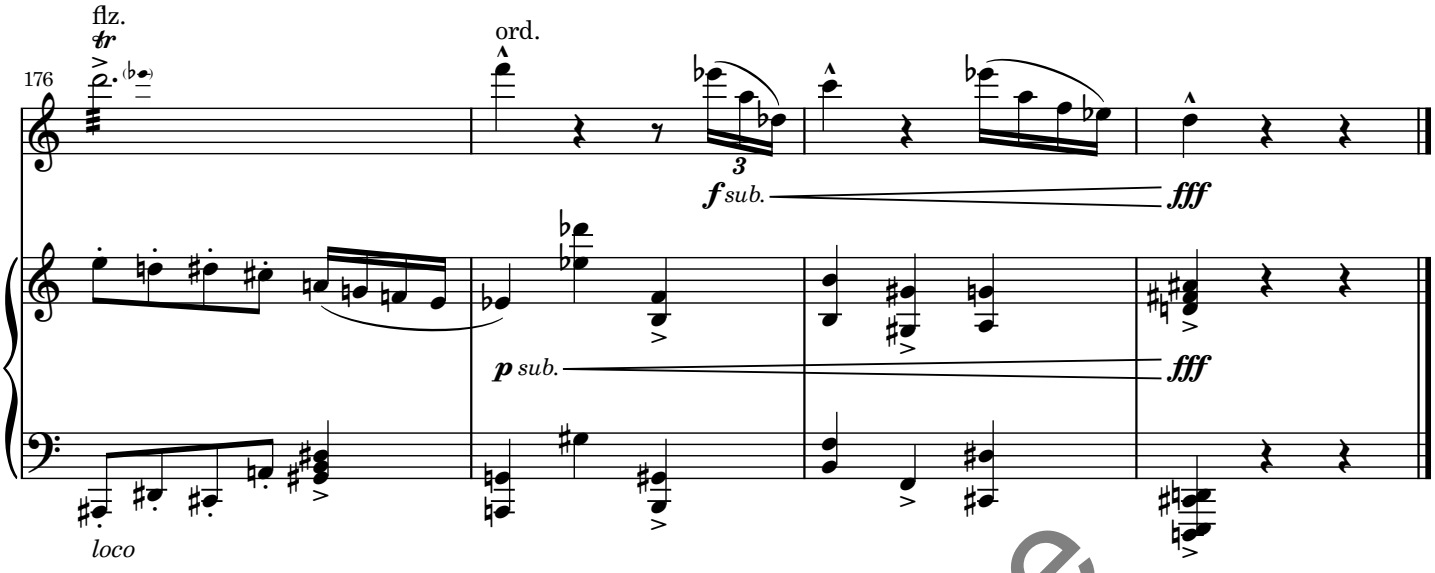
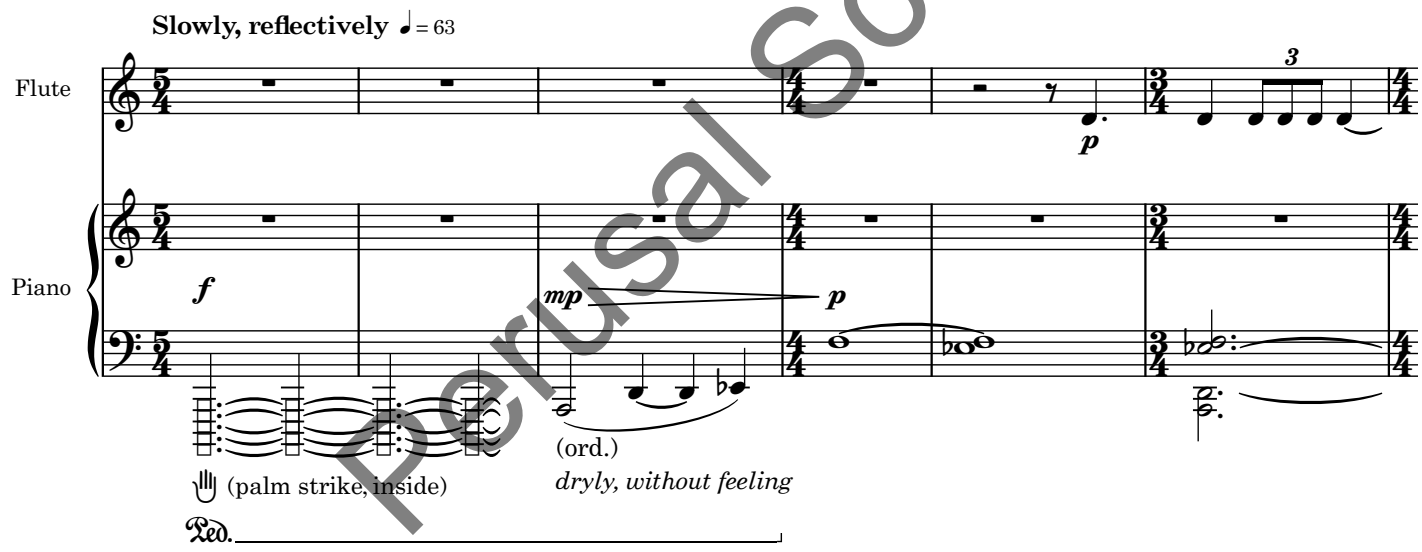
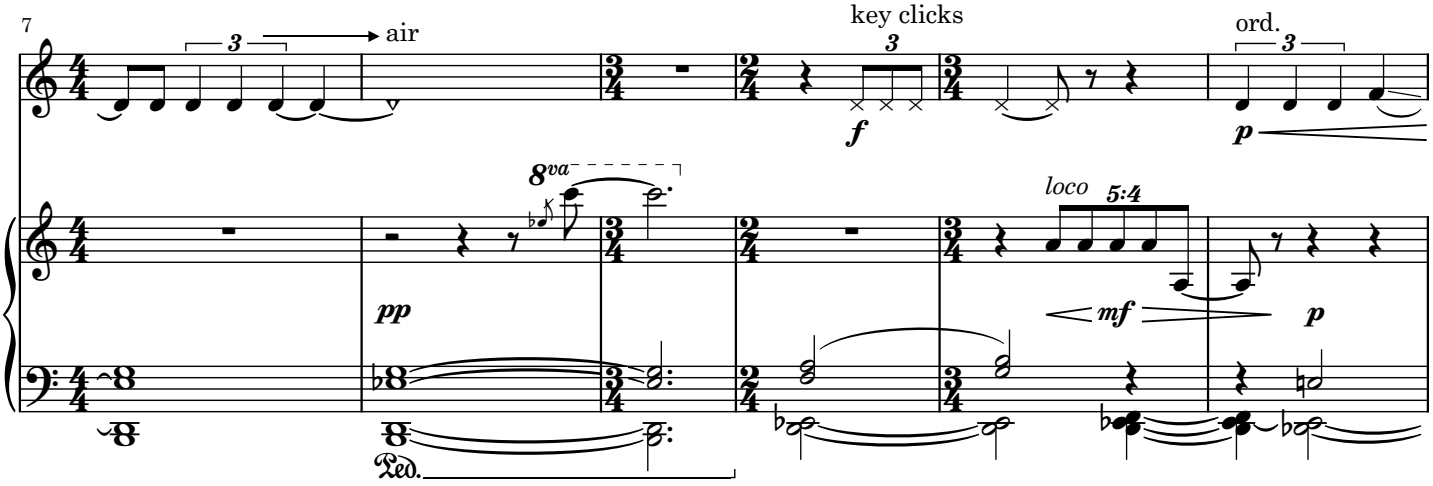


III. Chaconne





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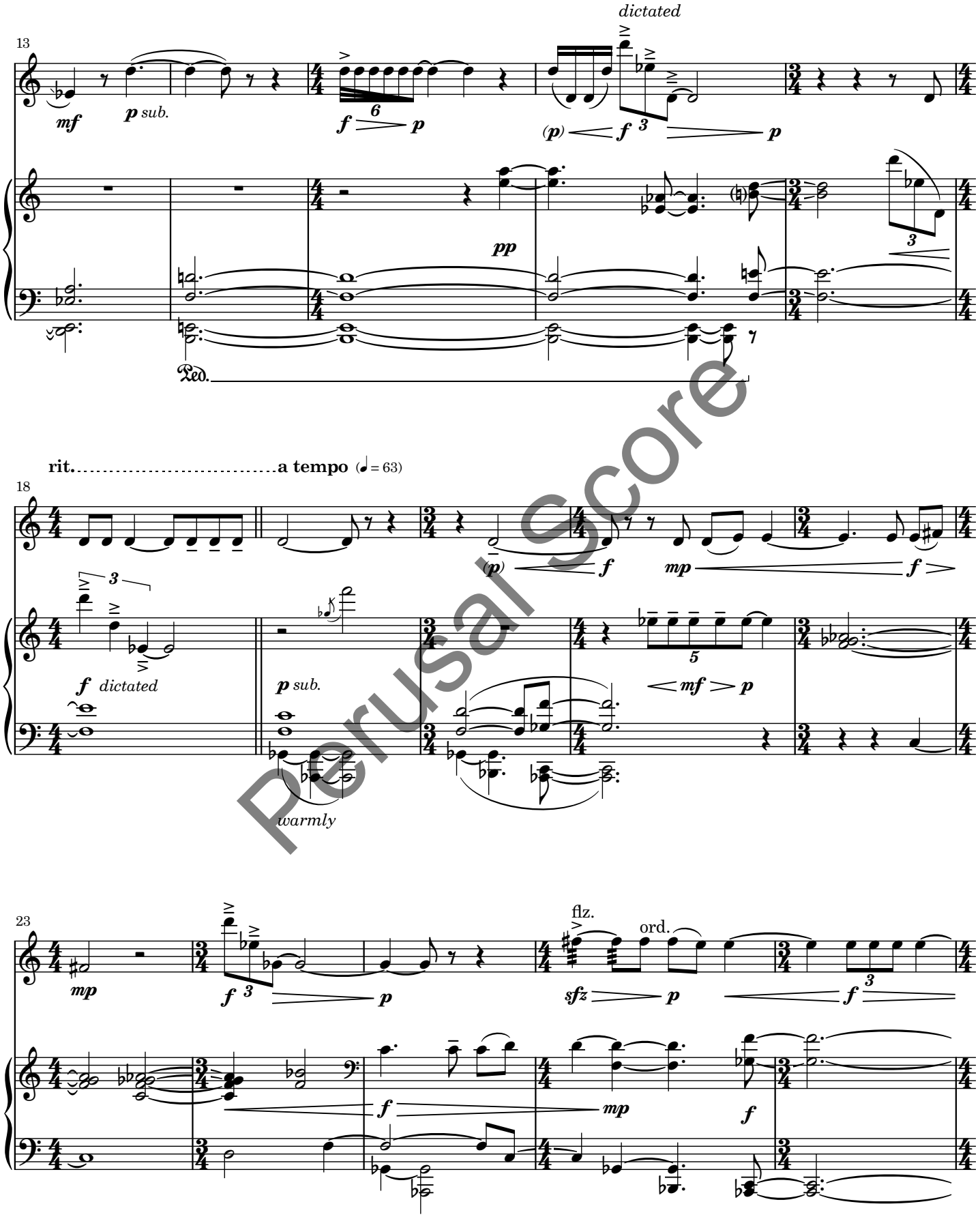

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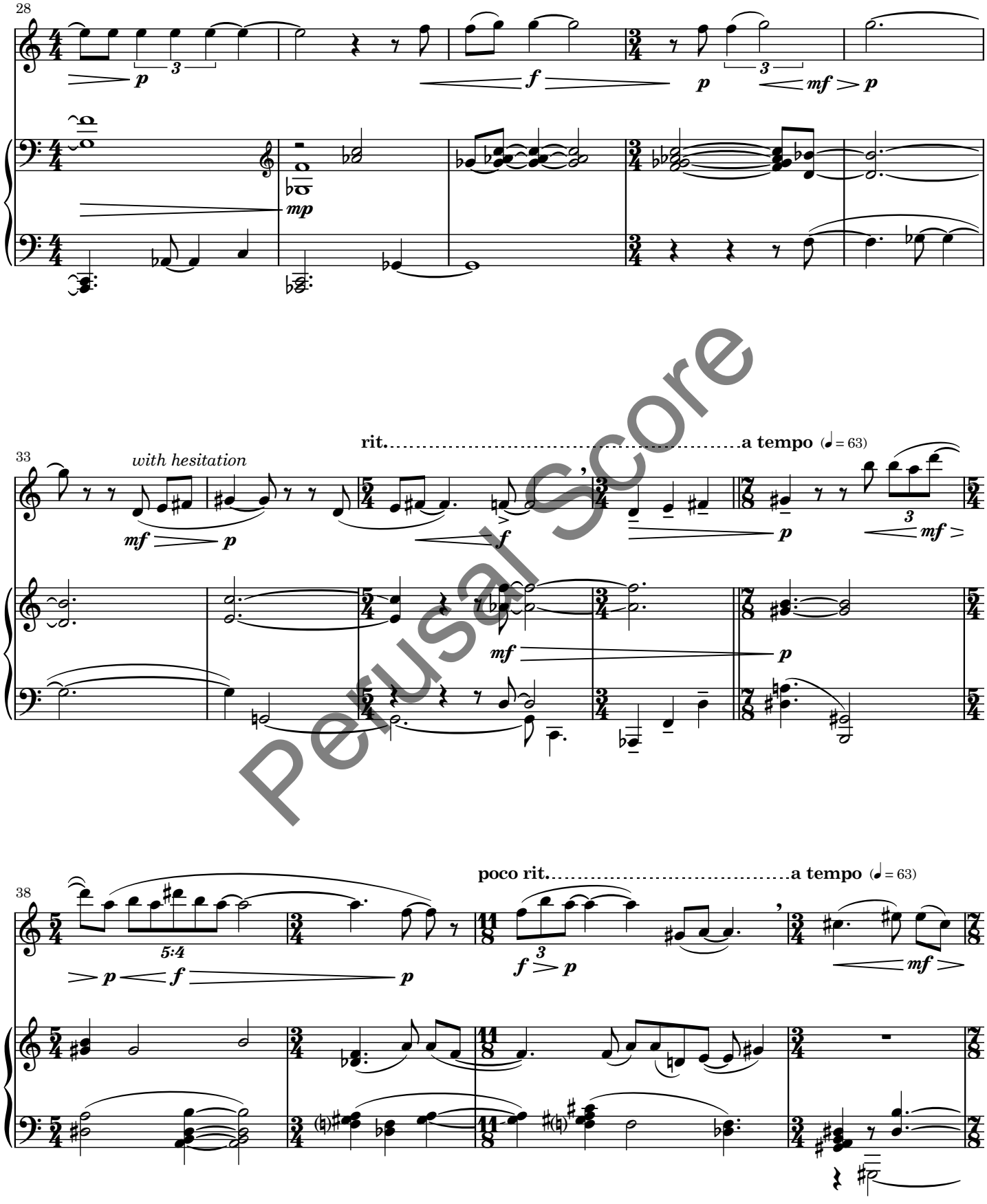

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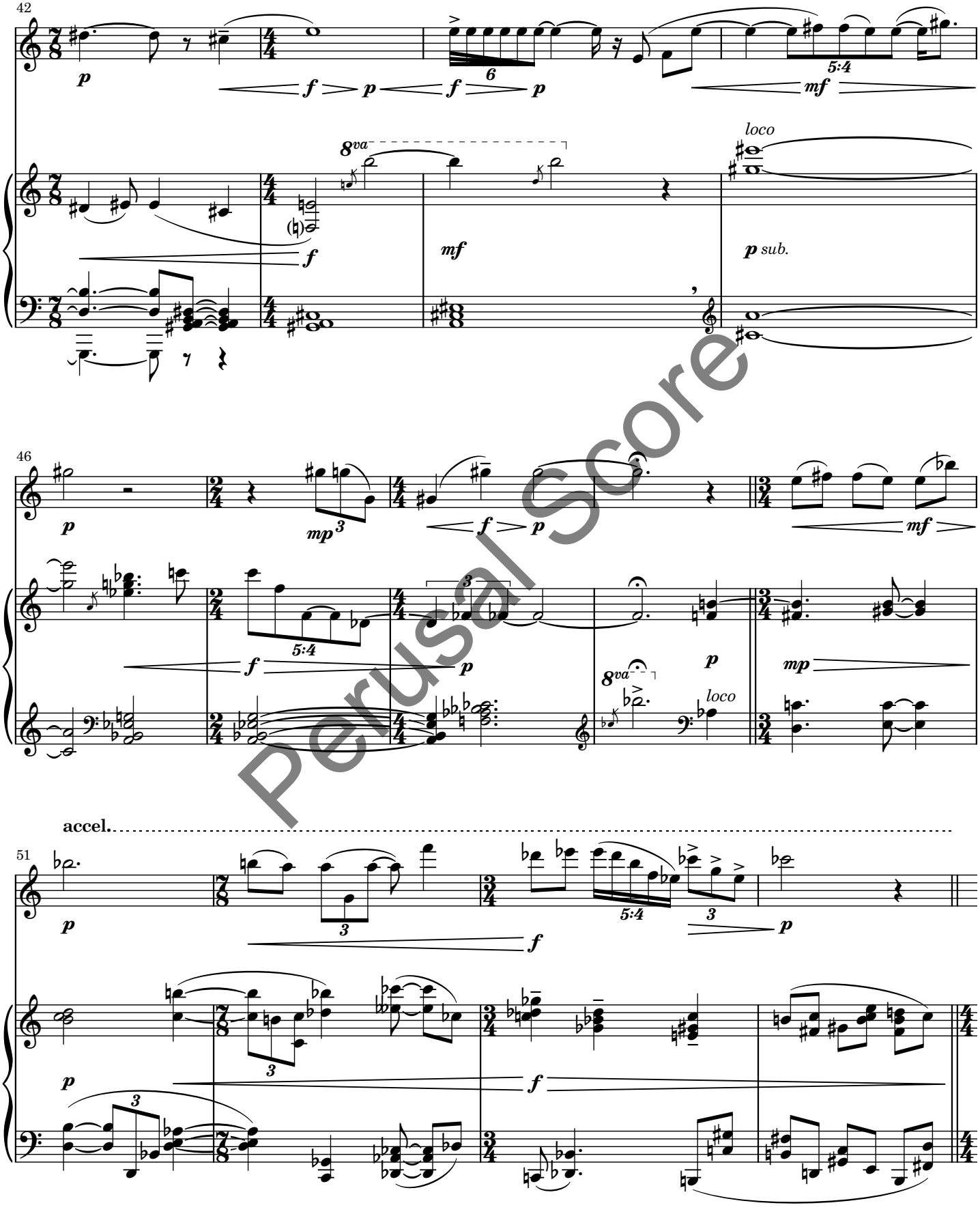

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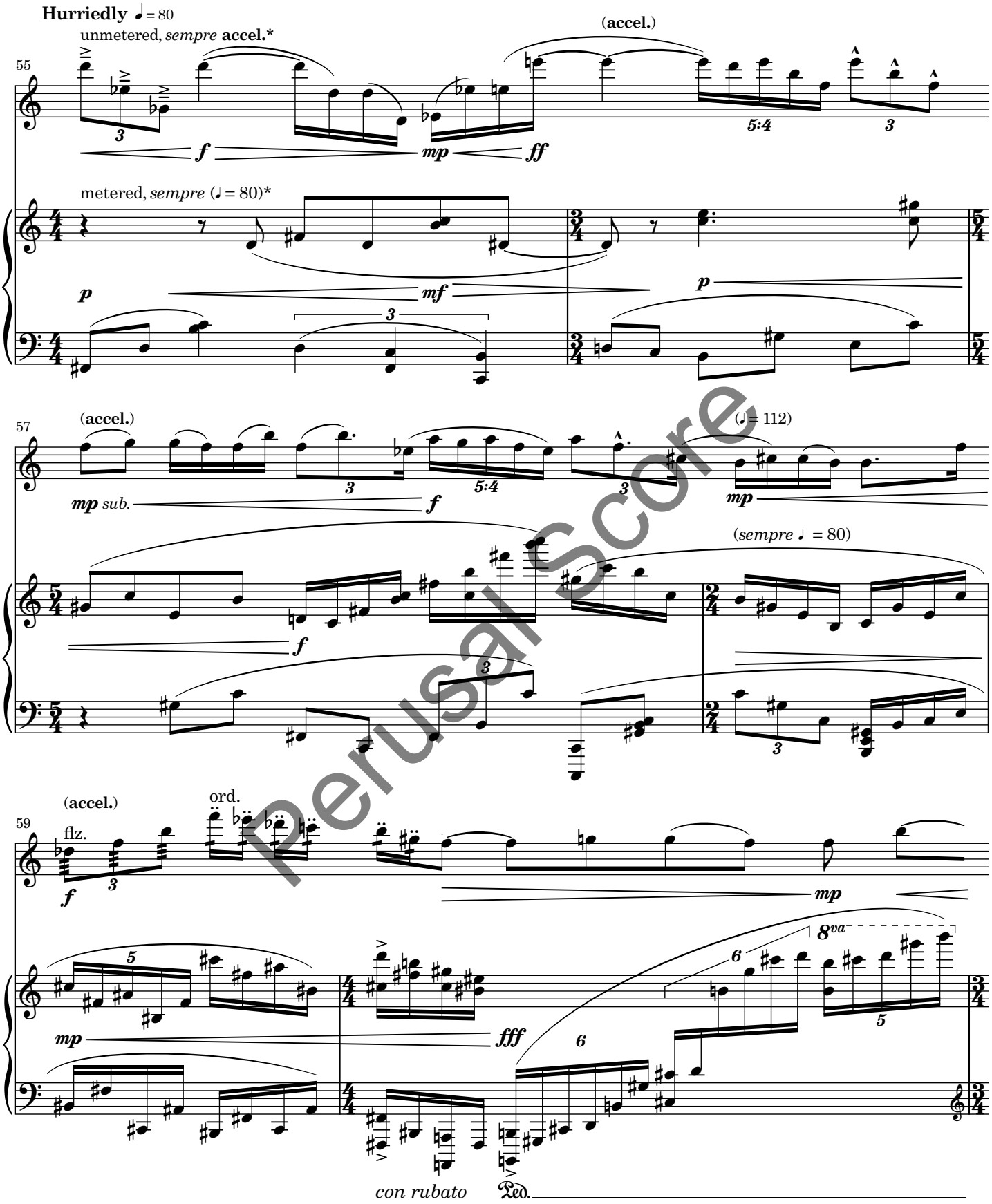

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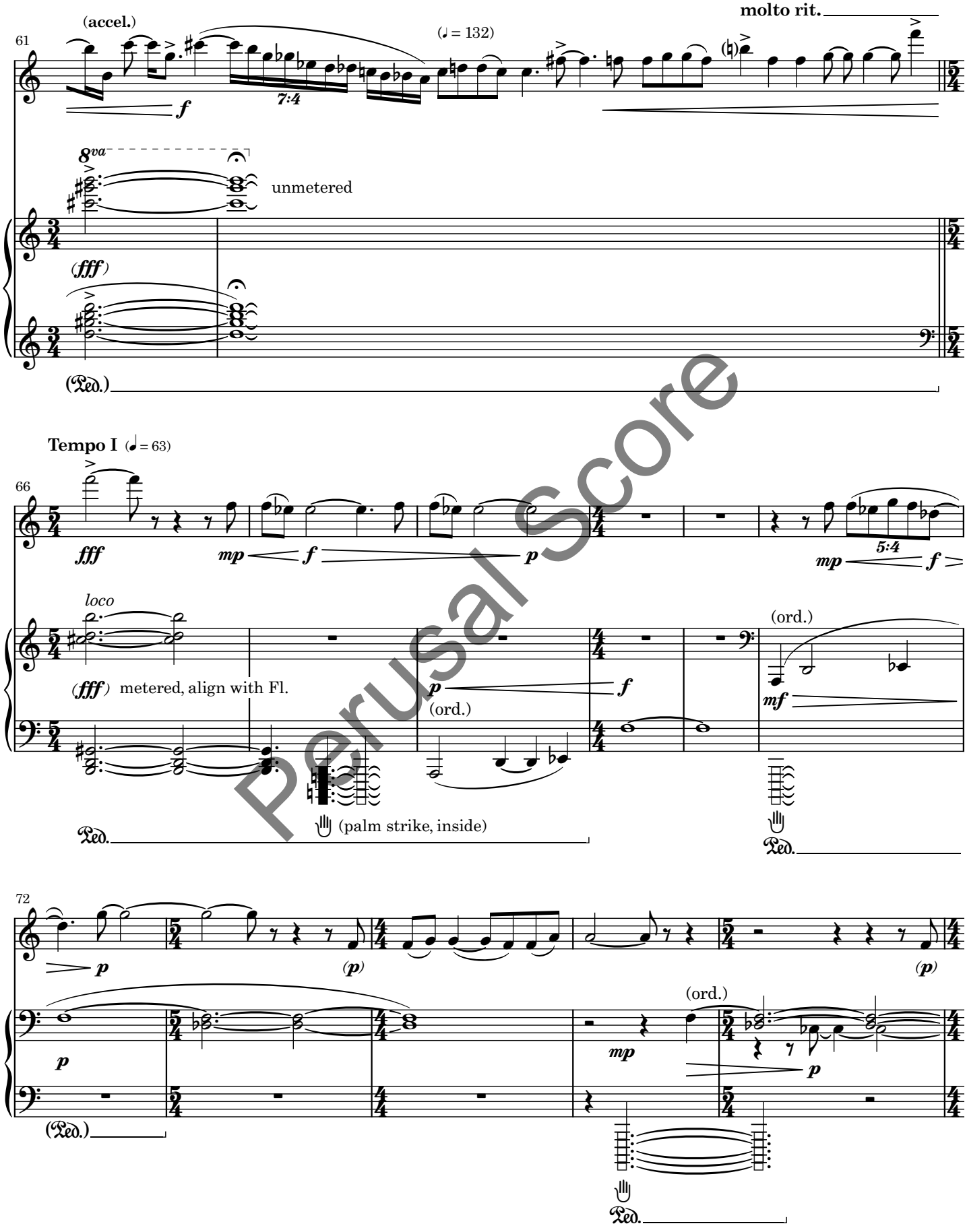
*: This section is written with two different tempi occurring simultaneously. Because of this, the visual alignment between parts shown in the score isn't how the music will sonically align in performance. Make every effort to keep each part independent until they realign at m. 66.



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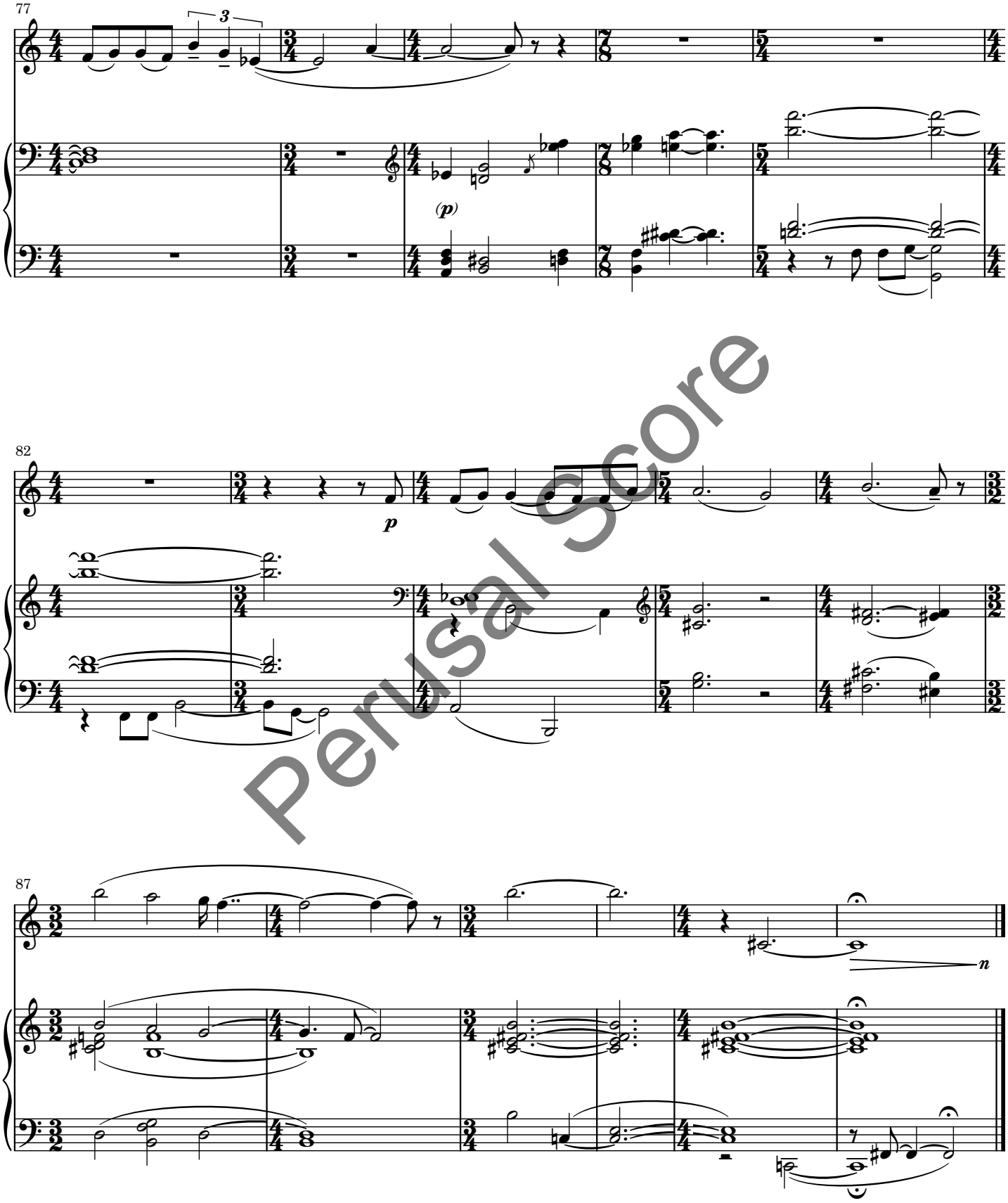

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