

Terje Bb Lerstad

Op.179B

P.D.Q. Bach
(1807–1742?):

Sonata di spazzatura

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Sonate for diverse instrumenter

Durata: ca. 2'+2'+2'30"+2'+2'30"=11'

"SONATA DI SPAZZATURA"

ble funnet under graving i en hage i Prinsdal (sør for Oslo); manuskriptet var tildels i dårlig forfatning, men intønstforskerarbeide har klart å sette sammen en spillbar versjon. Stykket stammer sannsynligvis fra 1764, da P.D.Q. dro til Norge for å utforske sin slekts forfedre (Johann Bakke dro sannsynligvis fra Sunnmøre på 1480-tallet for å bosette seg i Tyskland).

Med hensyn til instrumentasjonen er det en del spørsmål: Klaverinstrumentet er tydeligvis hans "Überklavier", som vi kjenner fra flere av hans komposisjoner. Det er ikke kjent hvordan dette kunne komme til Norge på 1760-tallet, men P.D.Q. Bach var en ivrig forkjemper for instrumentet, så han har vel fått det fraktet hit for anledningen (instrumentet har et omfang på 8 oktaver). Det er ganske imponerende, da sonaten ellers virker som om den er skrevet for amatører med de instrumentene man hadde til rådighet. I denne versjonen er det tilrettelagt for vanlig, moderne klaver. Klaverstemmen er tydelig tenkt 3-hendig, med den andre spilleren som bladvender i tillegg.

Hans betegnelse "quasi una gamba" i fiolin- og brats-stemmen var lenge et mysterium. Jeg trodde en stund at det dreide seg om hardingfele, men studium av samtidige tyske skrifter viser at det dreier seg om en spesiell spillestil:

Instrumentet holdes som en diskantgambe, og musikeren stryker på strengene over venstre hånd. Denne teknikken er ellers bare kjent 150 år senere i George Crumbs strykekvartett.

I en blåserstemme forekommer to uvanlige klarinettinstrumenter: Et sted er det foreskrevet "Clarinetto in Fa diesis", og dette er hittil det eneste kjente stykket for den sjeldne høy Fiss-klarinetten (som stiller interessante spørsmål om musikklivet i Norge på 1700-tallet). Et annet instrument er

"Kontrabass de Chalamaux", et bevis på at den sjeldne Kontrabass-Chalumeau fantes i Norge på

"SONATA DI SPAZZATURA"

was found while digging in a garden in Prinsdal (south of Oslo); the manuscript was in quite bad condition, but a lot of research has made it possible to make a version that can be played today. The piece is probably written in 1764, when P.D.Q. went to Norway to find where his ancestors came from (Johann Bakke went from Sunnmøre (in western Norway) to Germany about 1480 to settle there). Concerning the instrumentation, there are some problems: The keyboard instrument is his "Über-Klavier", which we know from a lot of his compositions. It is a mystery how this instrument came to Norway in the 1760's, but P.D.Q. was eager to promote his instrument all over the world, so he maybe got it sent for this performance. This is quite impressing (the instrument has a range of 8 octaves), since the Sonata otherwise is written for amateurs with the available instrumentation. In this version I have made an arrangement for ordinary, modern piano. The piano part is surely intended to be played with 3 hands, with the second player doubling on page turning. His instruction "quasi una gamba" in the violin and viola part, was for a long time a mystery. For a while I thought that it was to be played with the Norwegian Harding Fiddle, but after studying contemporary german sources, I found that it is a special way of playing: the instrument is held like a descant viol, and the musician uses the bow above the left hand. Otherwise this technique is only known in a string quartet by George Crumb, written 150 years later. In one wind instrument part two unusual clarinet instruments is written for: One place occurs "Clarinetto in Fa diesis", and this is the only known piece for the rare clarinet in F sharp (which put interesting questions about musical life in Norway in the 18th century). Another instrument is "Kontrabass de Chalamaux", a proof that the rarity of a Contrabass Chalumeau existed in Norway about this time. Its range is from 16ft F to 8ft B flat, and I have written out this part for the contrabass clarinet (in B flat or E flat,

fantas i Norge på denne tiden. Den har et omfang fra kontra F til store B, så jeg har skrevet ut denne stemmen for kontrabass-klarinet (i B eller Ess, notert i C i partituret). Det instrumentet som ligger nærmest Fiss-klarinetten, er vel høy Ass-klarinet. Videre forekommer "Tusser-Flöte" og "Klein Tüsser-Föte", som må være det norske folkeinstrumentet tussefløyte. Stemmene er her skrevet ut for sopran- og sopranino-blokkfløyte. "Tamburino piccolo" må være en slags liten leke-tromme. Bachs "Halb-Klarinette" er et instrument som man får ved å sette munnstykket direkte på klarinetten nederste del. For å få de foreskrevne tonene, må man bruke en C-klarinet, som var den vanligste klarinetten ved siden av D-klarinetten på denne tiden. Ellers forekommer en vanlig Alt-Chalumeau og en sykkelpumpe. Sykkelpumpen spilles som en tverrfløyte (med ventilen fjernet). Stykket er stort sett i vanlig senbarokk stil, bortsett fra en menuett som noe overaskende går i 5/4-takt (Bach har vel prøvd å imitere springar-rytmen). Mot slutten når alle spiller på "normal" måte, står det plutselig tekst under melodien (en svært rar stavemåte av norske ord), noe som kan tyde på at en sanger ble brukt for å markere slutten av sonaten. En mezzo-sopran eller baryton kan eventuelt synge dette. Sonaten er noe av P.D.Q. Bach's mest interessante kammer musikk, og burde kunne spilles av amatører på alle nivåer. For å lette fremførelsen, har jeg laget en gripetabell for halv-klarinet.

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written in C in the score). The instrument today nearest the F sharp clarinet, I think is a high A flat clarinet. Further Bach has written for "Tusser Flöte" and "Klein Tüsser-Föte", which I have found to be the norwegian folk instrument "Tussefløyte". The parts are written out for Descant and Sopranino recorders. "Tamburino piccolo" must be a sort of small children's drum. Bach's "Halb-Klarinette" is an instrument made by putting the mouthpiece directly into the lower piece of the clarinet. To get the written tones, one has to use a C clarinet, which was the most used instrument together with the D clarinet. Also in this piece is an ordinary Alto Chalumeau and a bicycle pump. The last instrument is played like a transverse flute (with the valve removed). The piece is mainly written in ordinary late baroque style, except in a menuett with the surprising time-signature 5/4 (Probably Bach has tried to imitate the norwegian dance "springar"). Towards the end, when everyone are playing "ordinary" instruments, there is text under the melody (a very strange spelling of Norwegian words), which may mean that he wanted a singer to mark the end of the sonata. A mezzo-soprano or baryton can sing this part if possible. This Sonata is among P.D.Q. Bach's most interesting chamber music, and could be played by amateurs on all levels. To make the performance easier, a fingering chart for the half clarinet has been made.

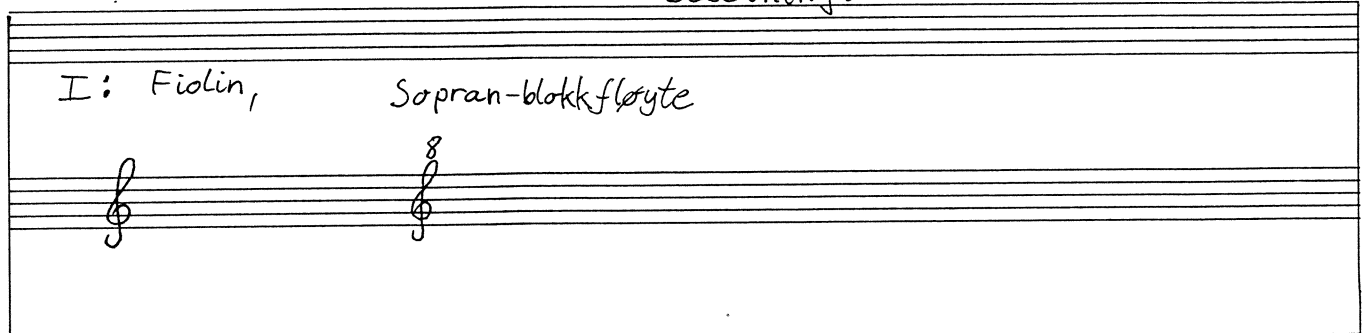
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Gripetabell for Halv-Klarinett i C:

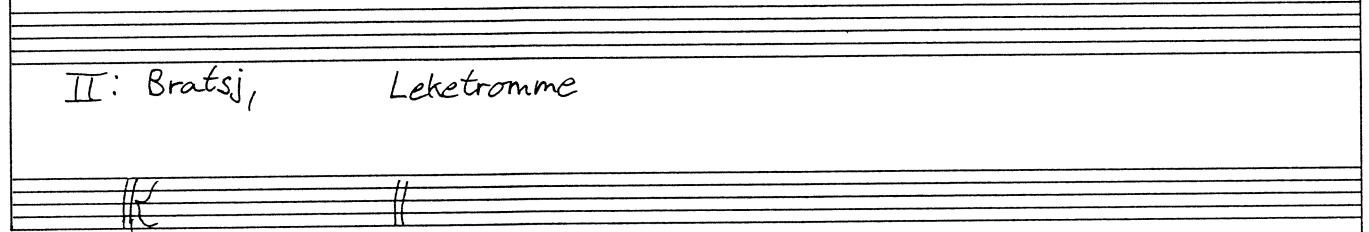
c'	d'	e'	f#'	g#'	a'
○ ○	○ ○	○ ○	○ ○	○ ○	○ ○
○	○	○	○	○	○
○	○	○	○	○	○
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●	●	●	●	●	●
●	●	●	●	●	●
e ●	f ●	f# ●	g ●	g# ●	f ○
a#'	h'	c#''	d#''	e''	f#''
○ ○	○ ○	○ ○	○ ○	○ ○	○ ○
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●	●	●	○	○	○
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○	f# ●	○	○	h ○	○

Besetning:


I: Fiolin, Sopran-blokkfløyte




II: Bratsj, Leketromme




III: Kontrabass-klarinet, Ass-klarinet, Sopranino-blokkfløyte,



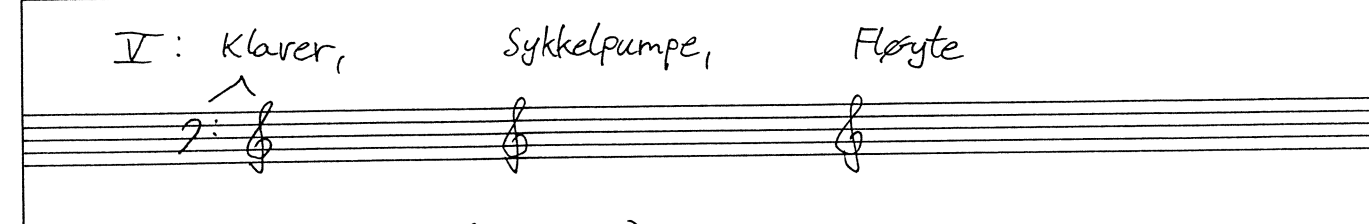
Halv-klarinet, Alt-Chalumeau




IV: Klaver



V: Klaver, Sykkelpumpe, Fløyte



VI: Mezzosopran (Baryton)



I Preludium

CT.B.L. Op.179B)

P.D.Q. Bach
1764?

3/4 Adagio (♩=52)

quasi una gamba

Handwritten musical score for the first system, measures 1-5. The score includes staves for Flöte I, Bratsj, Kontra-bass-klarinet, and Klarer (IV, V). The Flöte I part is marked **3/4** and **p**. The Klarer parts are also marked **p**. A large watermark "NB noter copyright protected" is visible across the score.

|| I Subito Allegro (♩=120)

Subito Adagio (♩=52)

Handwritten musical score for the second system, measures 6-10. The score includes staves for Flöte II, Bratsj, CB-kl., and Klarer (IV, V). The Flöte II part is marked **ord.** and **ff**. The Bratsj part is marked **ff**. The CB-kl. part is marked **ff**. The Klarer parts are marked **ff**. The Flöte I part is marked **p**. A large watermark "NB noter copyright protected" is visible across the score.

Subito Allegro (♩=120)

2 Subito Adagio (♩=52)

I

F.

Br.

CB-kl.

Pno.

I Subito Allegro (♩=120) 3 Subito Adagio (♩=52)

F.

Br.

CB-kl.

Pno.

Snu!

II Garotte

I $\frac{2}{2}$ Allegro moderato (d=100)

Fiolin I ord. *f*

II *mf* *mp* *mf*
 m/blyanter
 som trømmestikker

Leke-tromme

III *f* *mf* *f*
 Ass-klarinet

IV $\frac{2}{2}$ *f* *mf* *f*
 Piano

V *f*
 Sykkel-pumpe
 1. volta
 tacet

I *mf*

II *mf*

Le-tr.

III *f* *p*
 Ab-kl.

IV *f* *p*
 Pno.

V
 Syk.-p.

I

F. 

Le.-tr. 

Ab.-kl. 

Pno. 

Syk.-p. 

5

I

F. 

Le.-tr. 

Ab.-kl. 

Pno. 

Syk.-p. 

Shu!

III Menuetto alla Norvegese

I 5/4 Allegro con grazia (♩=126)

6

Handwritten musical score for the first system, measures 1-6. The score includes staves for Soprano blockflöte (I), Leke-tromme (II), Sopranino-blockflöte (III), Piano (IV), and Sykkelpumpe. The key signature is one sharp (F#) and the time signature is 5/4. Dynamics include *f* and *p*. A large '5/4' time signature is written in the piano part. A box with the number '6' is at the top right.



Handwritten musical score for the second system, measures 7-12. The score includes staves for S.-bl. (Soprano blockflöte), Le.-tr. (Leke-tromme), Sino-bl. (Sopranino-blockflöte), Pno (Piano), and Syk.-p. (Sykkelpumpe). The key signature is one sharp (F#). Dynamics include *f*. A double bar line is at the beginning of the system.

1. + Fine | 2.

S.-bl.

Le.-tr.

Sino-bl.

Pno.

Syk.-p.

mf

→ Kontrabass-Klarinett

Orig. for Über-Klarier:

Fine

f

7

S.-bl.

Le.-tr.

CB-kl.

Pno.

Syk.-p.

Bla for pianisten!

1.: mp
2.: f

ritmico
1.: mf
2.: f

ritmico
1.: mf
2.: f

1.: mf
2.: f

11.

1. volta: 1
Snu tilb.!

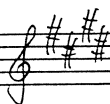
Musical score for the first system, measures 11-15. The score includes staves for S.-bl., Le.-tr., CB-kl., Pno., and Syk.-p. The key signature is one sharp (F#). The percussion part (Le.-tr.) has rests in measures 11-13 and enters in measure 14 with a series of eighth notes, marked with a forte (f) dynamic. The piano part (Pno.) features a complex melodic line with triplets and slurs in measures 11-13, followed by a sustained chord in measure 14. The strings (Syk.-p.) play a steady eighth-note accompaniment throughout.

Musical score for the second system, measures 16-20. It begins with a double bar line and a first ending bracket labeled '8' and '11.'. The percussion part (Le.-tr.) continues with eighth notes, marked with forte (f) and fortissimo (ff) dynamics. The piano part (Pno.) has a melodic line with slurs and a fortissimo (ff) dynamic. The strings (Syk.-p.) continue with eighth notes. The system concludes with a double bar line and the instruction 'D.C. senza rep. (Lattacca!)'. There are also handwritten notes: 'Snu tilb.!' and '(Solo!)' near the S.-bl. staff, and '→ Sino-bl. F#' near the CB-kl. staff.

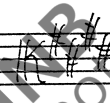
Bla om her!

(gjelder alle!)

I: → Fiolin



II: → Bratsj



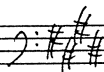
III: → Halvklarinet i C



IV: Piano (1.+2.hånd)



V: → Piano (3.hånd)



IV Carillon retenu

Lento (♩=56)

I $\frac{4}{4}$ quasi una gamba

Violin *p* 6 3

Bratsj *p* 6 3

Halvklarinet *p, espr.* 3 3 6

IV $\frac{4}{4}$

Piano *p*

I *p* *p* *p*

F.

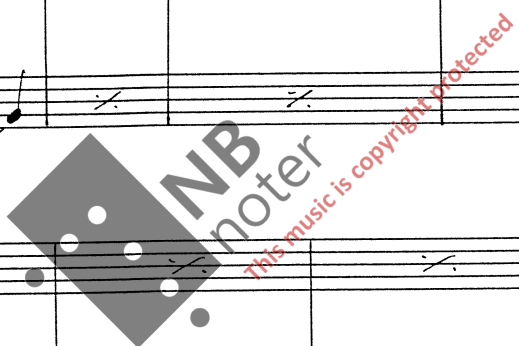
Br.

$\frac{1}{2}$ kl. 6 3 3 6 6 6 6

Pno. **IV**

V

9

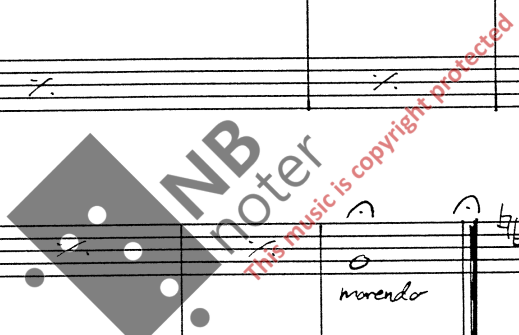


Handwritten musical score for the first system, measures 1-3. The score includes staves for Flute (Fl.), Clarinet (Br.), Half Clarinet (1/2-kl.), and Piano (Pno.).

- Flute (Fl.):** Staff I, marked with Roman numeral I. Contains rests.
- Clarinet (Br.):** Staff II, marked with Roman numeral II. Contains rests.
- Half Clarinet (1/2-kl.):** Staff III, marked with Roman numeral III. Contains a melodic line with a slur and a triplet of eighth notes. Dynamics include *fsub.* and *psub.*
- Piano (Pno.):** Staves IV, V, and VI, marked with Roman numerals IV, V, and VI respectively. All contain rests.

Handwritten musical score for the second system, measures 4-6. The score includes staves for Flute (Fl.), Clarinet (Br.), Half Clarinet (1/2-kl.), and Piano (Pno.).

- Flute (Fl.):** Staff I, marked with Roman numeral I and a box containing the number 10. Contains rests. A *morendo* marking is present.
- Clarinet (Br.):** Staff II, marked with Roman numeral II. Contains rests. A *morendo* marking is present.
- Half Clarinet (1/2-kl.):** Staff III, marked with Roman numeral III. Contains a melodic line with a slur and a tremolo (*trem.*) marking. A *morendo* marking is present. An annotation *→ Alt-chalumeau* is written above the staff.
- Piano (Pno.):** Staves IV, V, and VI, marked with Roman numerals IV, V, and VI respectively. All contain rests. A *smu!* marking is present. An annotation *→ Tenorsykkelpumpe i C* is written below the staff.



V Giga

6/8 Allegro (♩ = 126)

Handwritten musical score for the first system, measures 1-8. The score includes staves for Sykkelpumpe, Abb-chalurner, Fiolin, Bratsj, and Piano. The key signature is one flat (B-flat). The time signature is 6/8. The tempo is Allegro with a metronome marking of ♩ = 126. The first staff (Sykkelpumpe) has a Roman numeral V above it. The second staff (Abb-chalurner) has a Roman numeral III above it. The third staff (Fiolin) has a Roman numeral I above it. The fourth staff (Bratsj) has a Roman numeral II above it. The fifth staff (Piano) has a Roman numeral IV above it. Dynamics include *f* and *p*. The word *ord.* appears at the end of the system.

Handwritten musical score for the second system, measures 9-16. The score includes staves for Syk-p., Chal., F., Br., and Pno. The key signature is one flat (B-flat). The time signature is 6/8. The tempo is Allegro with a metronome marking of ♩ = 126. The first staff (Syk-p.) has a Roman numeral III above it. The second staff (Chal.) has a Roman numeral I above it. The third staff (F.) has a Roman numeral II above it. The fourth staff (Br.) has a Roman numeral III above it. The fifth staff (Pno.) has a Roman numeral IV above it. Dynamics include *p*, *mf*, and *ord.*. The word *Vanlig, trærfløyte i C* is written above the Syk-p. staff. A large watermark "NB noter" and "this music is copyright protected" is overlaid on the score.

12

Fl.

Chal.

F.

Br.

Pno.

Musical score for measures 12-13. The score is in 2/4 time and B-flat major. It features five staves: Flute (Fl.), Clarinet (Chal.), Trumpet (F.), Trombone (Br.), and Piano (Pno.). The piano part is written in grand staff notation. The music is mostly rests, with some notes in the Clarinet and Trombone parts. A dynamic marking of *f* is present at the end of the Clarinet part.

13

Fl.

Chal.

F.

Br.

Pno.

Musical score for measures 13-14. The score is in 2/4 time and B-flat major. It features five staves: Flute (Fl.), Clarinet (Chal.), Trumpet (F.), Trombone (Br.), and Piano (Pno.). The music is mostly rests, with some notes in the Clarinet and Trombone parts. A dynamic marking of *p* is present at the end of the Clarinet part. A handwritten note in the Clarinet part reads: "→ Kontrabass-klarinett".

14 15

Fl.

CB-Kl.

F.

Br.

Pno.

mf

mf

mf

p

16 → Syk. - p.

Fl.

CB-Kl.

F.

Br.

Pno.

mf

f

f

f

Nü gor de bratill

17

Srk-p.

OB-kl.

F.

Br.

Pro.

slutt, o de jörde ju of-tei man-ge so-na-teri-dag.

p

f

p

p

p

→ Chal.

18

Srk-p.

Chal.

F.

Br.

Pro.

Nü gor de bra til slutt, o till slutt, nü

mf

f

→ Flöjete

19

Fl.

Chal. *gor de bra till slutt, ja till slutt, no gor de bra till slutt, o su-na-ten den er jo snart slutt.* → KB-kl.

F.

Br.

Pno.

sub. p, cresc. ---

sub. p, cresc. ---

sub. p, cresc. ---

Fl.

KB-kl.

F.

Br.

Pno.

f Nu gor de bra till slutt, o de jor de ju of ter i mange su-na-ter i

f

f

f

f

f

21

Fl. *mf*

KB.-kl. *mf*

F. *mf*

Br. *mf*

Pno. *mf*



22

Fl. *mf*

KB.-kl. *mf*

F. *mf*

Br. *mf*

Pno. *mf*

Nü gordebra till slitt, o su-

Poco rit.-----

23

Fl. -na-ten den er ju snart
sub. p, cresc. ---
slutt,

KB-kl. 8
sub. p, cresc. ---

F. p, cresc. ---

Br. p, cresc. ---

Pno. sub. p, cresc. ---

91, Skreiesen

