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 instrumentforskerarbeide 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 høye 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 aquite 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 amateaurs 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 teqnique 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,

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fantes i Norge på denne tiden. Den har et omfang fra kontra F til store B, så jeg har skrevet ut denne stemmen for kontrabass-klarinett (i B eller Ess, notert i C i partituret). Det instrumentet som ligger nærmest Fiss-klarinetten, er vel høy Ass-klarinett. 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 pickolo " må være en slags liten leke-tromme. Bachs "Halb-Klarinette" er et instrument som man får ved å sette munnstykket direkte på klarinettens nederste del. For å få de foreskrevne tonene, må man bruke en C-klarinett, som var den vanligste klarinetten ved siden av D-klarinett-en 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-klarinett.

Terje Lerstad

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 pickolo" must be a sort of small children's drum. Bach's "Halb-Klarinette" is an instrument made by putting the mouthpiece directly into the ower 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, exept in a menuett with the surprising time-signature 5/4 (Probably Bach has tried to imitate the norwegian dance "springar".). Towards the end, when every-one are playing "ordinary" instruments, there is text under the melody (a very strange spel-ling of Norwegian words), which may meen 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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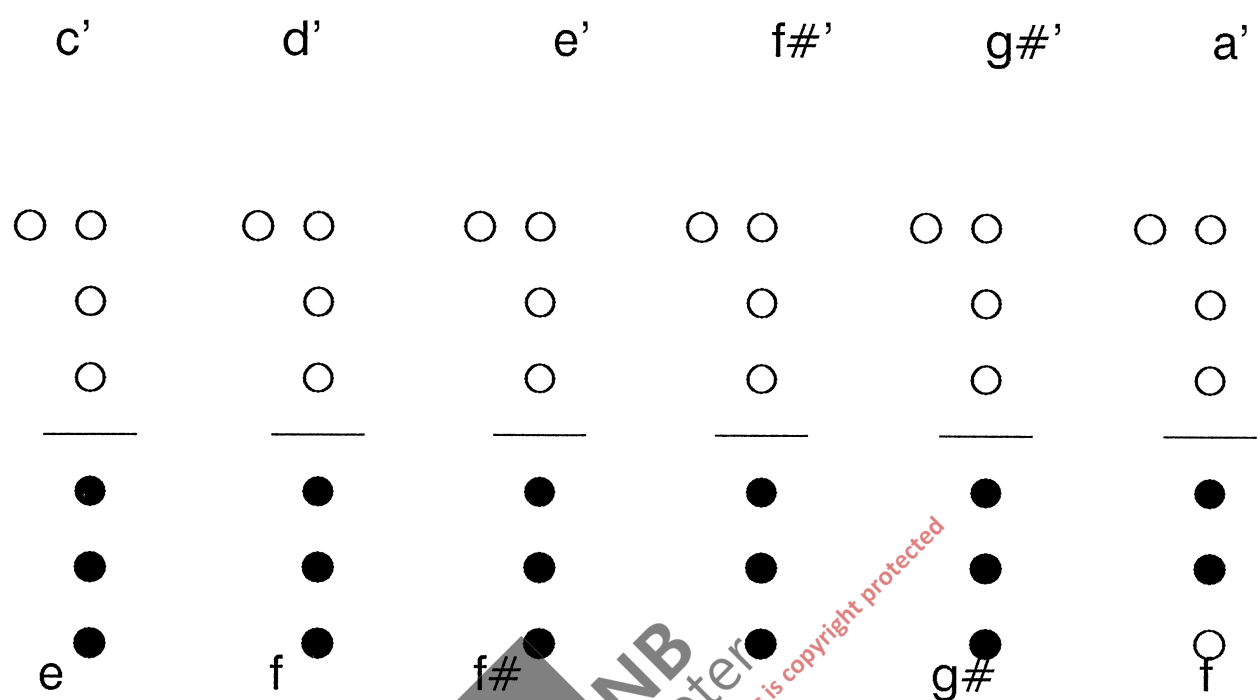
Gripetabell for Halv–Klarinett i C:



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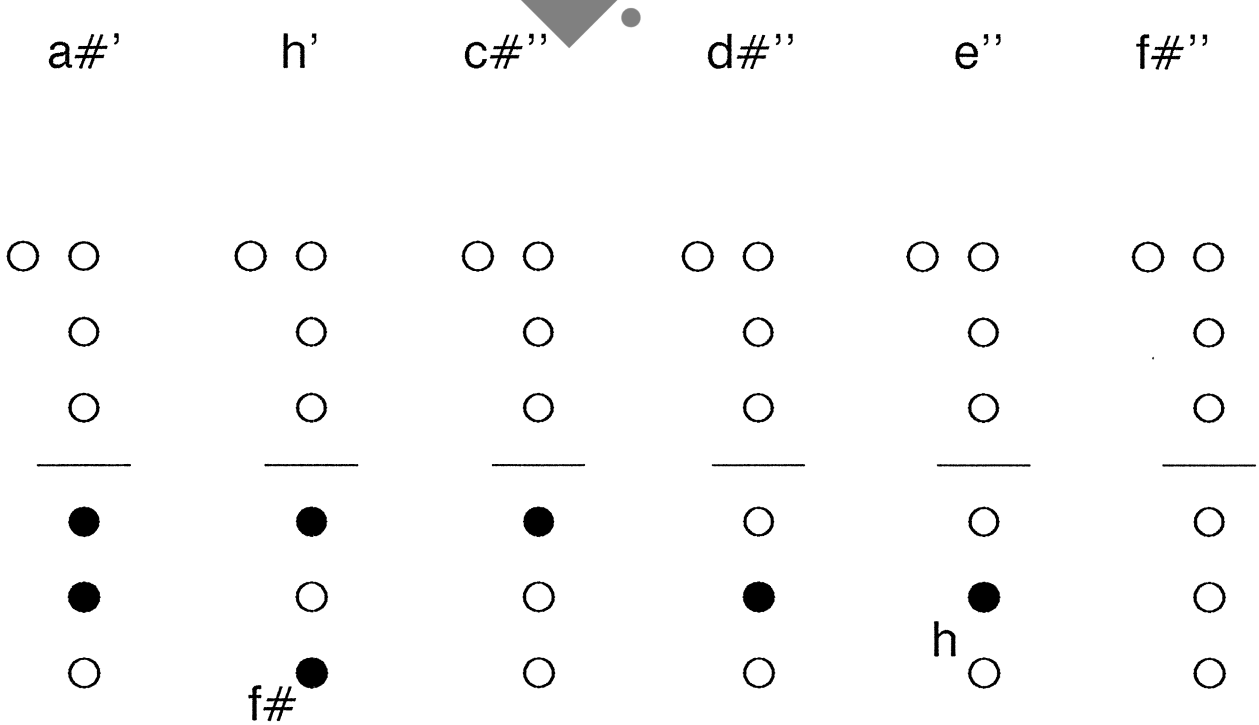

Besetning:

I: Fiolin, Sopran-blokkfløyte

II: Bratsj, Leketromme

III: Kontrabass-klarinett, Ass-klarinett, Sopranino-blokkfløyte,
Halv-klarinett, Alt-Chalumeau

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IV: Klaver

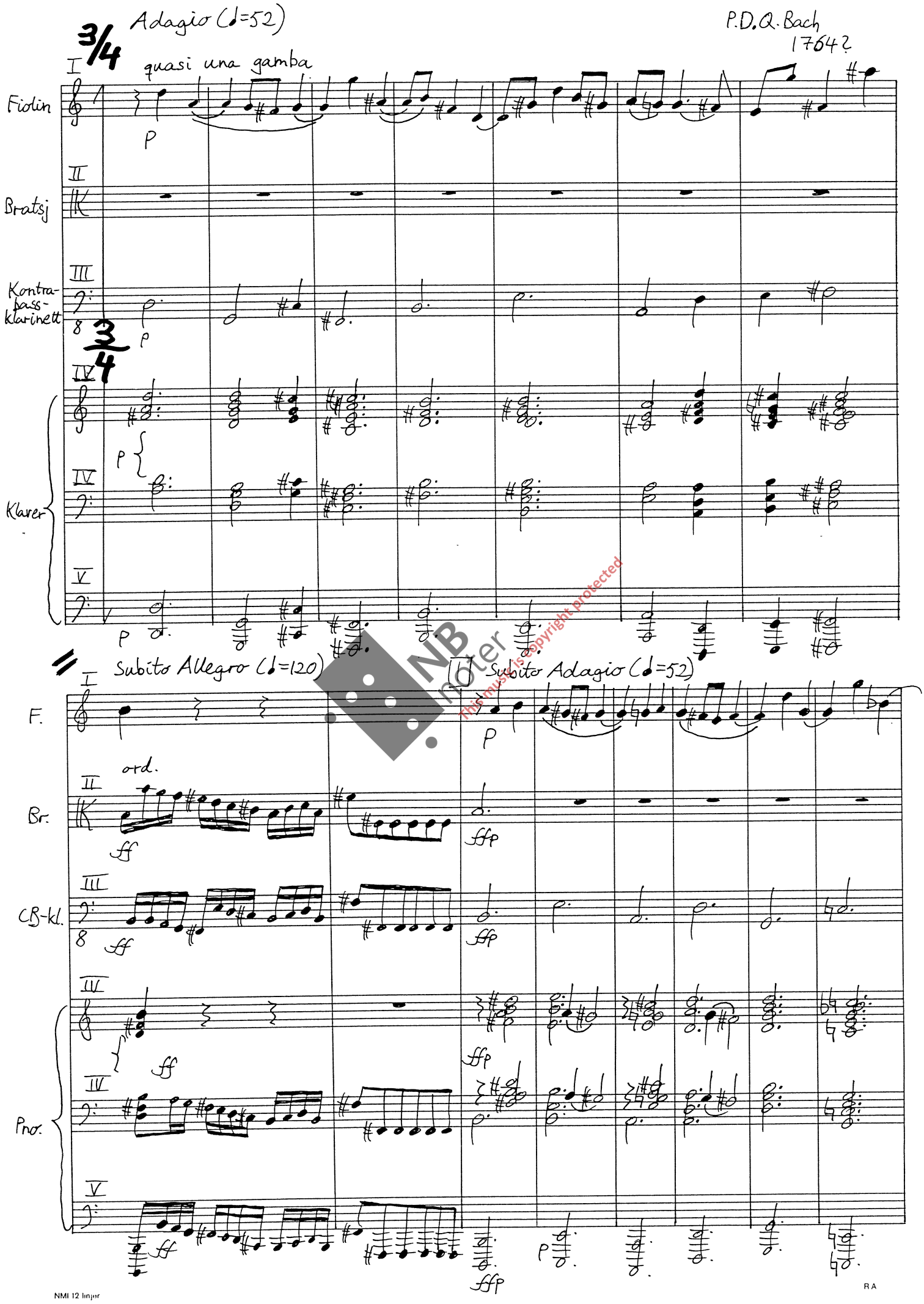
V: Klaver, Sykkelpumpe, Fløyte

VI: Mezzosopran (Baryton)

I Preludium

(T.B.L. Op. 179 B)

P.D.Q. Bach
1764?



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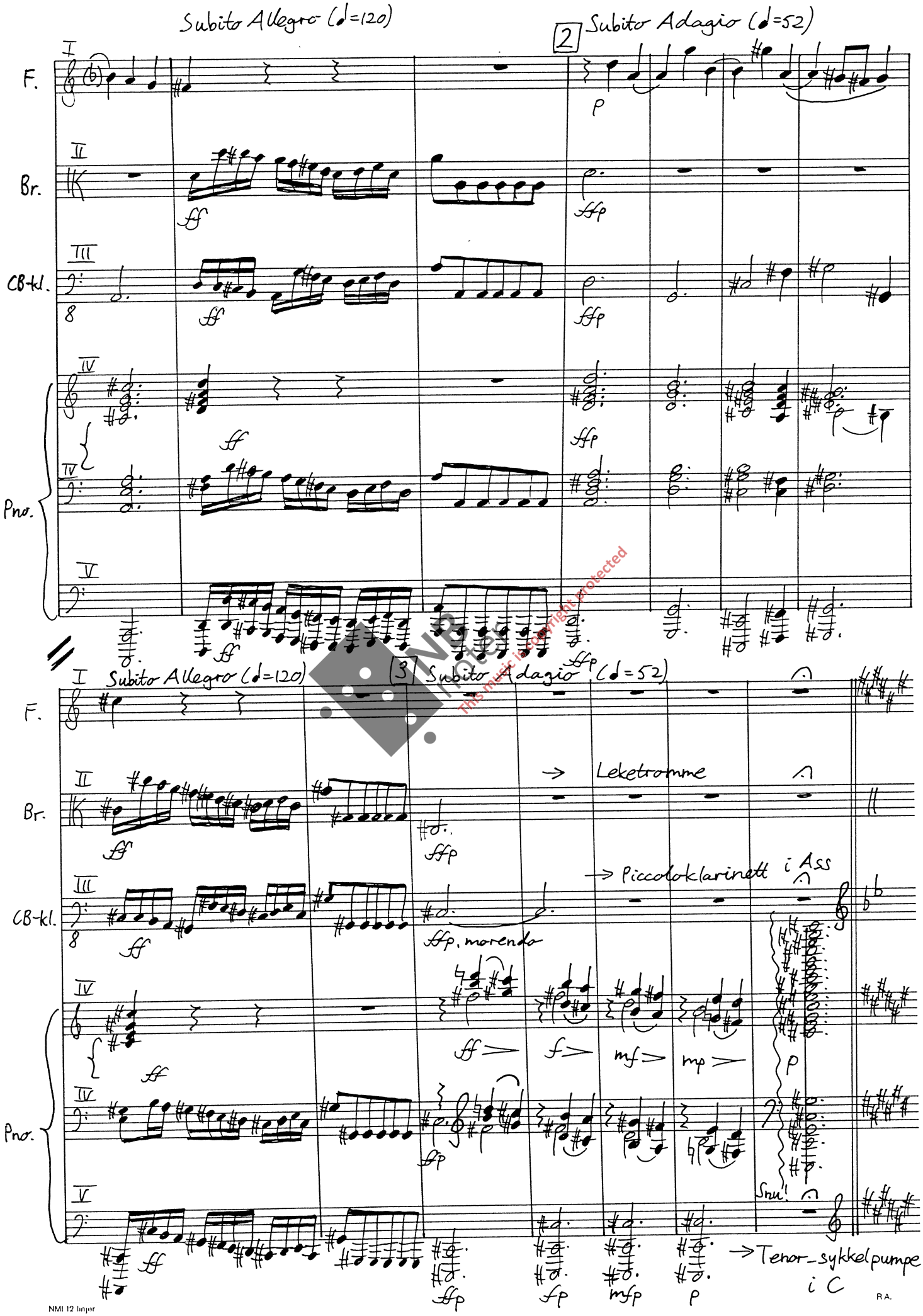

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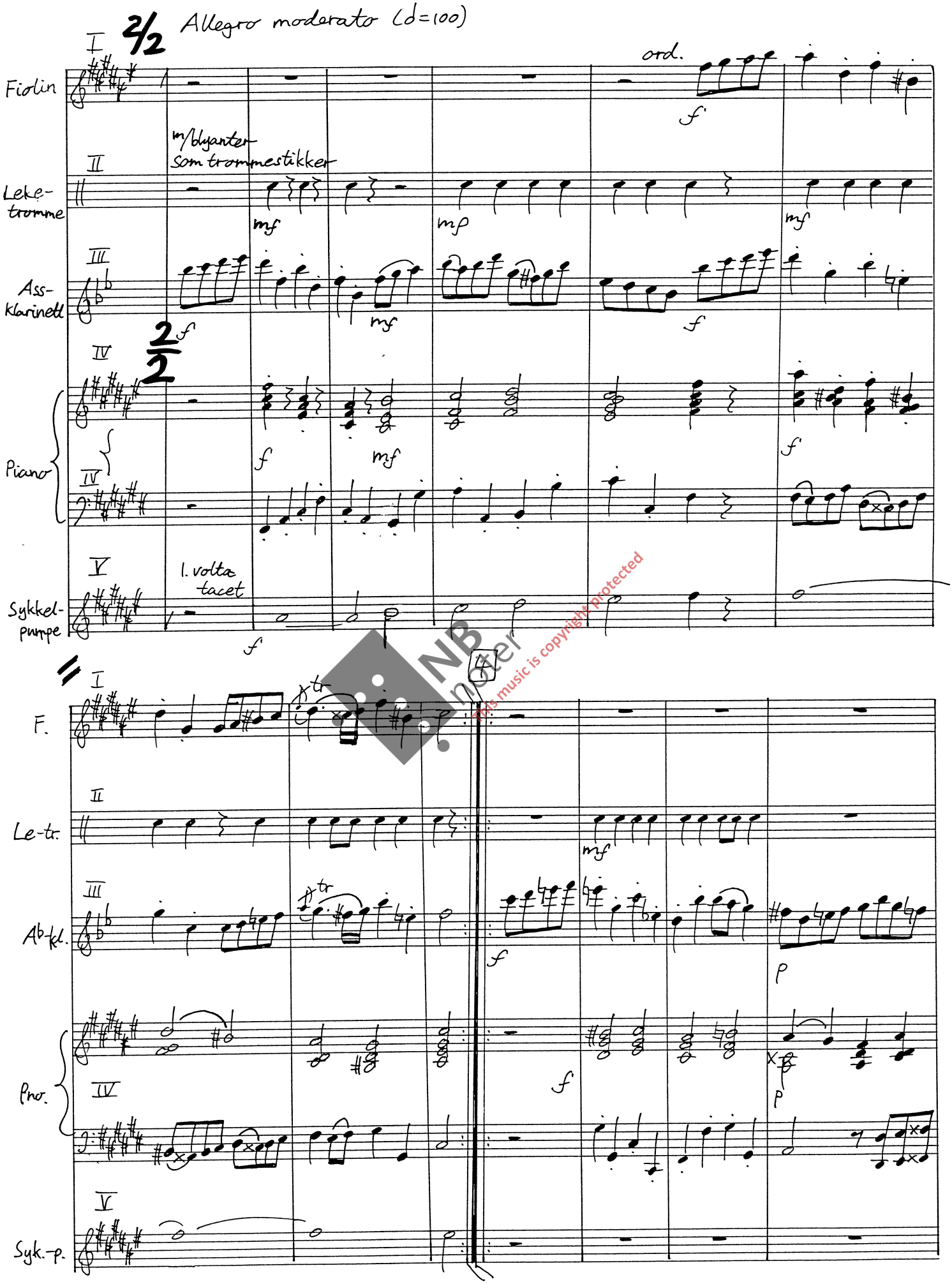
II Garotte

Allegro moderato (d=100)



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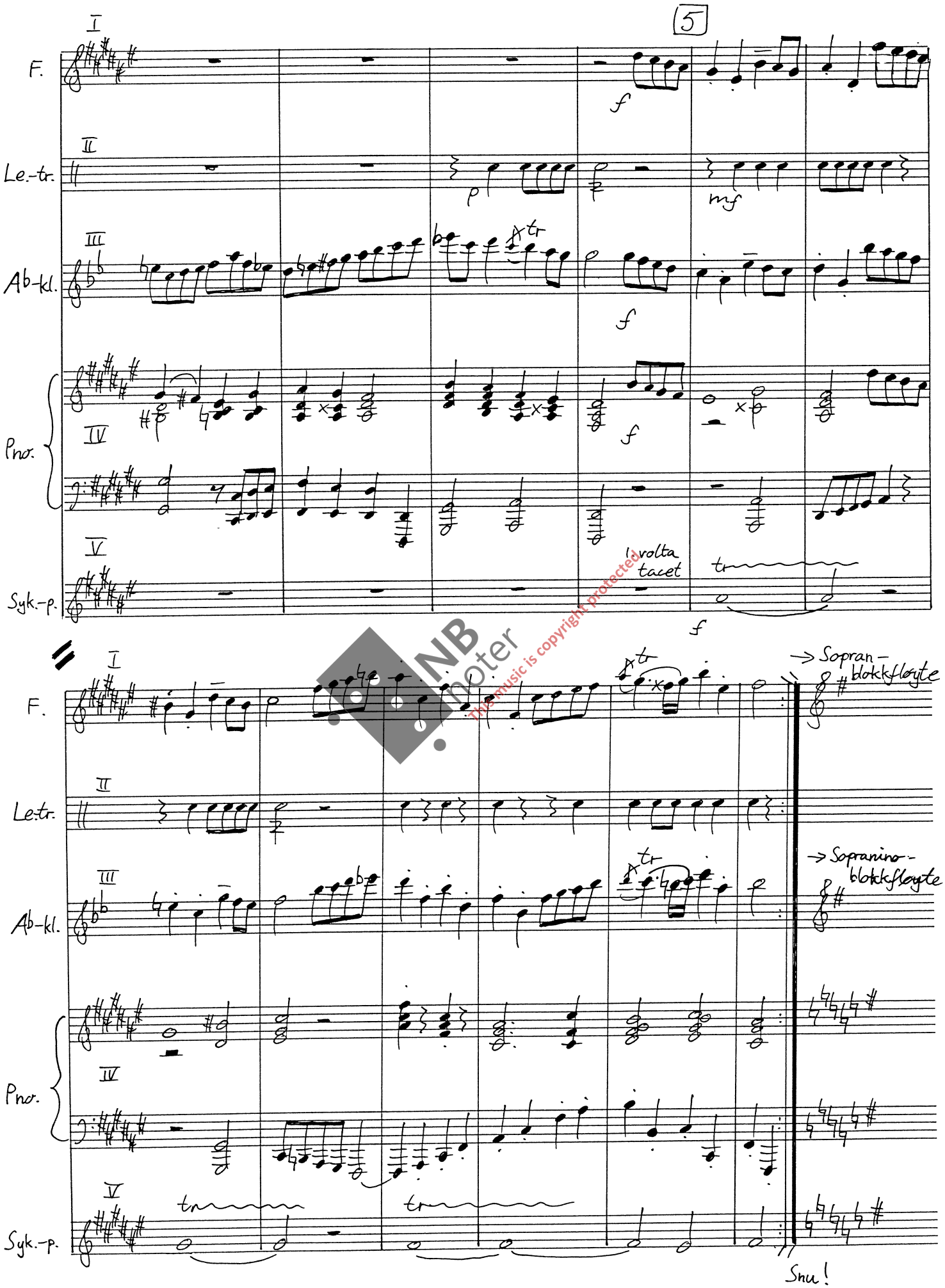

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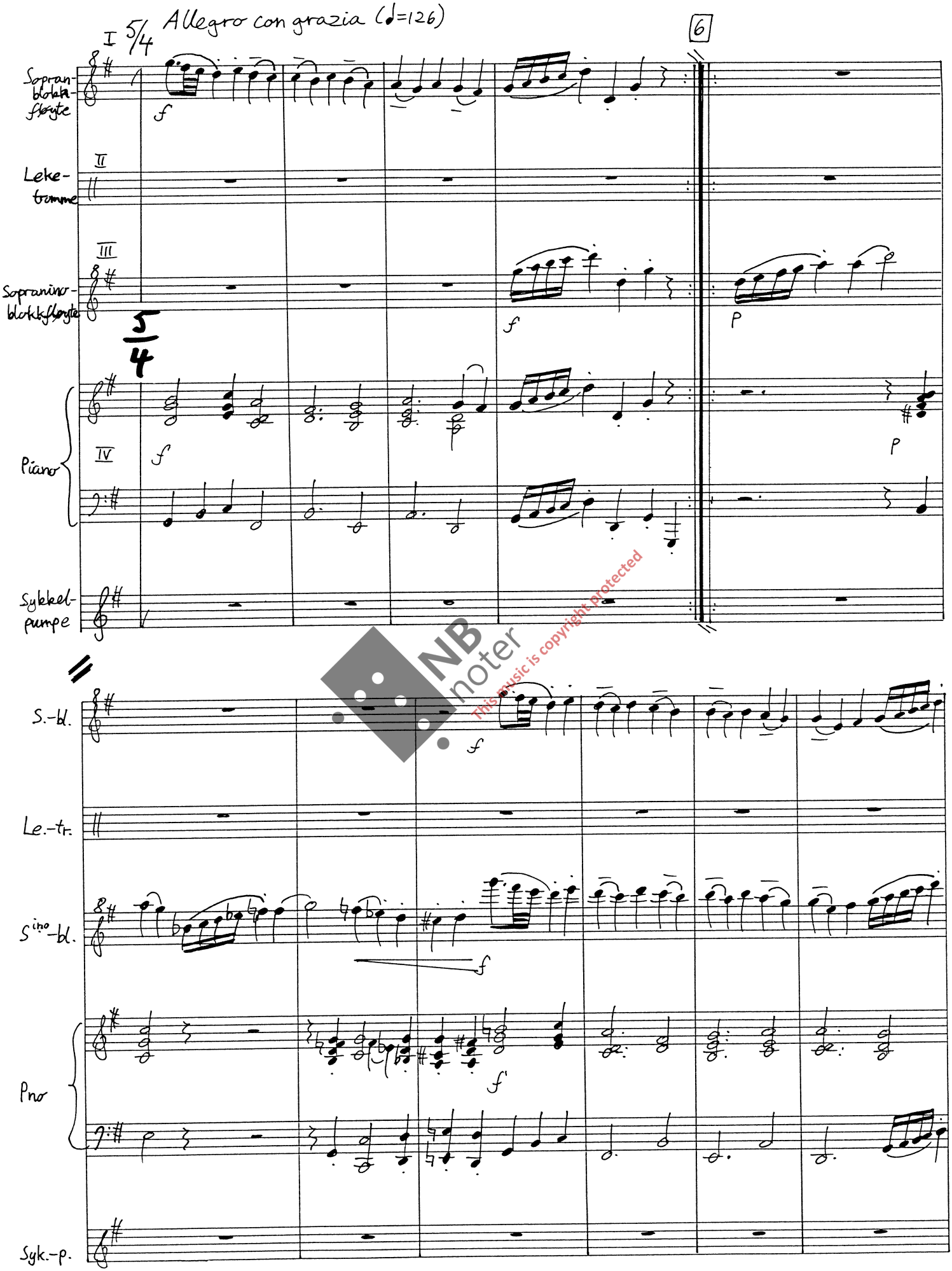
III Menuetto alla Norvegese



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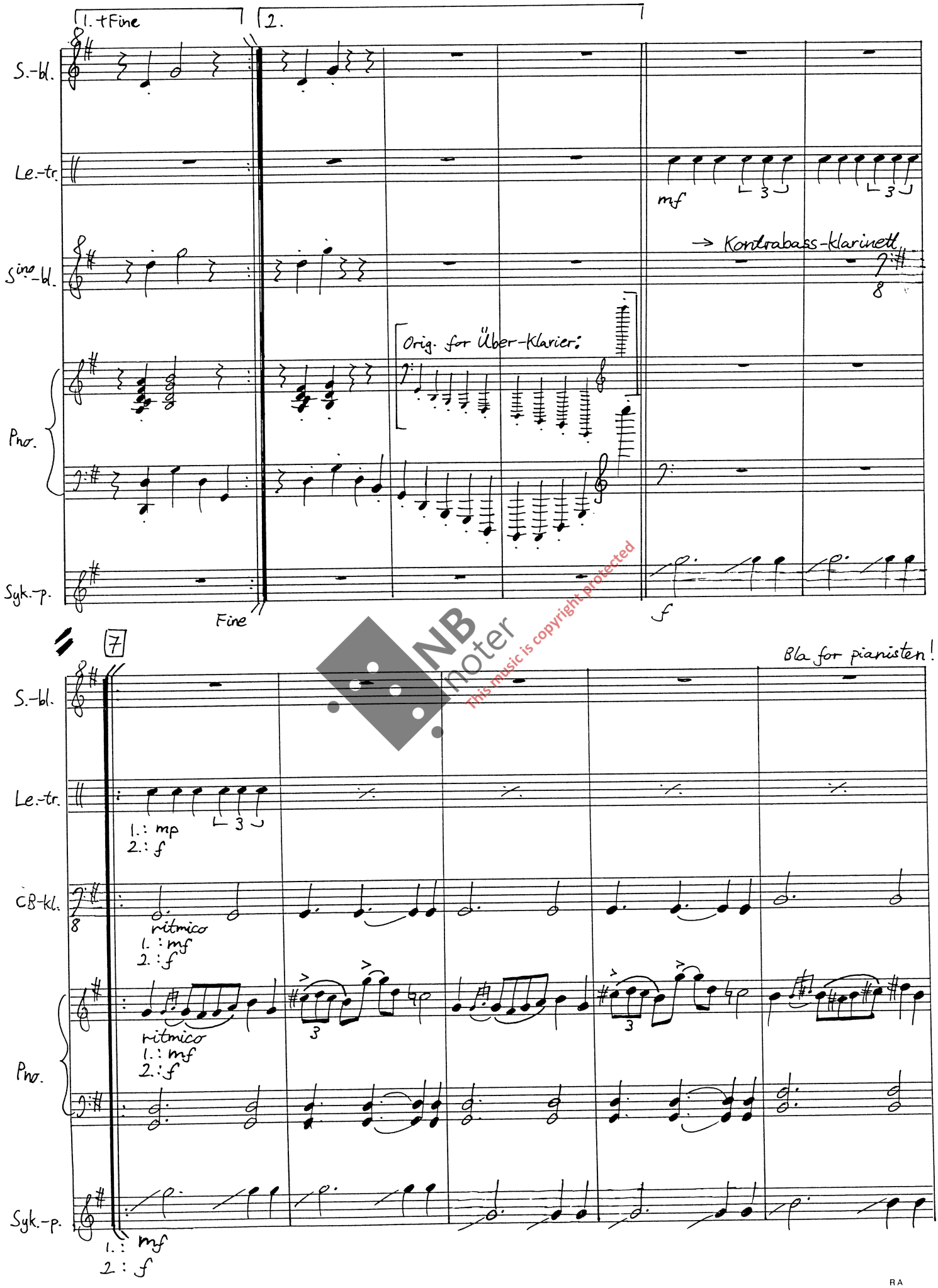

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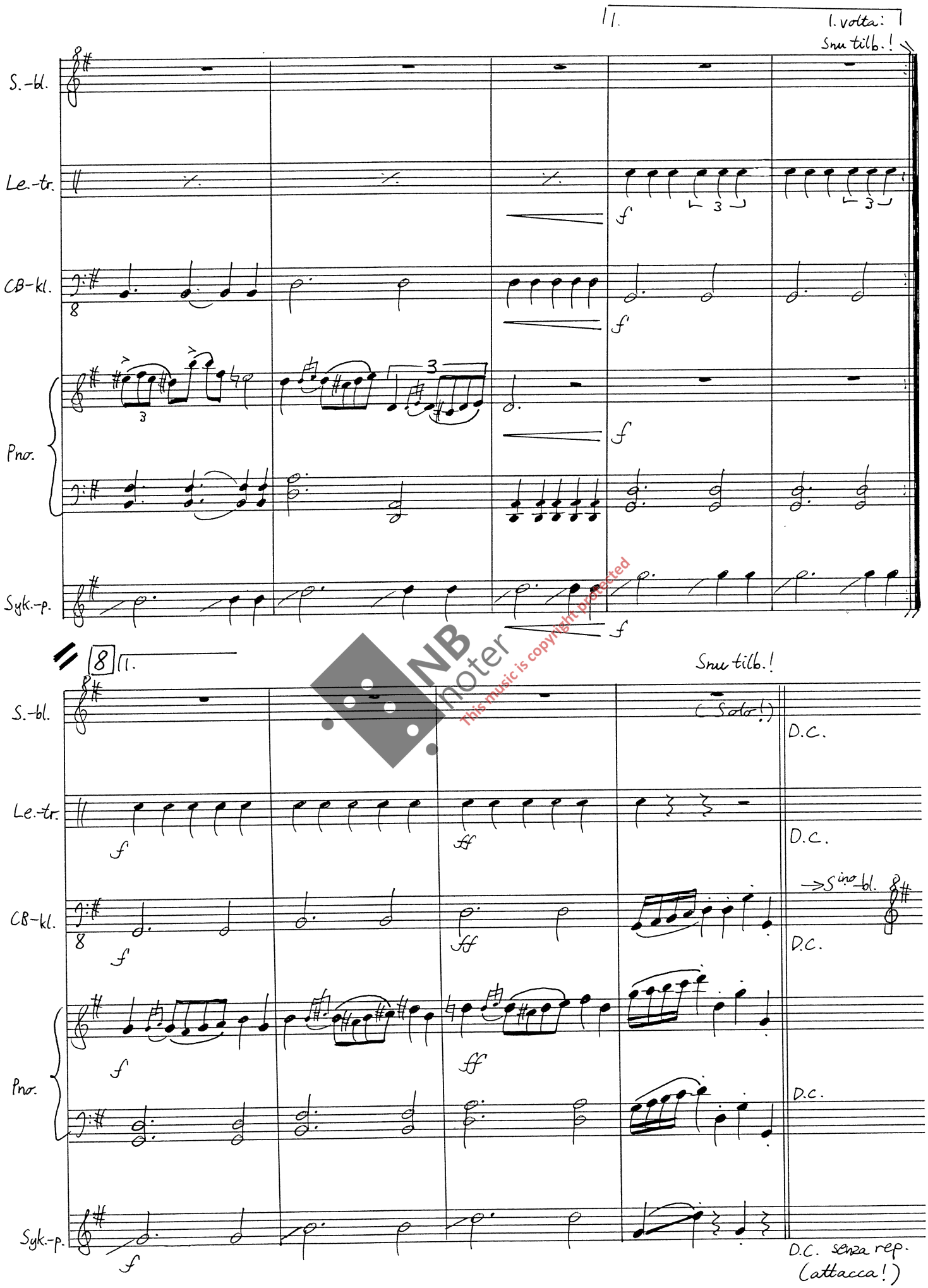

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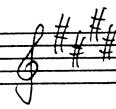
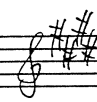
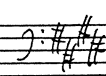
Bla om her!

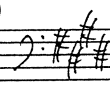
(gjelder alle!)

I: → Fiolin 

II: → Bratsj

III: → Halvklarinett i C 

IV: Piano (1.+2. hånd) 

V: → Piano (3. hånd) 

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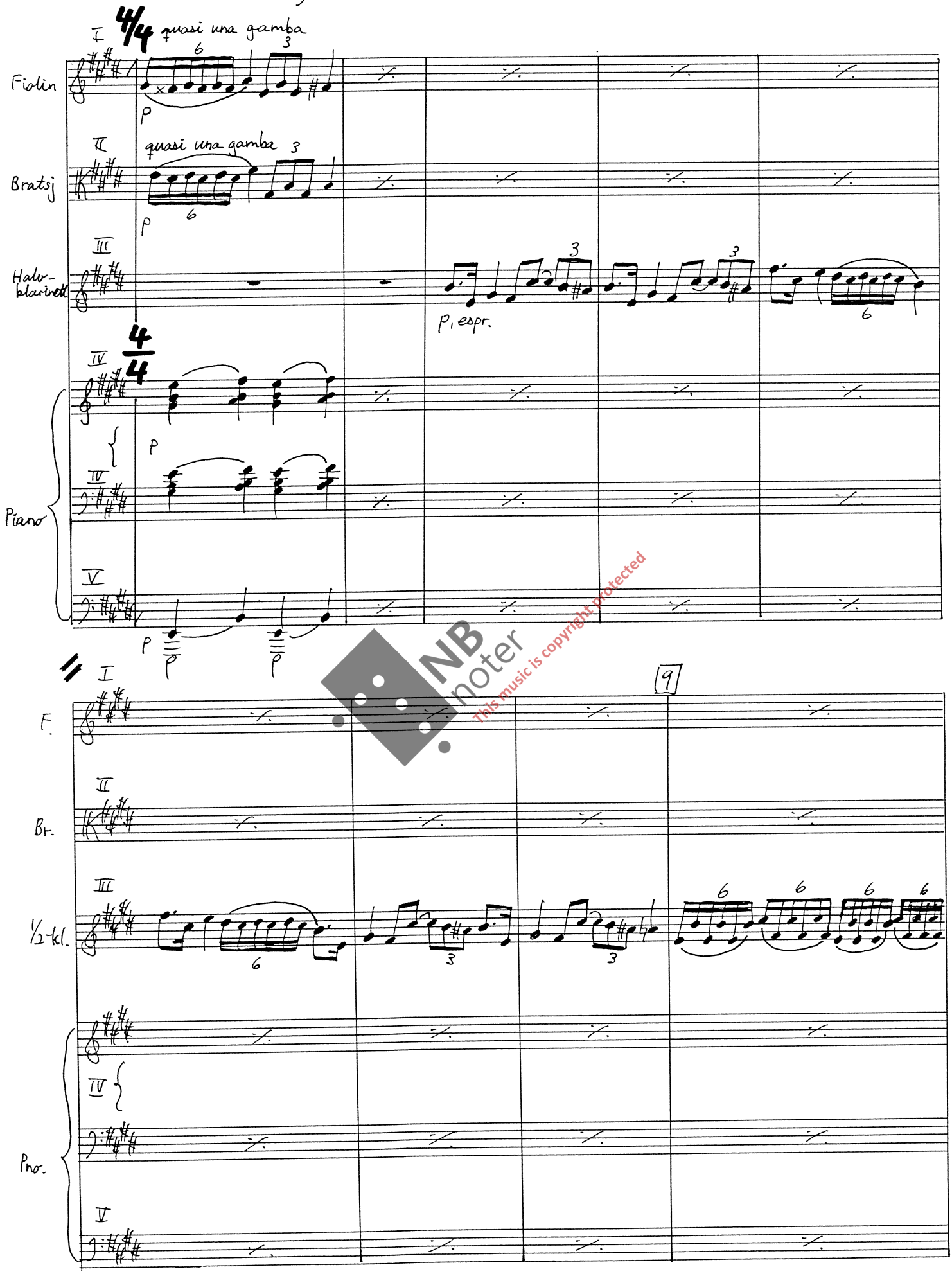
IV Carillon retenu

Lento (♩=56)



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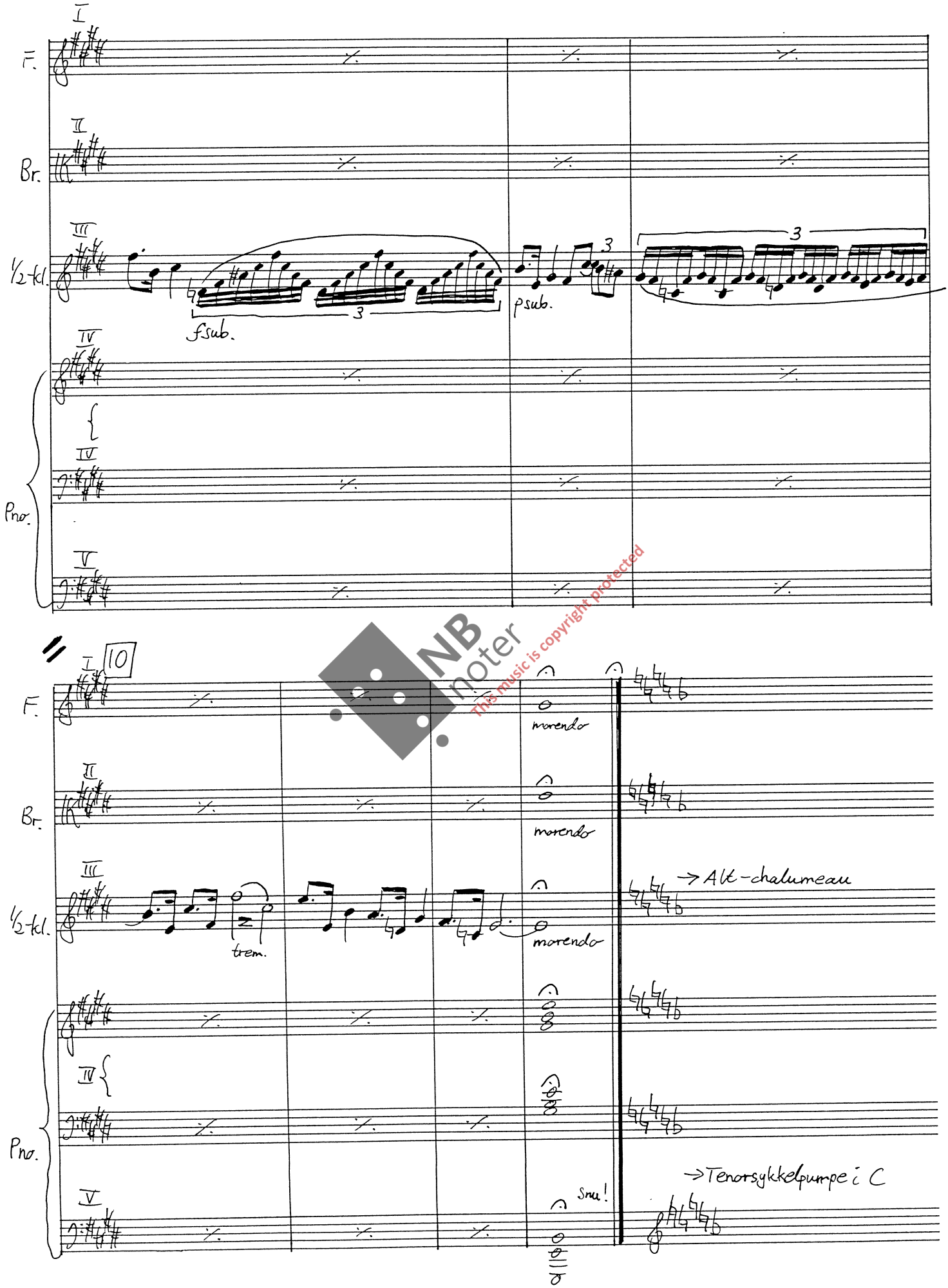

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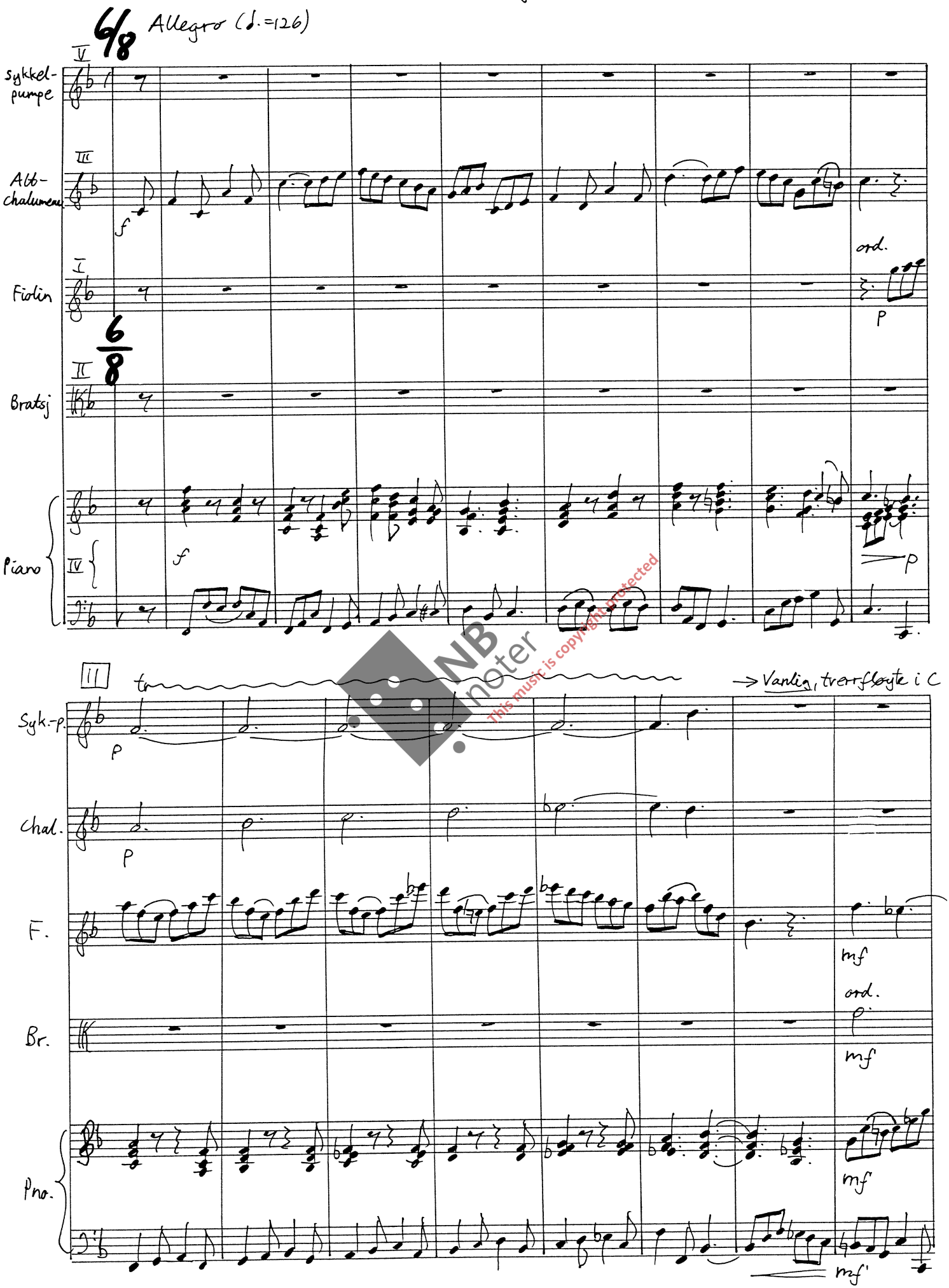
V Giga



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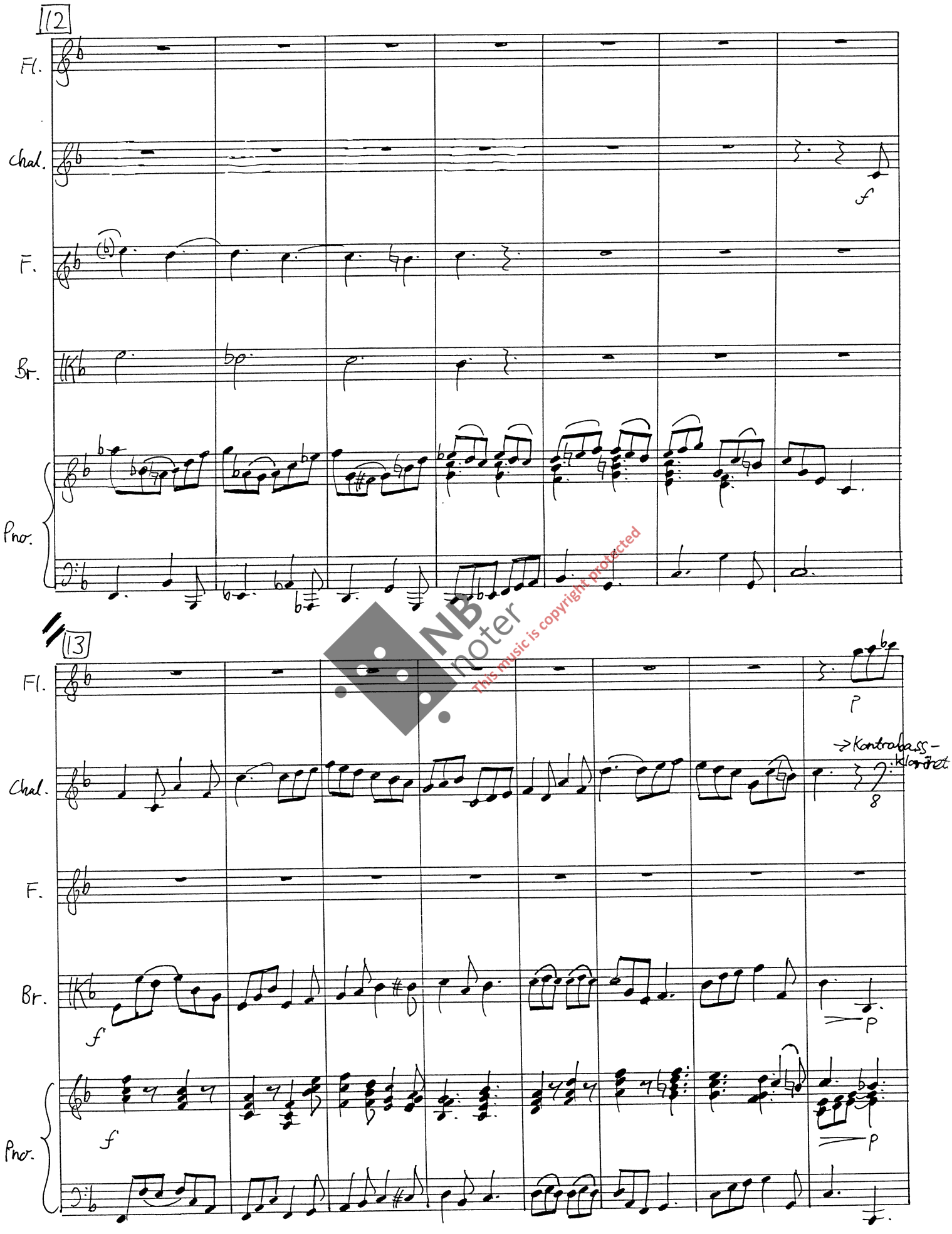

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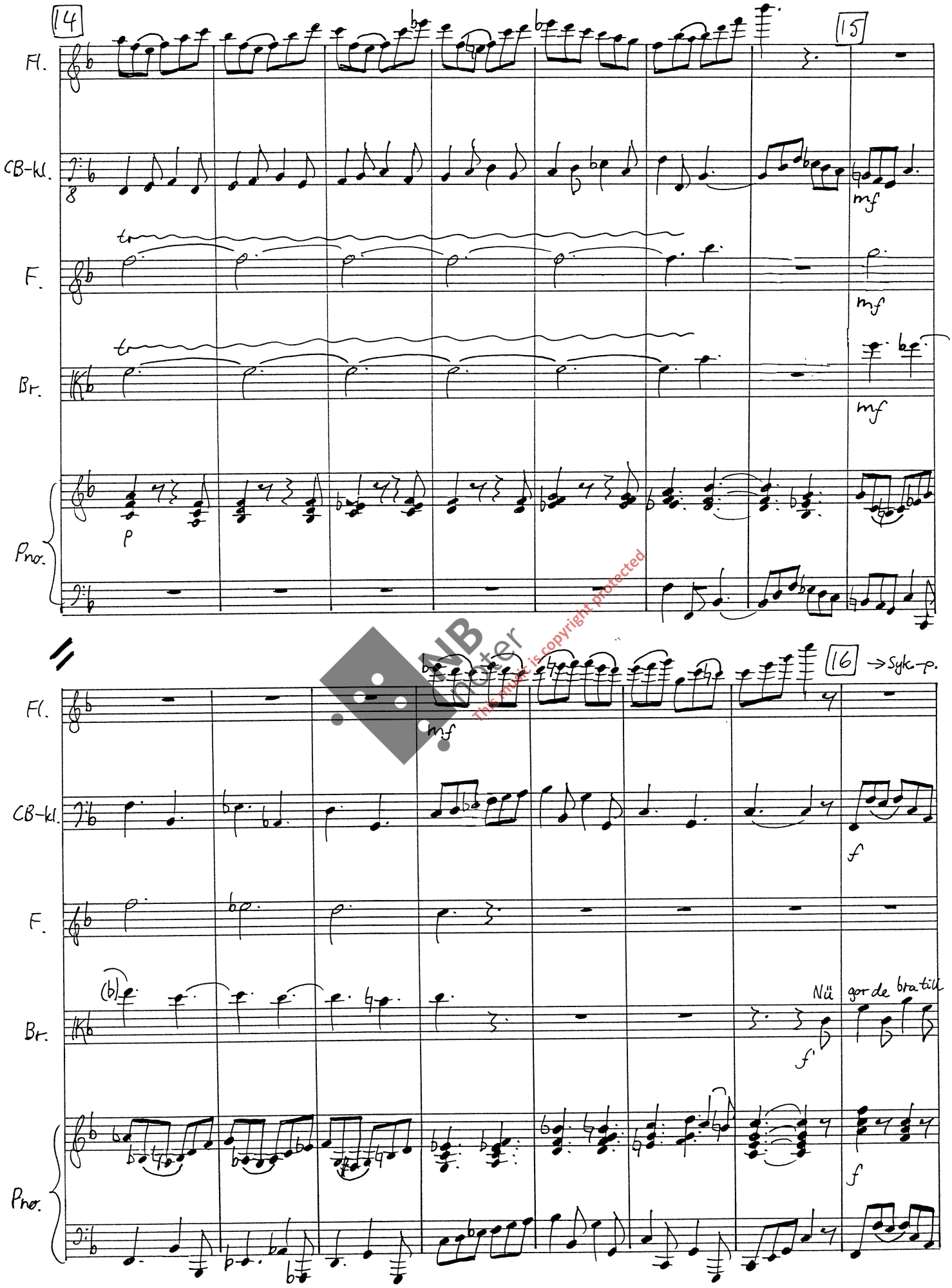

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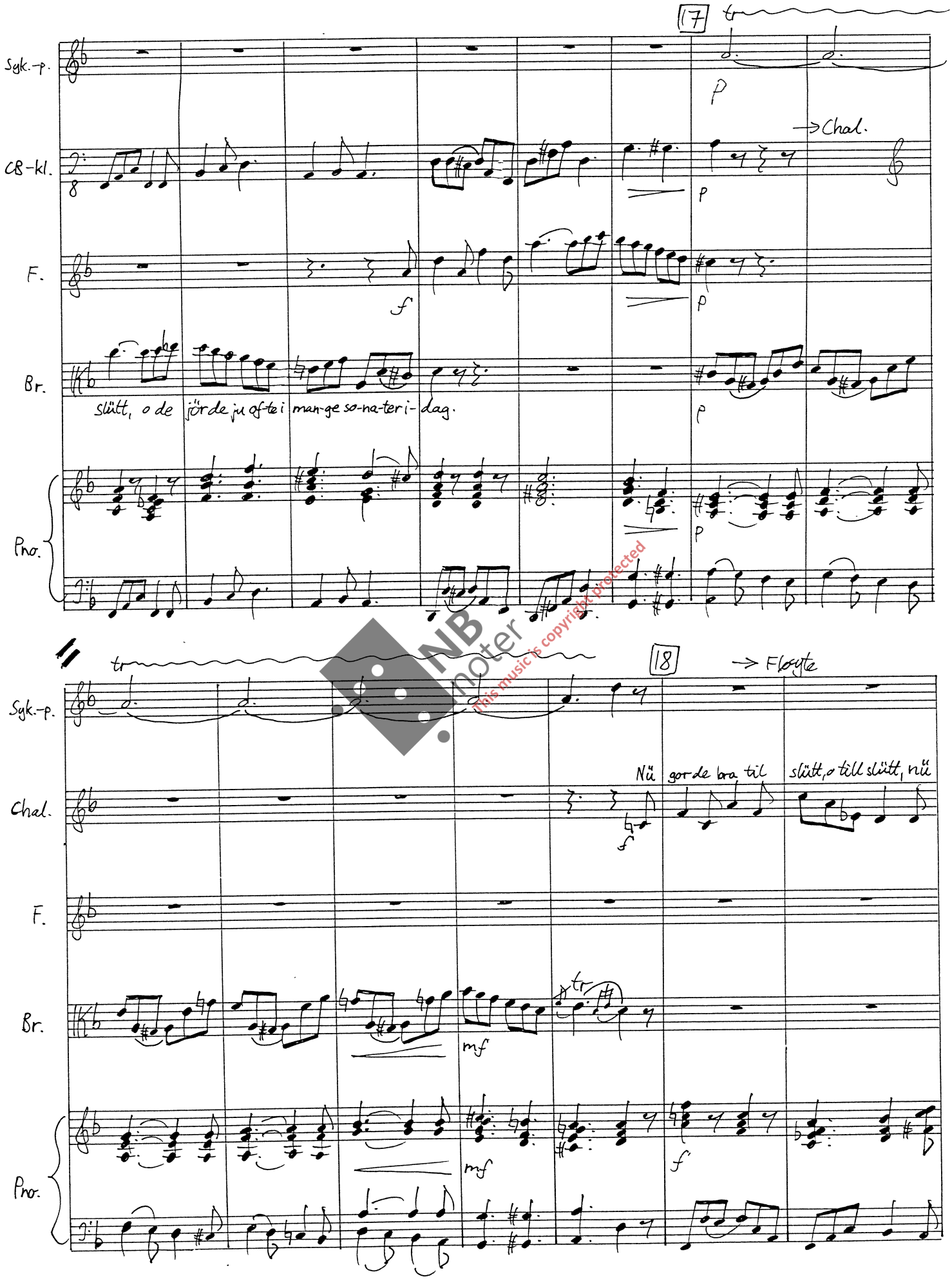

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19

Fl.

Chal.

gor de bra till slütt, ja till slütt, no gor de bra till slütt, o su- na-ter den er jo snart slütt.

→ KB-kl.

F.

sub. p, cresc. ---

Br.

sub. p, cresc. ---

Pno.

sub. p, cresc. ---

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20

Fl.

f Nu gor de bra till slütt, o de jör de ju of-te i man-ge su-na-ter i-

CB-kl.

f

F.

f

f

Br.

f

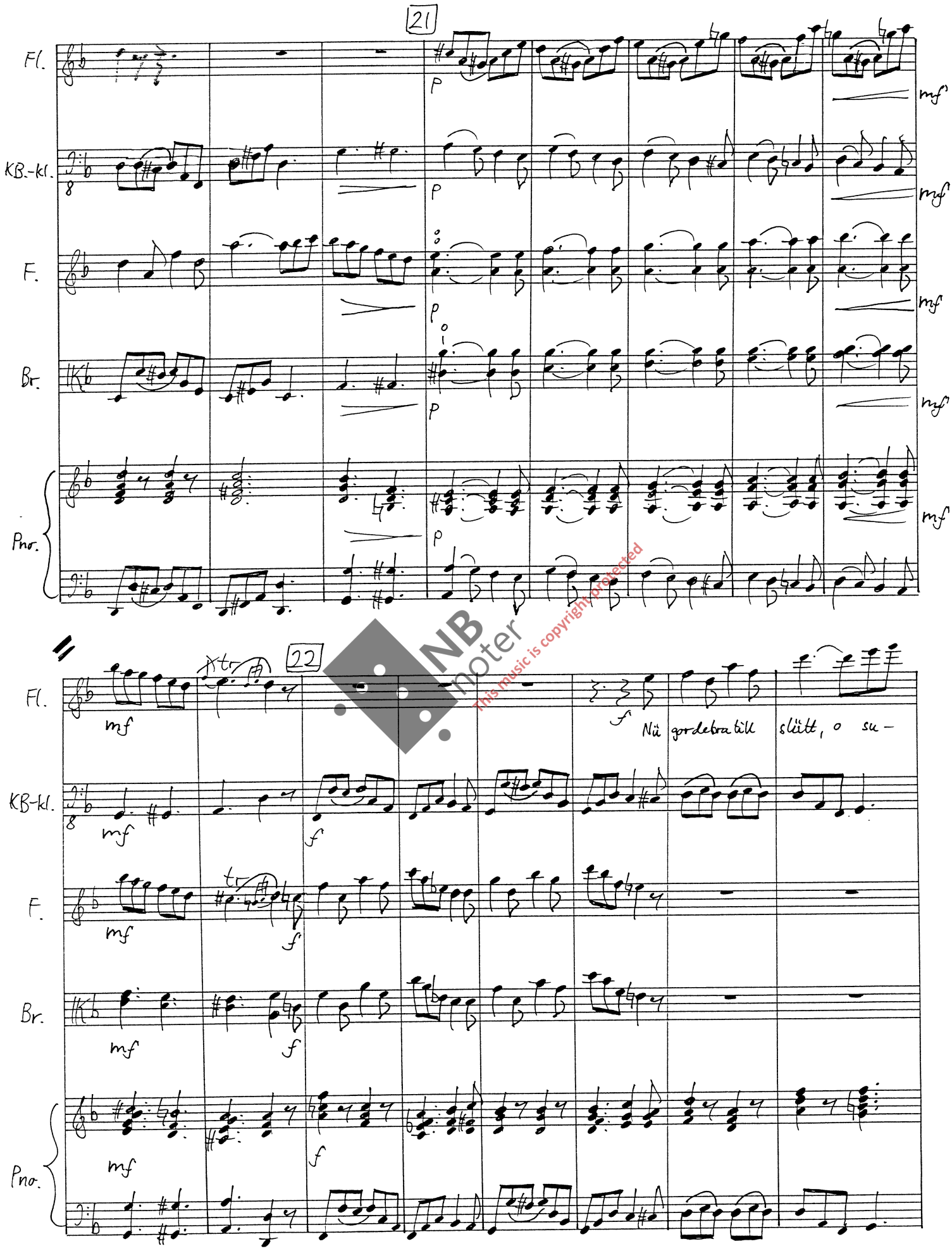
f

f

Pno.

f

f



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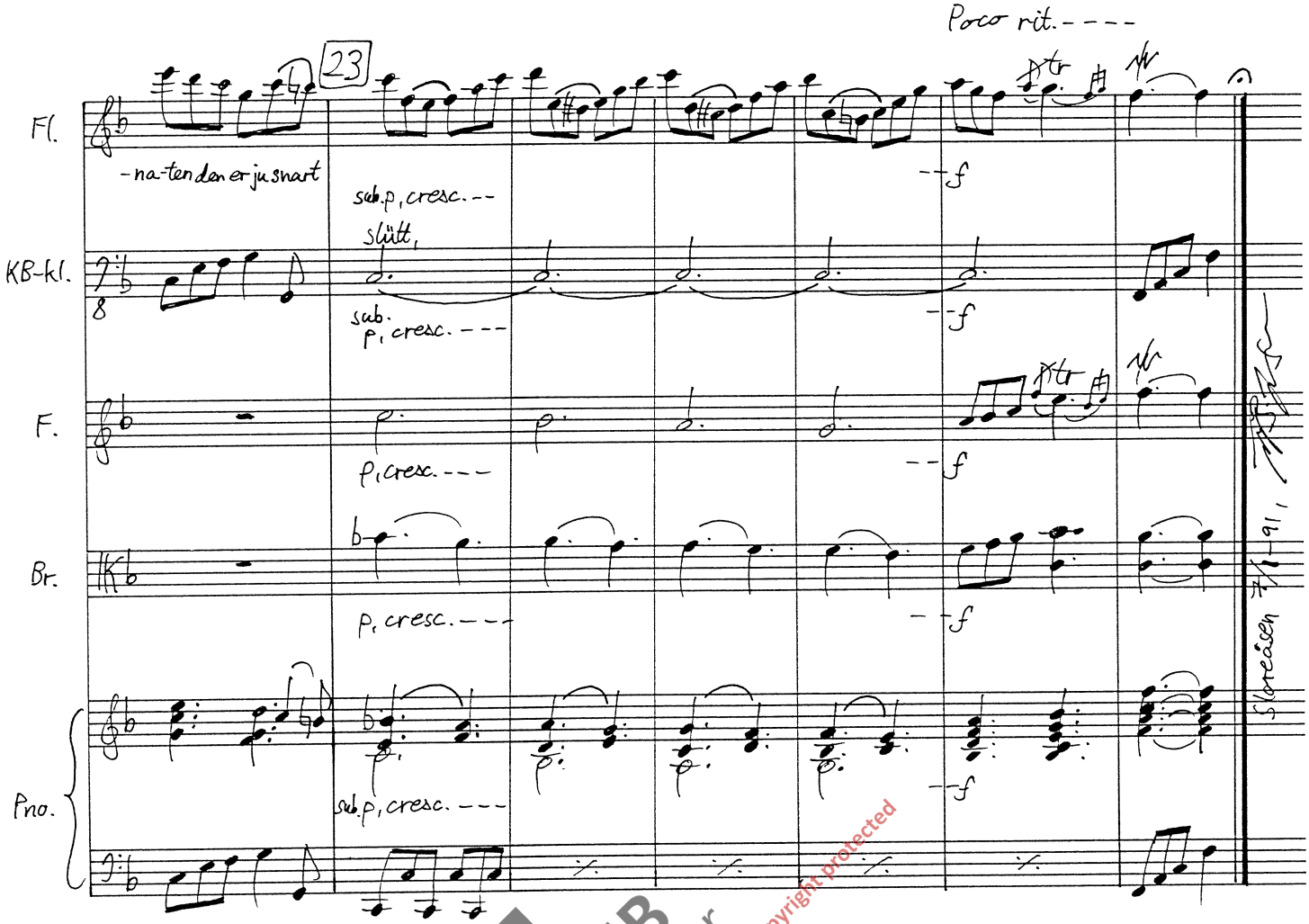

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