

J.S. BACH

SONATA No. 2 in D Major (for Viola da gamba and keyboard)

Edited for Clarinet in A by Richard Stoltzman



Richard Stoltzman 21st Century Series for Clarinet

III.

Andante

p dolce

tr

3 (float, hanging) *tr*

6 *f*

9 *p* *tr* *mf* *meno* *tr* 3+4

12 *mf* *tr* *meno* *espress.*

14 *tr*

17 *meno* *tr* *p dolce*

19 *f* 3

22

Bach Sonata in D Major transcribed and edited for Clarinet in A

I owe much of my interpretation of this Bach sonata to the thoughtful and inspired collaborations with the amazing Yehudi Wyner, Pulitzer Prize winning composer, pianist, and harpsichordist of the world renowned Bach Aria Group. Some of the English markings in the clarinet part come from the illuminating rehearsals which I was fortunate to have with him.

Here are a few suggestions for ornament variations on repeats in the 2nd movement *Allegro*. Some examples follow:

M. 27

M. 61

M. 62

M. 67

▣ Indicates a "down bow" feeling, weighty and strong.

∨ Indicates an "up bow" feeling, not heavy or accented.

In the 3rd movement *Andante*, that rhythmic figure in the first measure is not an ornamental decoration. Think of it as a vocal melisma on one vowel:



Likewise, these double 16th grace notes should slide quickly and lyrically:



I've interpreted the marking ♬ in measure 12 as:



Also in measure 23:



In the last movement *Allegro*, the sextuplets should have the suppleness of dance. Experiment with a variety of groupings in articulations to lend lyric, lifting, rolling accents. I've used the dotted slurs in the first few measures as encouragement for your own ideas.

M. 76-78 show the double stops of the original *viola da gamba* in parenthesis, however I prefer to simply play the dotted quarters.

M. 83 offers the third trill key as an option but it can be out of tune. A simple shake G# - A - G# for the dotted-eighth also seems fine.

M. 111-112, I actually prefer the turn to the original "tr" so:



Some other editorial markings in the 4th movement are:

M. 10 an arrow points to the final direction of the energy started in m. 6.

M. 21-22 "U" is an "up bow" feeling, not heavy or accented.

M. 35-36 the arrow means not heavy, the tone going forward.

M. 75-78 listen to and support the right hand melody in the piano.

M. 107 the brackets show a good place to leave out notes and grab a quick breath.

M. 109 works best for me using the "sliver" or trill key (2nd finger, right hand) for G-flat, and then quickly moving to C, also with your right hand.

J.S. BACH'S SONATA for Viola da gamba and Harpsichord, BWV 1028, would later be incorporated into one of the composer's greatest masterpieces, the St. Matthew's Passion. This new transcription by celebrated clarinetist Richard Stoltzman for Clarinet in A was inspired by collaborations with two great pianists. The joyful, improvisatory essence which this edition strives to capture stem from his 1980's performance at the Tokyo Music Joy Festival with legendary jazz pianist Keith Jarrett. This publication's clarinet part also contains a number of insightful interpretive markings in English, some of which come from the illuminating rehearsals Mr. Stoltzman had with Yehudi Wyner, the Pulitzer Prize winning composer, pianist, and harpsichordist of the world-renowned Bach Aria Group. What speaks to us even today from this composition of 300 years ago is not only a music of sincere devotion, but also of sensual dance that retains its joyful freshness and improvisational spirit.



World-class clarinetist Richard Stoltzman's virtuosity, technique, imagination, and communicative power have revolutionized the world of clarinet playing, opening up possibilities for the instrument that no one could have predicted. He was responsible for bringing the clarinet to the forefront as a solo instrument, and remains one of the world's foremost clarinetists.

Stoltzman gave the first clarinet recitals in the histories of both the Hollywood Bowl and Carnegie Hall, and, in 1986, became the first wind player to be awarded the Avery Fisher Prize. As one of today's most sought-after artists, Stoltzman has been a soloist with more than a hundred orchestras as well as a recitalist and chamber music performer, innovative jazz artist, and prolific recording artist. A two-time Grammy Award winner, he has amazed critics and audiences alike in repertory spanning many musical genres.

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