

ERIC GALLUZZO

*Sonata for Solo Violin*

after J.S. Bach

For perusal only

*for Amy*

*Christmas 2021*

For perusal only

## Composer's Notes

As a cursory examination (and the subtitle) will reveal, this sonata is modeled closely after the well-known Sonatas for Solo Violin by J.S. Bach. It was my intention to create a work that used many of the same forms and patterns that Bach used to such great effect in his sonatas, yet incorporate some of the tonalities and techniques that were introduced after his lifetime. While I could scarcely hope to approach his level of mastery, it is my hope that you will enjoy this sonata on its own merits, such as they may be. It is certainly more difficult, if not as musically rewarding.

One fun thing to watch out for is that I hid at least two Easter eggs in each movement. First, the following chromatic motif is the basis of the fugue subject in the second movement, but is also present in some form, possibly transposed or inverted, at least once in every movement.



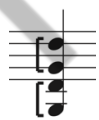
The other Easter eggs you'll have to find yourself! I may be available for consultation if you really can't figure it out.

## Technical Notes

Firstly, as in non-Urtext Bach editions, all fingerings, and most tempo markings and dynamics, are merely suggestions and at the discretion of the performer. This includes not only the initial tempo markings, but tempo alterations such as *rit.* and *accel.* Hopefully none of the music is actually unplayable, although there are a few finger-twisting chords and some very rapid shifts.

Secondly, the following notation is used frequently, particularly in the first movement, to indicate how to play chords where all the notes cannot be played simultaneously.

**Written:**



**Played:**



Thirdly, I tried to be reasonably precise about the lengths of notes, including those in chords, in order to indicate which voices should be held and which should be played quickly. The exceptions are:

- In the first movement, there are many places where the bottom voice in a four-note chord uses a quarter note (for example, twice in the first measure), when that note can only be played quickly.
- In the second movement, many of the eighth notes in mm. 31-40 should really be notated as sixteenth notes, but aren't, for reasons that I cannot disclose....
- In the last movement, there are many eighth notes that must really be played as sixteenth notes. If I had written them as sixteenth notes, the rests would have cluttered up the score unnecessarily, when the intent was hopefully plain with eighth notes.

Have fun!

# I

Eric Galluzzo

Largo (♩ = 48)

2 *sul G* 10

4 *mp* 1 2 *mf*

8 1 2

11 *p* 3

13 4 *f*

15 13

17 *mp* 4 2

20 *p*

22

24 *pp*

25 *cresc.*

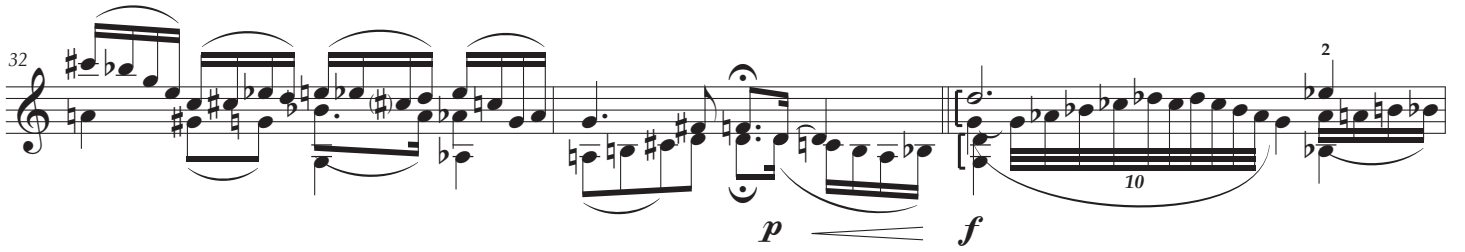
26

27

28

29

30 *f* *ff*

32 

35 

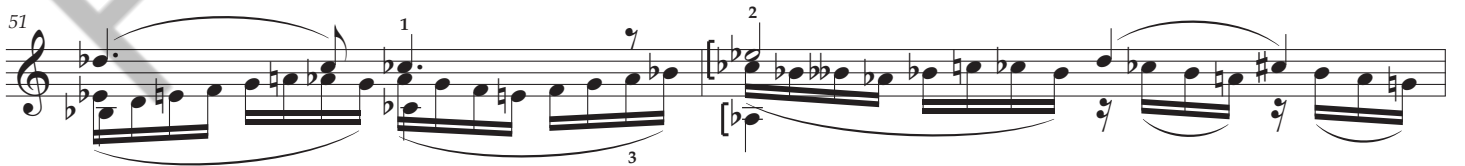
37 

41 

44 

46 

49 

51 

53 

55

*p*

58

*f*

60

*mf*

62

*f p*

65

*f p*

66

*cresc.*

67

*cresc.*

68

*cresc.*

69

*cresc.*

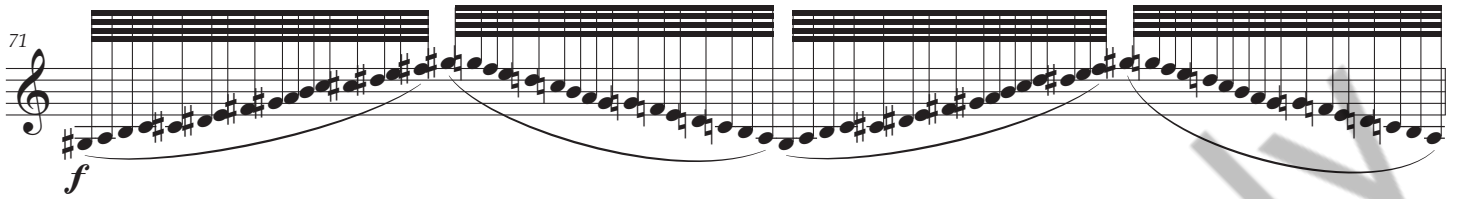


70



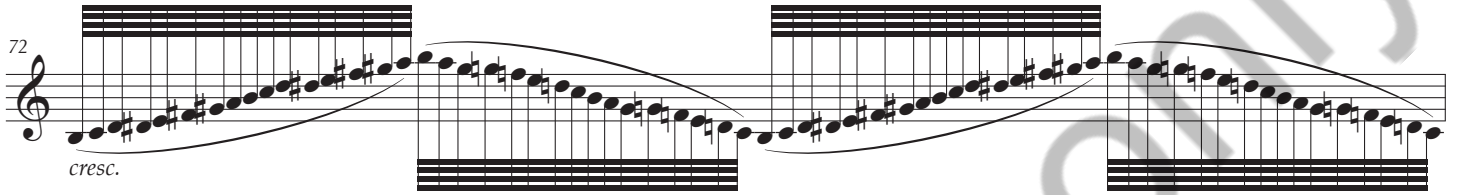
71

*f*

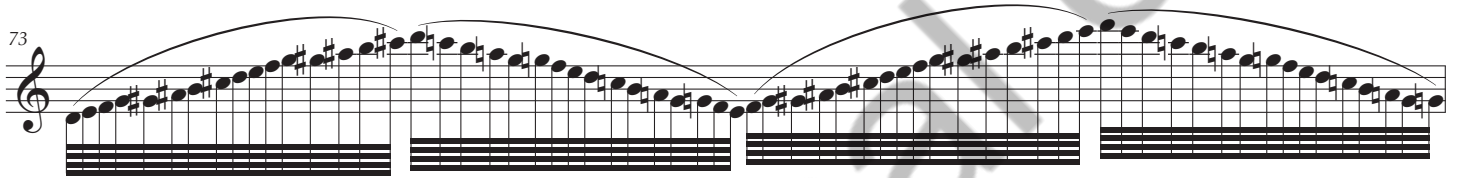


72

*cresc.*



73



74



75

*ff*

10



For Parents Only

# II

Fugue (♩ = 84)

The musical score is written in a single system with ten staves. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked as ♩ = 84. The dynamics range from *mf* to *f* and *p*. The score includes various musical notations such as slurs, ties, and articulation marks. Measure numbers 5, 8, 12, 16, 19, 24, 28, and 32 are indicated at the beginning of their respective staves. The piece concludes with a double bar line at the end of the final staff.

35 *p*

38 *f* *mp*

41

45

48 *mp*

51 *mp*

54 *f*

59 *mp*

63 *p*

67 *mp* *p* *mp*

71 *al riuerso*  
*mf* *mp*

75

79 *cresc.*

82

88 *f*

91

95 *mp*

98 *8va*

101 *cresc.*

105 *f mp* *cresc.*

108 *f*

112 *mp*

116 *f mp f mf f*

120 *cresc.*

122 *ff*

125

129 *sul G & D*

133 *rit.*

# III

Adagio (♩. = 22)

*mp*

5

9 *p* *mp* *mp*

13 *mp* *mf*

17 *f*

21 *mf* *f*

25 *ff* *f*

29 *ff* *sub. p* *ff* *mf* *mp*

*poco accel.*

*sul D*

*a tempo* *allarg.* *a tempo* *poco rit.*

1. 2. 3. 1. 2. 3.

4 4 2

# IV

Presto possibile ♩ = 192

Musical score for guitar, measures 1-25. The score is written in treble clef with a 4/4 time signature. It features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. The piece is marked "Presto possibile" with a tempo of 192 beats per minute. The score includes various dynamics such as *f* (forte), *ff* (fortissimo), and *p* (piano), as well as articulation marks like accents and slurs. A "sul G" instruction is present at measure 13. The score is divided into systems of four staves each, with measure numbers 1, 4, 7, 10, 13, 16, 19, 22, and 25 indicating the start of a new system. The key signature has one flat (B-flat). The piece concludes with a final *f* dynamic marking.

This musical score consists of ten staves of music, numbered 28 through 55. The notation is primarily in treble clef with a key signature of one sharp (F#). The piece features a variety of dynamic markings and articulations:

- Staff 28:** Starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic, then a mezzo-forte (*mf*) dynamic, and continues with alternating *p* and *mf* dynamics. A hairpin crescendo is shown at the end of the staff.
- Staff 31:** Marked mezzo-piano (*mp*), it includes accents and a *cresc.* marking. A four-measure rest is present.
- Staff 34:** Continues the *mp* dynamic with accents and fingerings (1, 2, 3, 1).
- Staff 37:** Starts with a forte (*f*) dynamic, then moves to piano (*p*). It features a four-measure rest and fingerings (1, 0, 3, 1).
- Staff 40:** Marked fortissimo (*ff*), it includes accents and fingerings (1, 3).
- Staff 43:** Also marked *ff*, it features accents and fingerings (2, 2).
- Staff 46:** Marked mezzo-forte (*mf*), it includes accents and fingerings (2, 4).
- Staff 49:** Continues the *mf* dynamic with accents and fingerings (1, 1, 1, 1). A *cresc.* marking is present.
- Staff 52:** Features a four-measure rest and fingerings (1, 1).
- Staff 55:** Marked forte (*f*), it includes accents and fingerings (2, 1, 1, 0, 1).



58

1 2 1 1 0

61

1 3 1 3

*mp*

64

1 1 3 2

66

3 1 0 2

*mf*

69

*cresc.*

72

*f*

75

*ff*

78

*f*

82

*ff* *f* *ff* *f*

85

*cresc.*

4 3 1 2 1 3 3

88

91

94

97

100

103

106

109

112

115

*ff*

*f*

*cresc.*

*ff*

*f*

*ff*

*ff*

*ff*

*ff*

*Gua*