ERIC GALLUZZO

Sonata for Solo Violin

after J.S. Bach

For perusal only

for Amy

Christmas 2021

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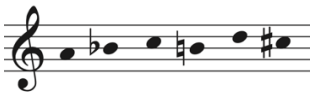
Composer's Notes

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:**

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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!

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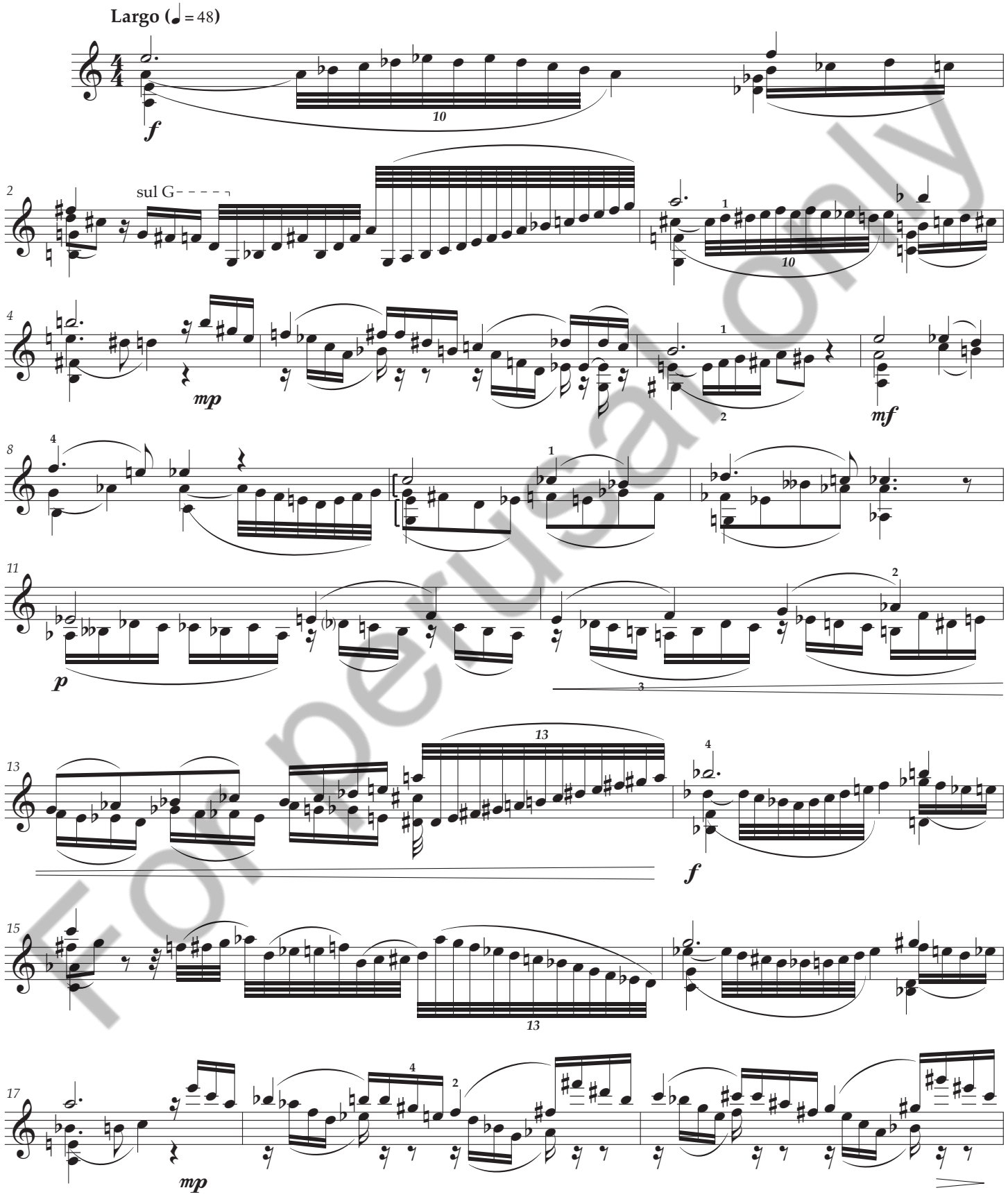
I

Eric Galluzzo



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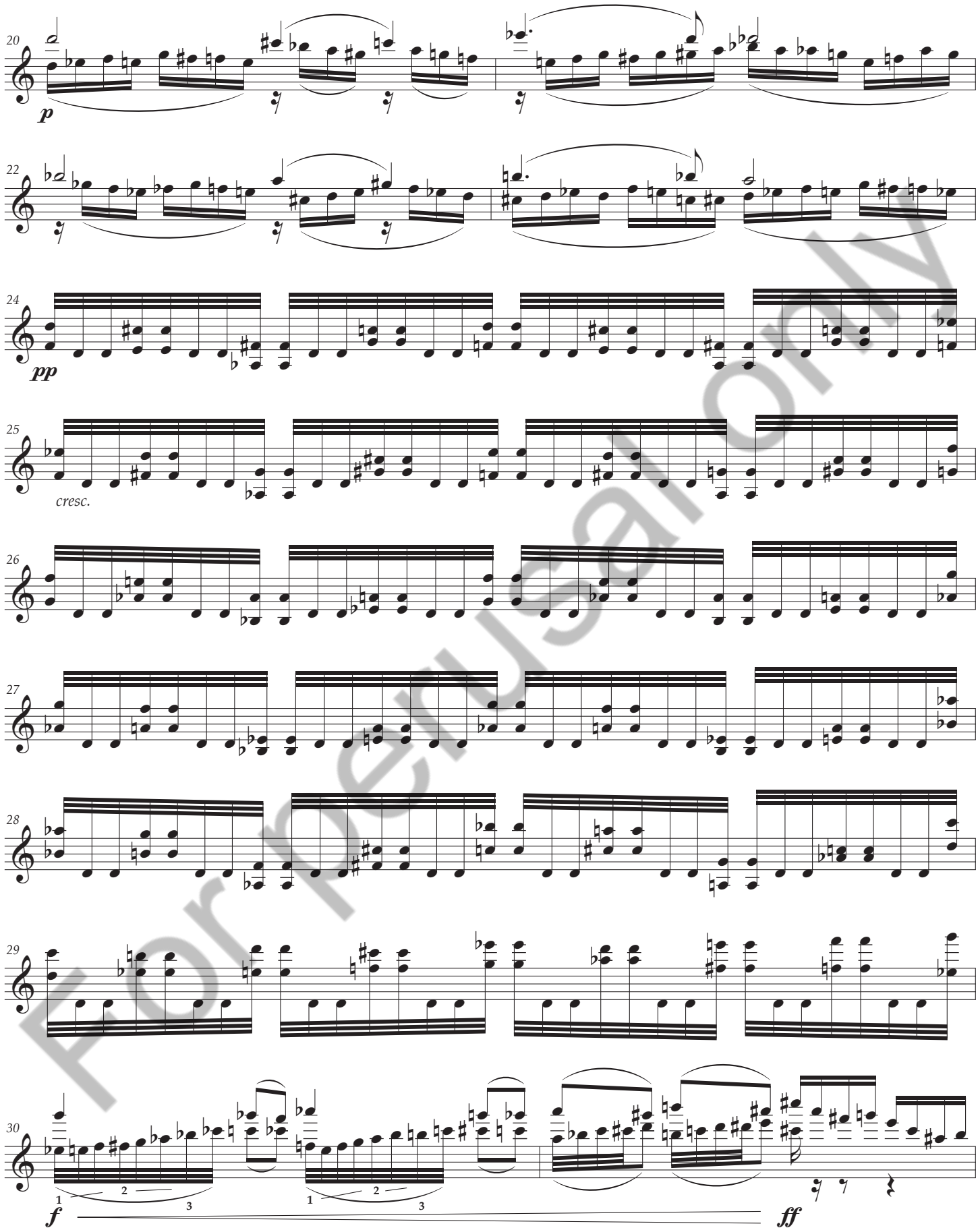

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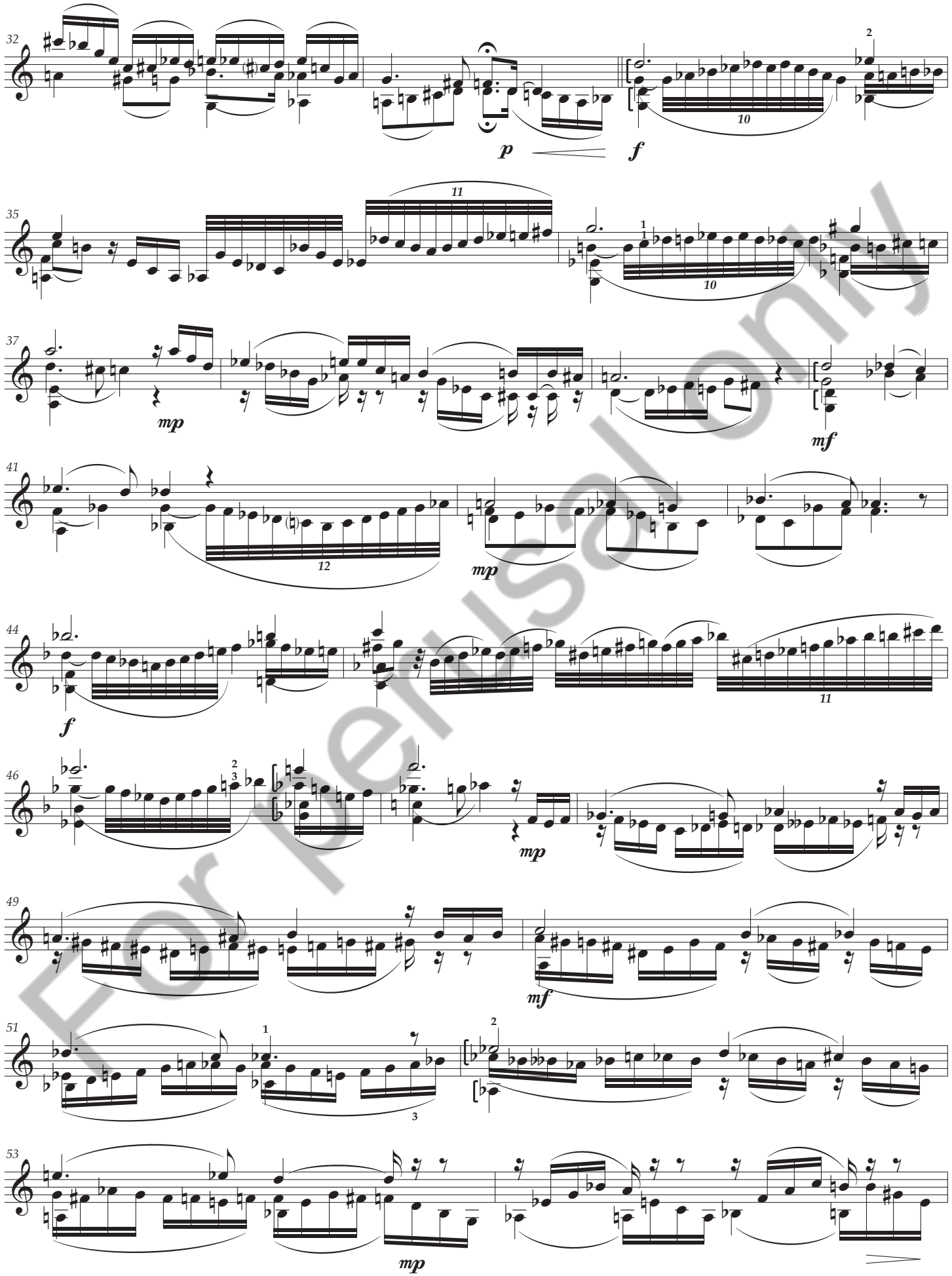

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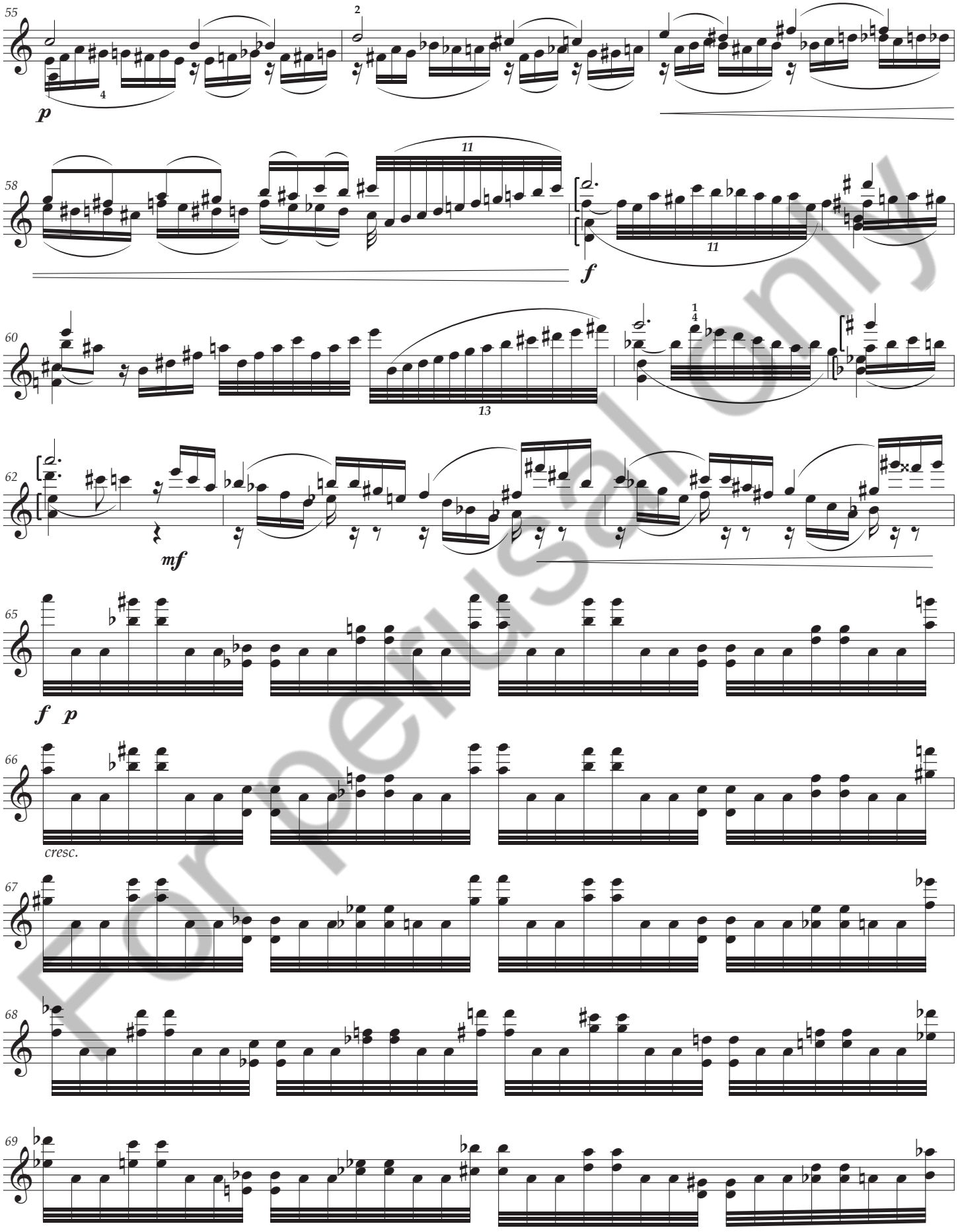

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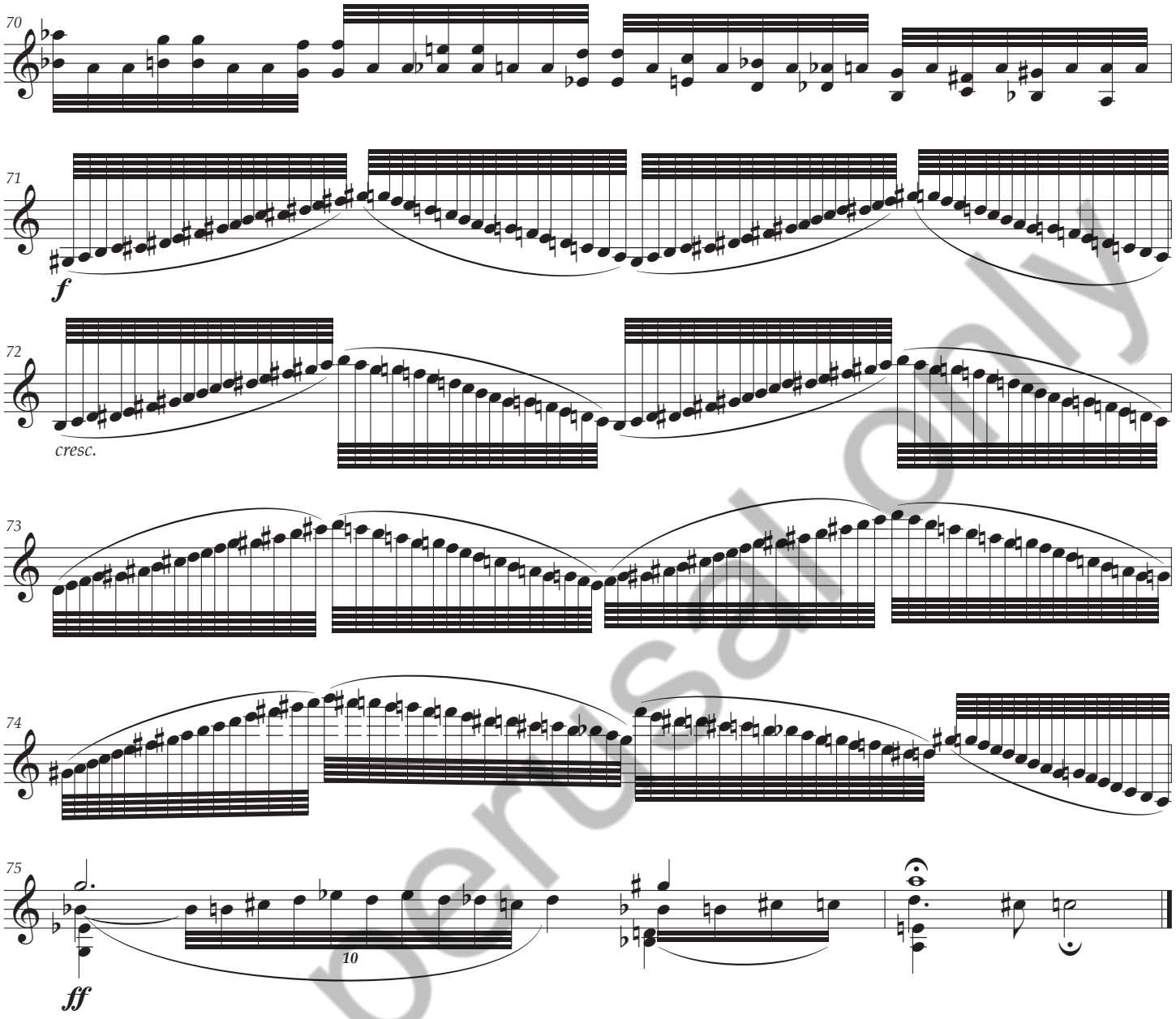

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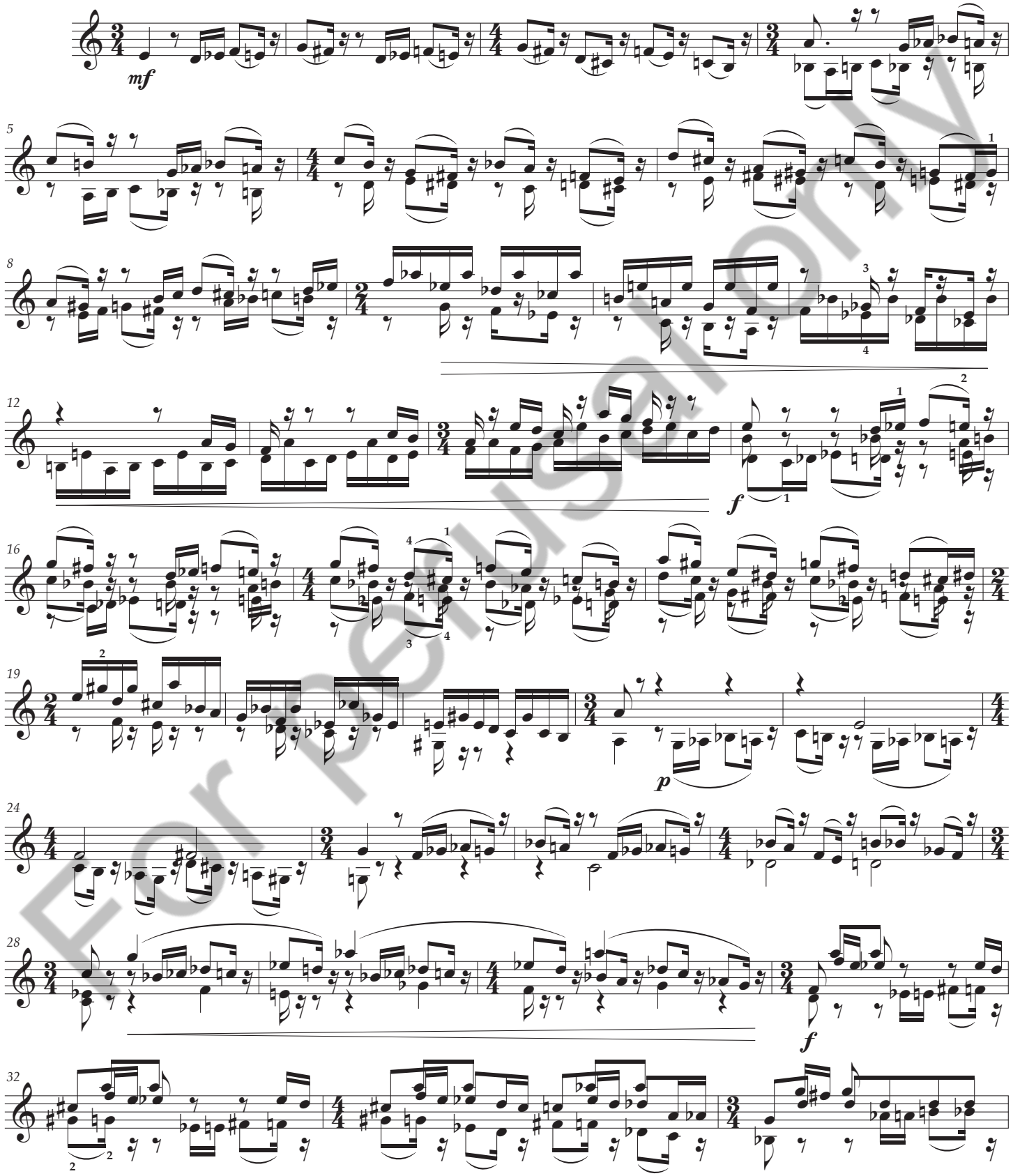
II

Fugue (♩ = 84)



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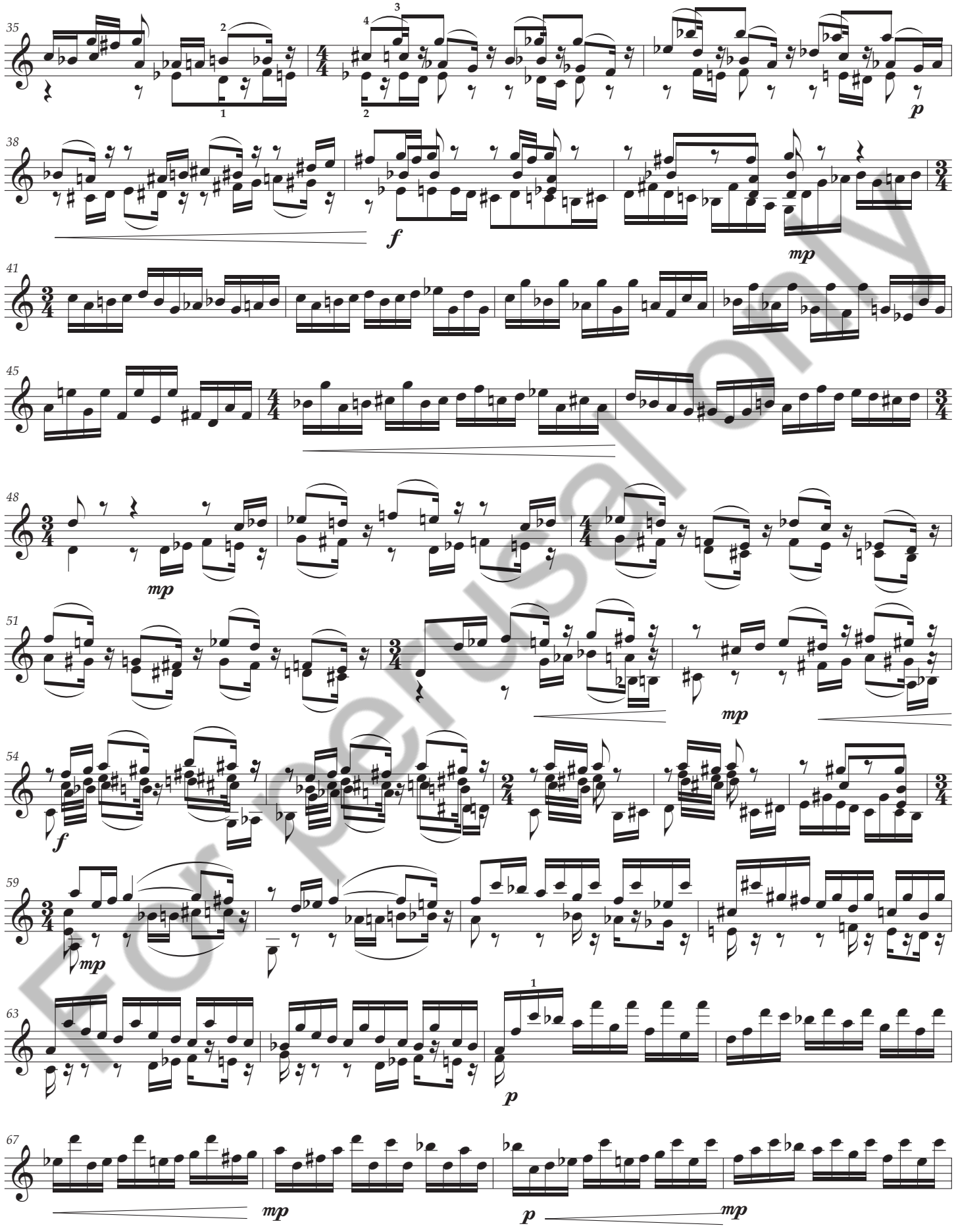

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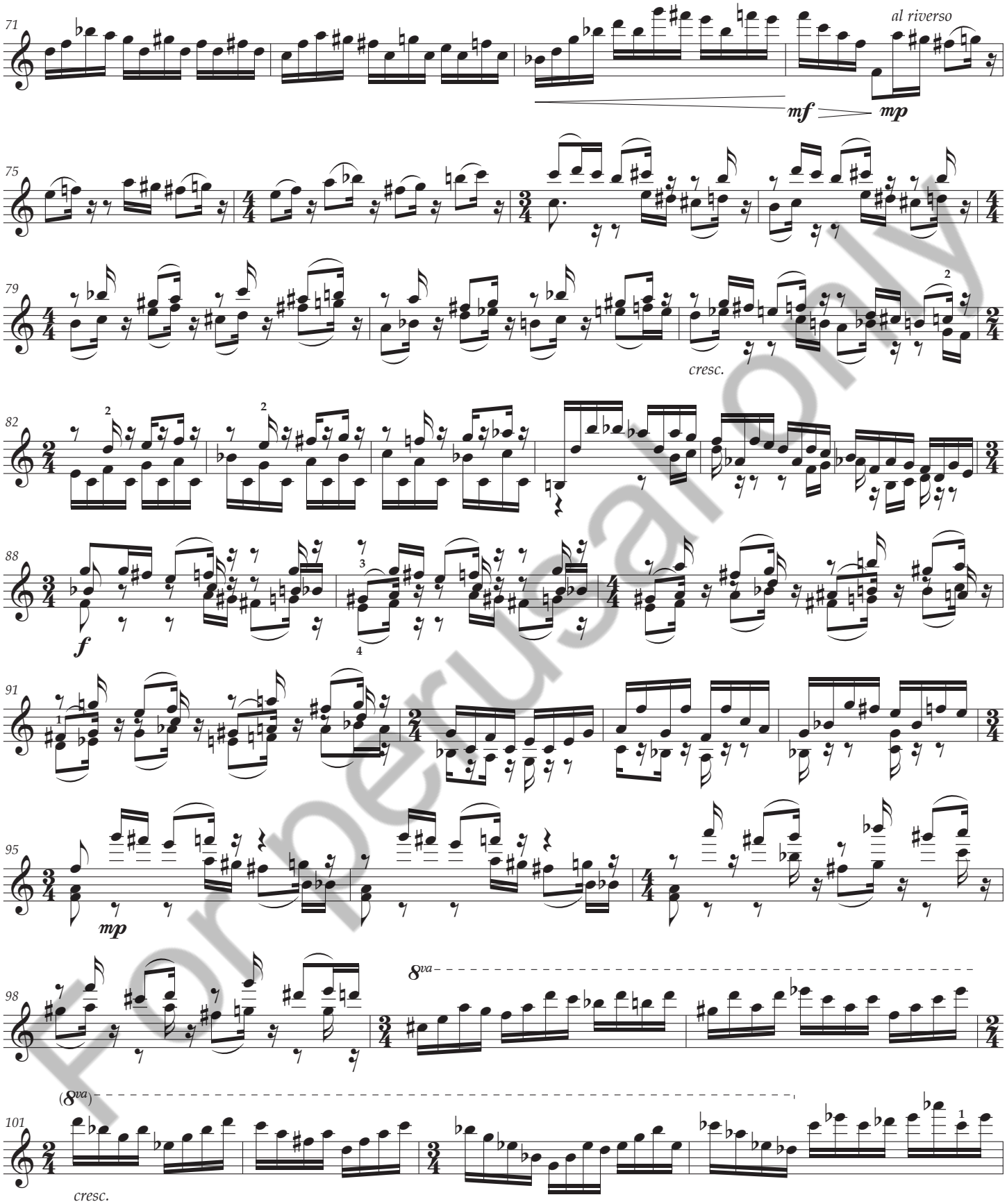

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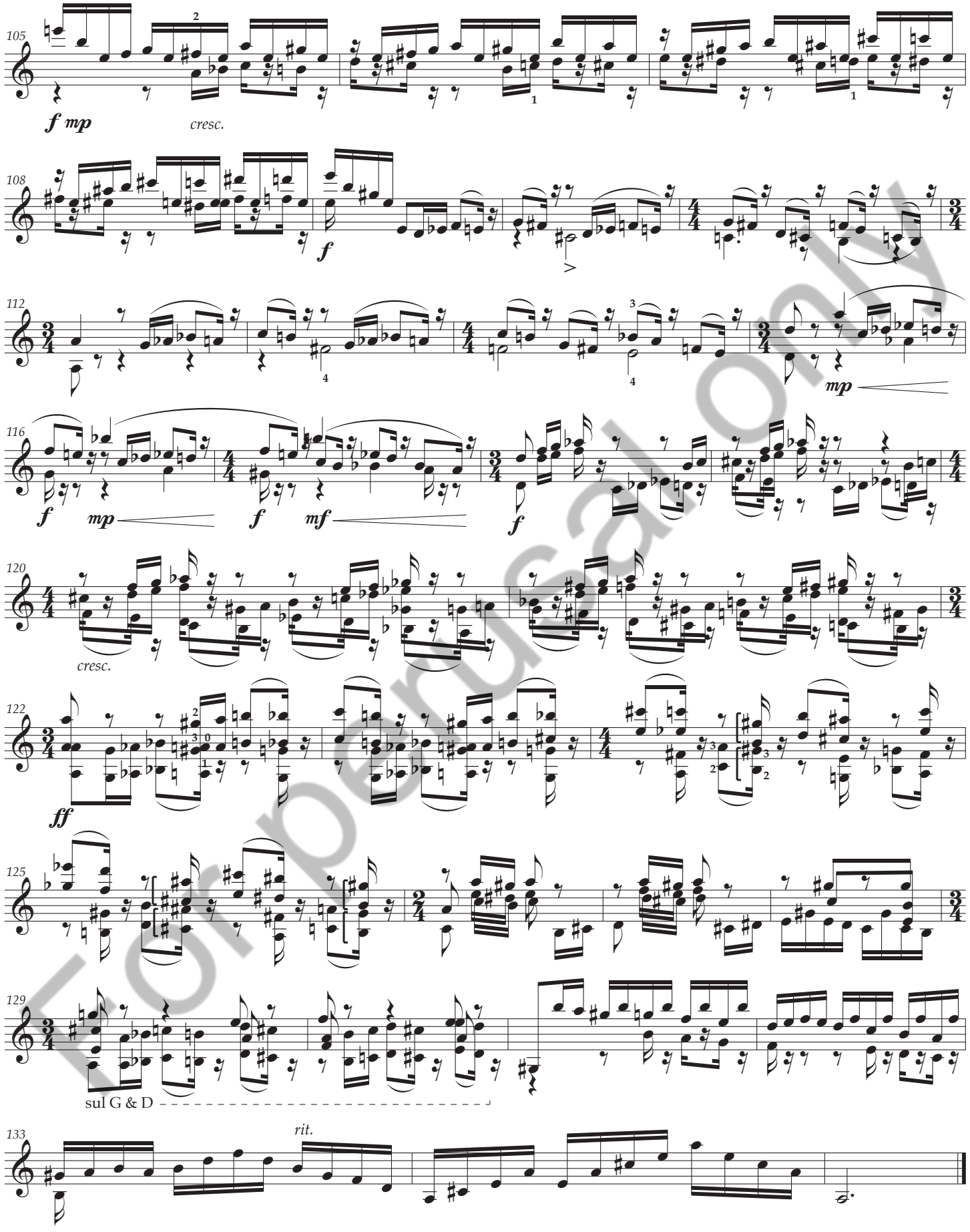

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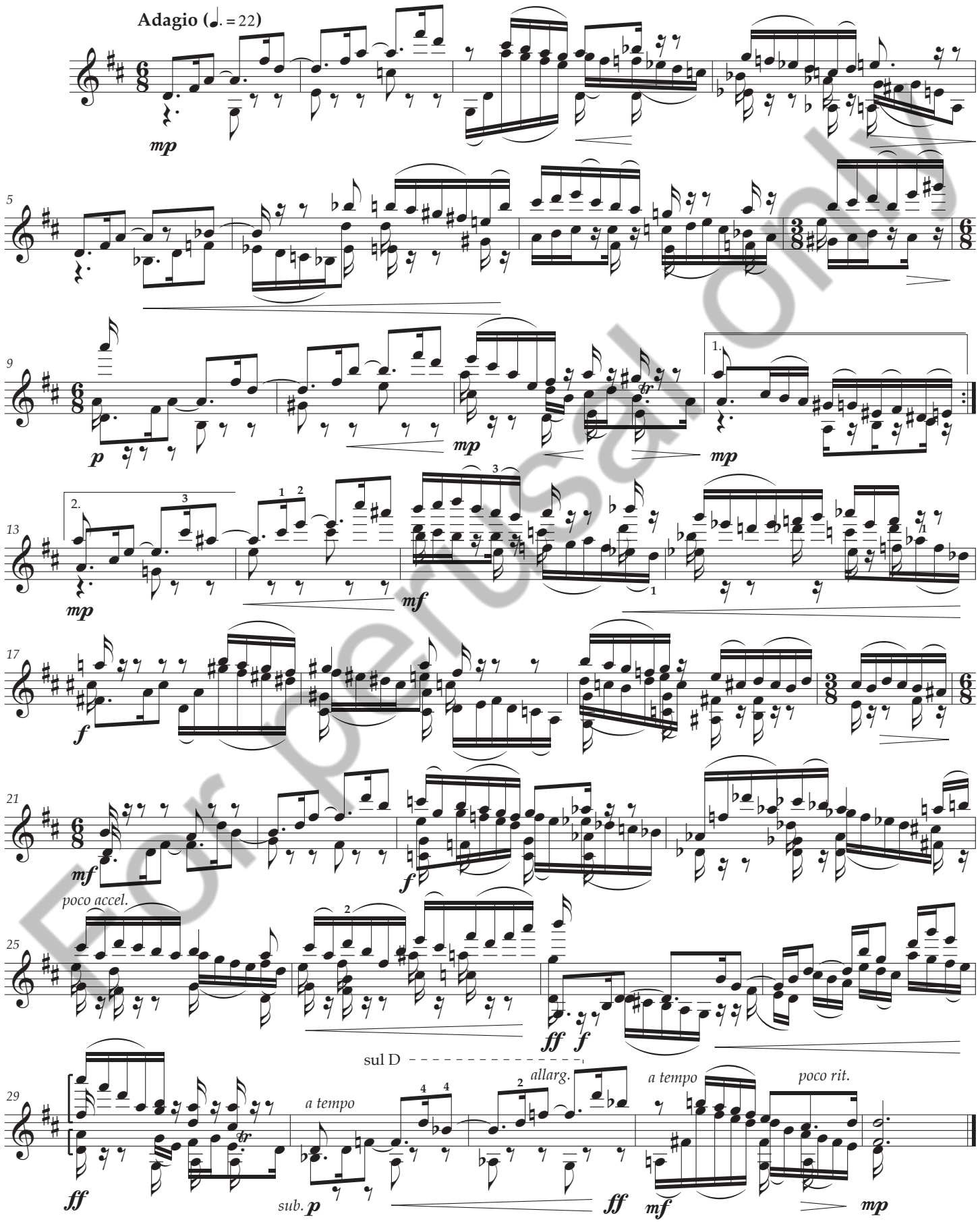

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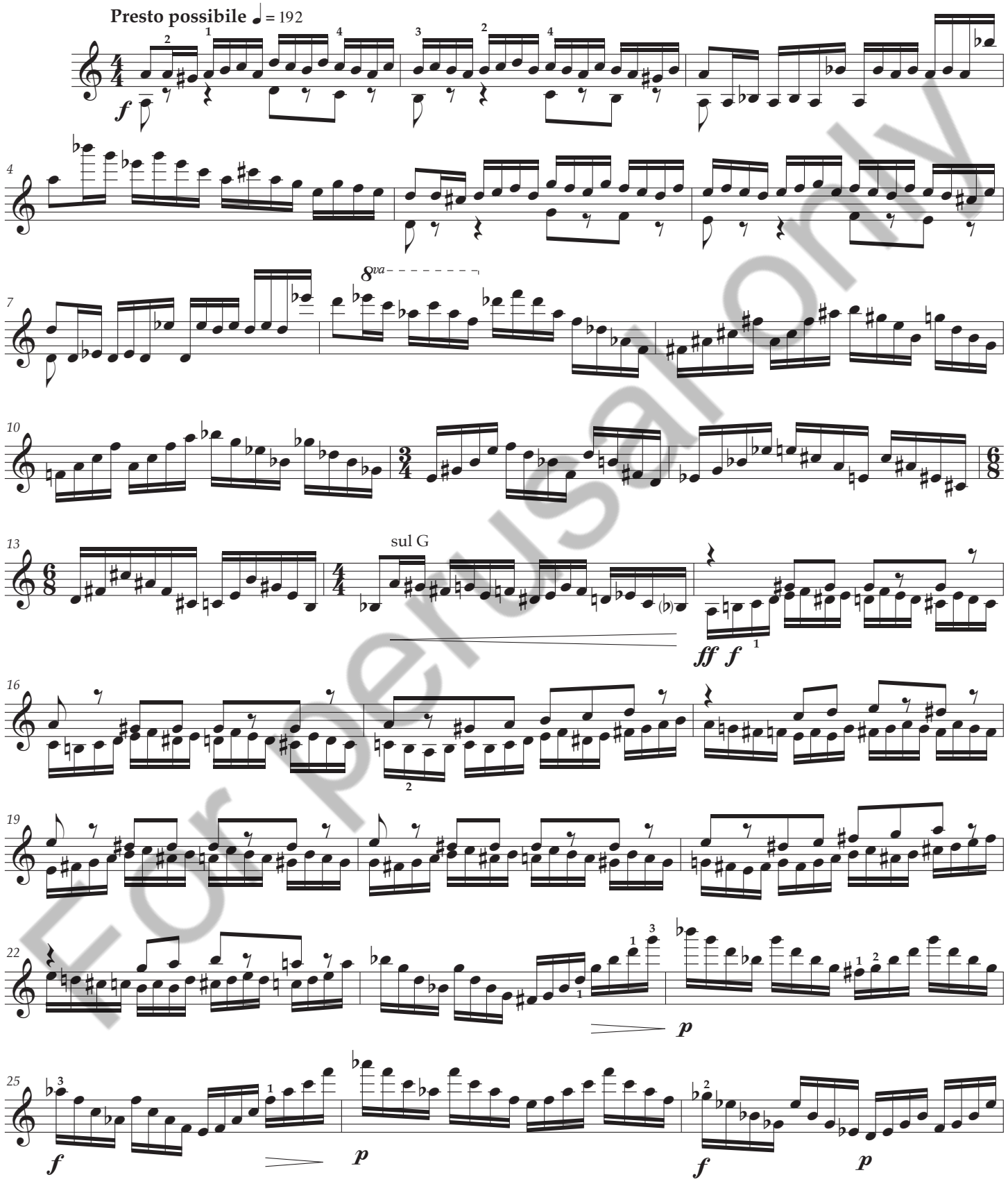

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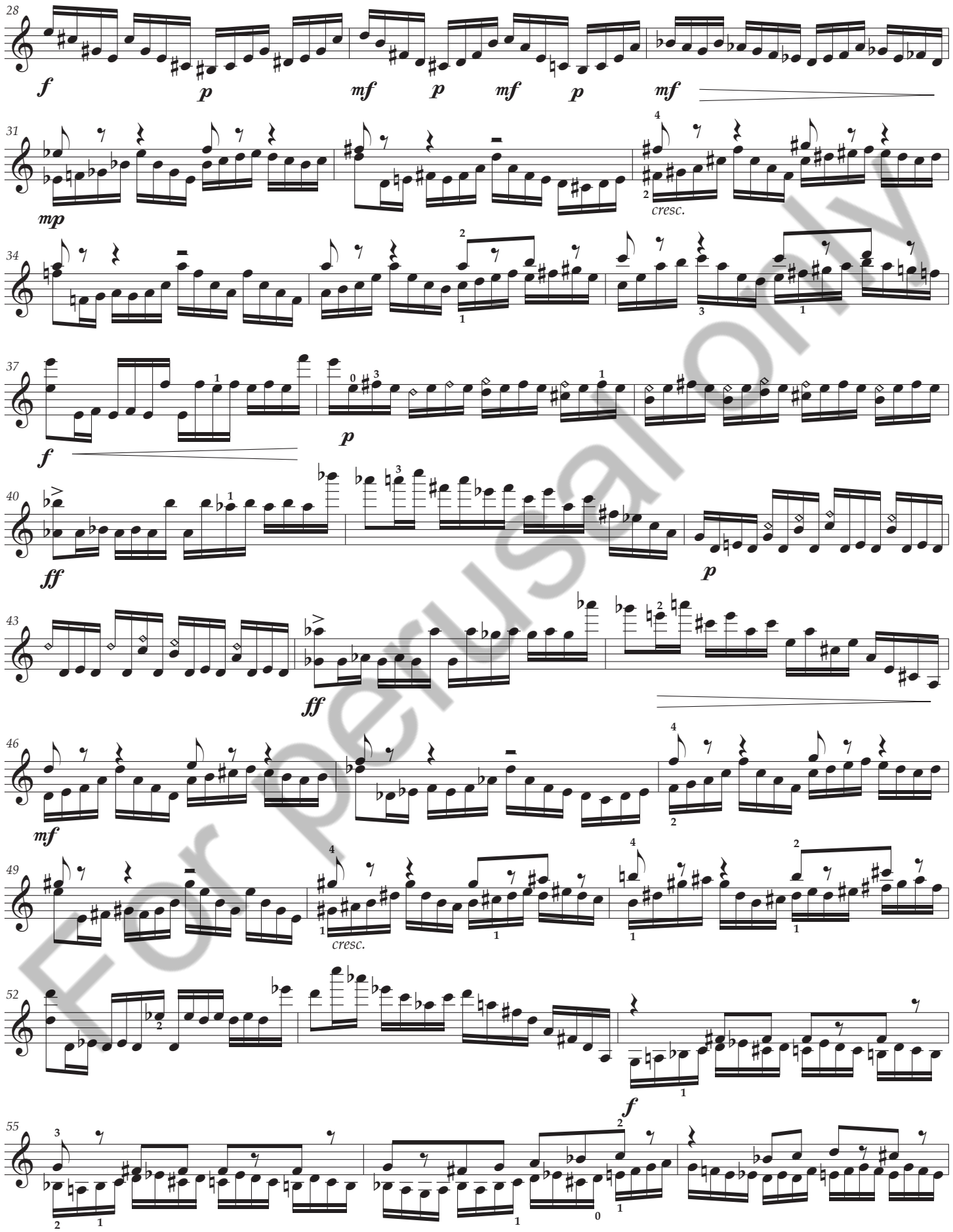

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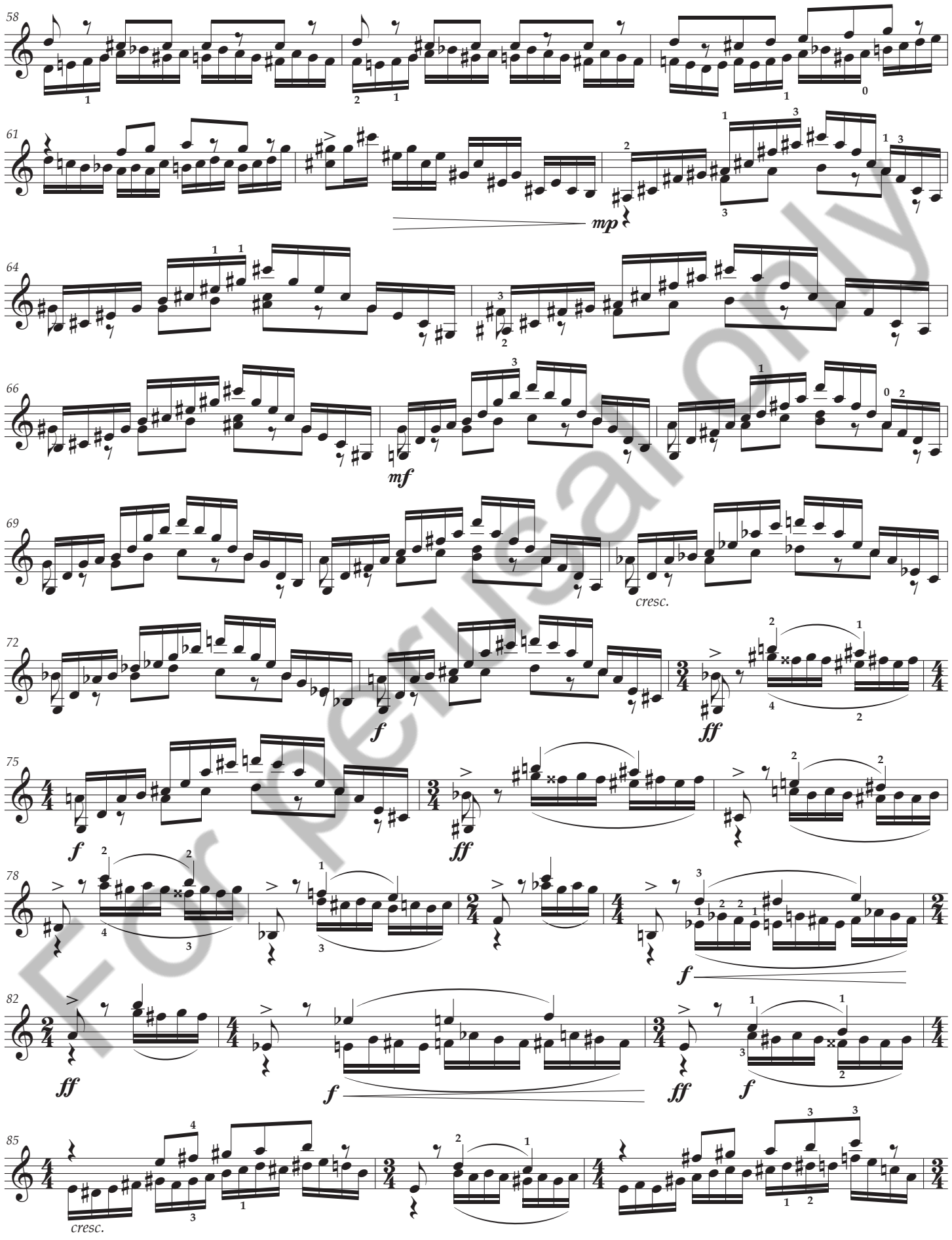

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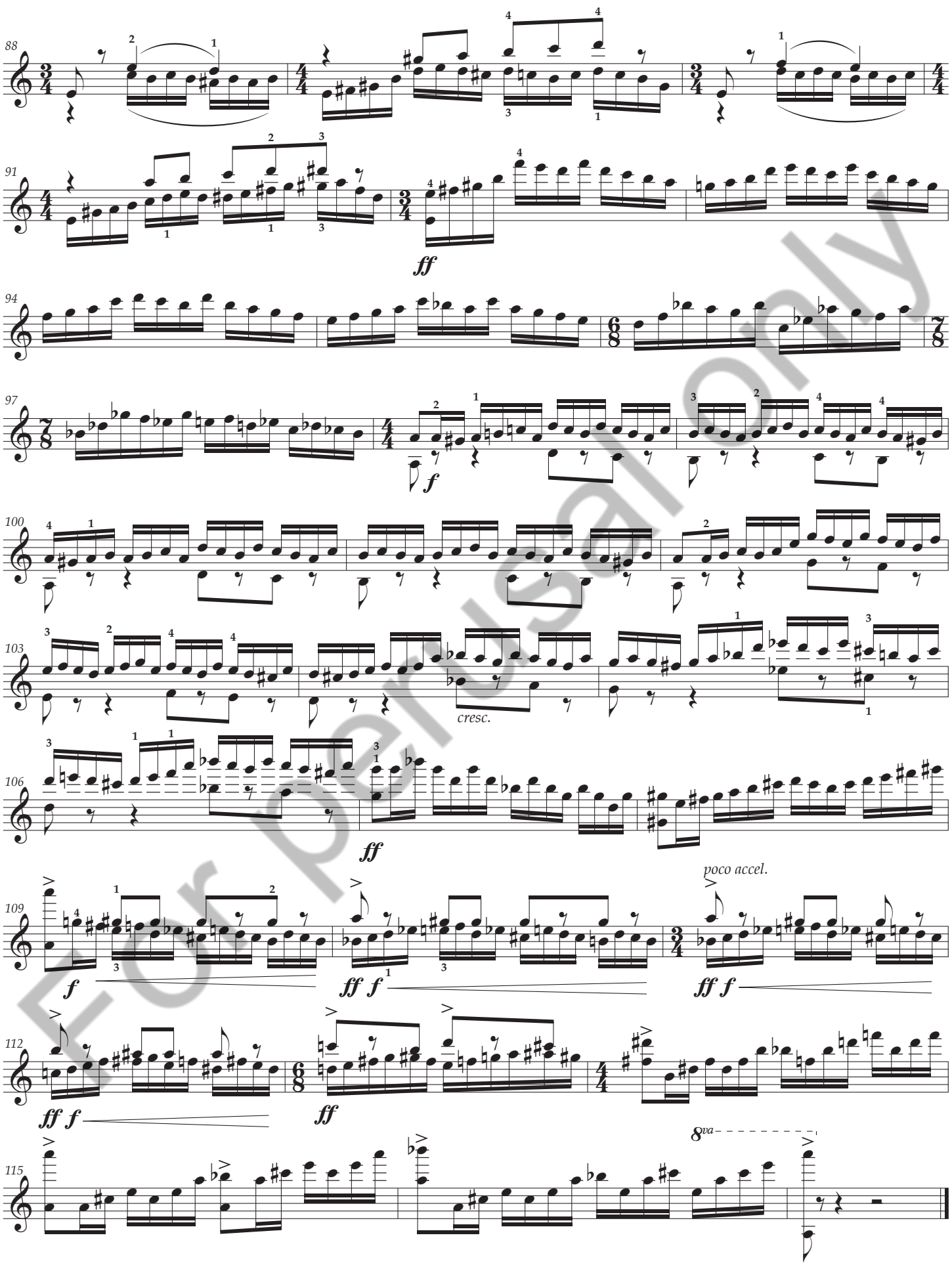

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