

Alexander Rosenblatt

If Scarlatti could swing

2 Sonatas

for Piano
für Klavier
pour Piano

ED 21819
ISMN 979-0-001-19739-7

PREVIEW
Low Resolution

Preface

One day, several years ago, I thought it would be amazing to combine Scarlatti's piano sonatas with vintage jazzy elements. But it was clear to me that a haphazardly organic combination, "without seams". The moment I tried to compose, I knew it would be a very different kind of music. From Scarlatti's sonatas I took the musical phrasing, rhythms and melodic lines. From Scarlatti's sonatas I took the musical phrasing, rhythms and melodic lines as well as some swing. I should add that my sonatas are longer than Scarlatti's, with each section of the whole form being larger than those in Scarlatti's sonatas. I used Scarlatti's theme just once – in Sonata No. 2 (bars 231–244) the melody from Scarlatti's Sonata in D minor (K 9). Both sonatas are quite virtuosic. I hope pianists will like them.

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Vor einigen Jahren dachte ich mir, es wäre fantastisch, die typischen Merkmale von Scarlattis Klaviersonaten mit klassischen Jazz-Elementen verbinden zu können. Aber mir war klar, dass es sich dabei um eine organische Verbindung handeln müsste. Als ich mich ans Komponieren begab merkte ich, dass es eine ganz andere Art von Musik sein würde. Von Scarlattis Sonaten habe ich die musikalische Phrasierung, Rhythmen und Sonatenform entnommen, die bei Scarlatti so charakteristisch sind. Von Scarlattis Sonaten habe ich die musikalische Phrasierung, Rhythmen und Sonatenform entnommen, die bei Scarlatti so charakteristisch sind. Dazu habe ich aus dem Jazz die Harmonik und Rhythmik, wie auch einige Swing-Elemente entnommen. Ich sollte erwähnen, dass meine Sonaten größer angelegt sind als die von Scarlatti, und auch die einzelnen Teile meiner Formen sind umfangreicher. Nur einmal habe ich Scarlattis Thema verwendet und zwar in der 2. Sonate (T. 231–244) die Melodie aus dem 2. Satz der 9. Sonate in d-Moll (K 9). Bei beiden Sonaten handelt es sich um sehr virtuose Werke. Ich hoffe, dass Pianisten diese unerwartete Mischung mögen werden.

Alexander Rosenblatt
Übersetzung: Esther Dubielzig

If Scarlatti could swing

2 Sonatas for piano

I

Alexander Rosenblatt

1957

Fast ♩ = 168 – 170

Poco swing

mp
legato

4
3 3 3
v
(8b)

7
3 3 3
v
8b
mf

10
sim.
poco cresc.

13

mf

f

16

mp dolce e rubato

19

sim

22

sim.

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28

86

31

Tempo I

conco

34

37

dim.

rr
sopra

secco

sim.

41

cresc.
sopra

44

f
legato e tenuto

47

sim.
3 cresc.
con Ped.

50

f

53

poco rubato
mf
poco Ped.

*quasi Horowitz*8^{va}

56

pp *delicatissimo*

senza Ped. *sopra!*

59

pp *delicatissimo*

62

pp *delicatissimo*

65

mf

tr

68

mf

73 *rapido*

con poco Ped.

This system contains measures 73 and 74. The music is in a key with one flat (B-flat major or D minor). Measure 73 features a rapid sixteenth-note melody in the right hand, with a sixteenth-note bass line in the left hand. Fingerings 6 and 7 are indicated. Measure 74 continues the rapid sixteenth-note pattern. A dynamic marking of *con poco Ped.* is present below the first measure.

75

This system contains measures 75 and 76. The right hand continues with a rapid sixteenth-note melody. The left hand provides a steady accompaniment of chords and single notes. A dynamic marking of *mp* is present below the first measure.

78

This system contains measures 78 and 79. The right hand continues with a rapid sixteenth-note melody. The left hand provides a steady accompaniment of chords and single notes. A dynamic marking of *mp* is present below the first measure.

81

mp

This system contains measures 81 and 82. The right hand features a triplet of sixteenth notes. The left hand provides a steady accompaniment of chords and single notes. A dynamic marking of *mp* is present below the first measure.

f

This system contains measures 83 and 84. The right hand continues with a rapid sixteenth-note melody. The left hand provides a steady accompaniment of chords and single notes. A dynamic marking of *f* is present below the first measure.