

Werner Wolf Glaser

## **Drei Sonaten im alten Stil für Alt-Saxophon solo (1934)**

für S.M. Rascher

Original version edited by Andreas van Zoelen, 2020

While working with my students at the Fontys Academy of Music and Performing Arts in Tilburg, the Netherlands, I noticed that the manuscript of the "3 Sonatas im alten Stil..." gave an essentially different picture of the composition than the hitherto known published version. More and more I got the idea that this manuscript gives the player a better idea of the composer's thoughts, and thus allows a performer to better translate the piece, despite the fact that the current published version was written in 1977 by the composer himself.

Considering these aspects, but certainly also the historical relevance of the work (Glaser wrote the work in 1934, when Sigurd Raschèr had just started his quest for the acceptance of the classical saxophone), I decided, in consultation with Per-Ivar Glaser and Svensk Musik in Stockholm, to make a new, authentic version of the "3 Sonatas".

This version is an exact reflection of the manuscript. Compared to the earlier version, various articulations are different, a number of incorrectly transcribed notes have been corrected, and the general readability has been substantially improved. Most important, however, is probably the renewed presence of barlines in movements 1 and 2. In the margin of the manuscript I studied, where they are indeed present, Sigurd Raschèr wrote that it would be better not to have bars in the whole Adagio. Apparently Werner Wolf Glaser agreed with this, because not only did he leave it out in this second movement, he also left them out in the first movement. In a letter of March 3<sup>rd</sup>, 1970, Raschèr wrote to Glaser, in this case about the material of Glaser's first "Quartett": "Damals hattest Du keine Taktarten eingezeichnet - man spielt einfach ohne intellektuell zu zaehlen" / „Back then you did not use barlines – one simply plays without counting intellectually” [1]. Although this is of course true to a certain extent, it is precisely these barlines that, in my opinion and experience, enable a better orientation, and a better picture of the gravity within the bar and the long phrase intended by the composer.

In a very select number places, I took the liberty to adjust articulation so that it is logical and in the spirit of the piece. I only did this in places where, for example, an omission was obvious. I hope that this version contributes to a renewed interest in this valuable composition.

Andreas van Zoelen, Tegelen, Netherlands, April 2020

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# 3 Sonaten im alten Stil für Alt-Saxophon solo

für S.M. Rascher

WW Glaser op. 10

original version edited by

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## I

Allegro ♩ = 104

Alt-Saxophon  
in Es

*mf*

6

*p*

12

16

*f*

21

28

*poco piu tranquillo* ♩ = 96

33

*p*

39

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## II

Adagio ♩ = 56

*f* sempre ben tenuto

*mf*

*f* *ff*

*8va*

*8va*

*dim.* *p*

*poco piu mosso*

*legato*

*p*

## III

Allegro molto  $\text{♩} = 72$ 

Musical score for Saxophone Solo, III, Allegro molto. The score consists of eight staves of music in treble clef with a key signature of one sharp (F#). The tempo is marked "Allegro molto" with a quarter note equal to 72 beats per minute. The music features various dynamics (*f*, *p*, *mf*, *ff*), articulations (trills, slurs), and technical markings like "Flutterzunge" and "diminuendo". The piece ends with an octave sign (8va) and a "poco tenuto" instruction.



Allegro  $\text{♩} = 104$ Altsar.  
Ess

mf

p

f

trun

trun

poco più tranquillo  $\text{♩} = 96$

p

3

3

3