

Sonatina quinta. Flauto dolce, ò Fagotto, ò Violonc(-ello)

from: Nouvelles sonatines à clavessin ou violon ou traversière,

dont 2 sont accomodés pour la flûte à bec; TWV 41:a4

KB København 6608.3301, solo part, Dresden, Sächsische Landesbibliothek 2392-R-9, bass part

Georg Philipp Telemann (Magdeburg 1681 - Hamburg 1767)

Andante

Bassoon
or violoncello

6 5 6 6 6

4

6 5 4 # 6 # 6 5 6

7

6 6 5 4 # 6 5 4 #

10

5 3 6 6 # 6 6 2

13

b b 6 6 5 4 # 5 3 6

16

6 5 6 # 6 4 2 6 6

Detailed description: This system contains measures 16, 17, and 18. Measure 16 features a treble staff with eighth-note patterns and a bass staff with a simple accompaniment. Measure 17 has a treble staff with a complex sixteenth-note figure and a bass staff with a steady accompaniment. Measure 18 concludes the system with a treble staff ending on a quarter note and a bass staff with a final accompaniment note. Fingering numbers are provided below the bass staff for each measure.

19

6 5 # 4 6 # 5 # 5 3 6 6 5 6 6 b 6 4 2

Detailed description: This system contains measures 19, 20, and 21. Measure 19 has a treble staff with eighth-note patterns and a bass staff with a simple accompaniment. Measure 20 features a treble staff with a complex sixteenth-note figure and a bass staff with a steady accompaniment. Measure 21 concludes the system with a treble staff ending on a quarter note and a bass staff with a final accompaniment note. Fingering numbers are provided below the bass staff for each measure.

22

6 5 6 # 6 # 5 6 7 6 7 6 #

Detailed description: This system contains measures 22, 23, and 24. Measure 22 features a treble staff with eighth-note patterns and a bass staff with a simple accompaniment. Measure 23 has a treble staff with a complex sixteenth-note figure and a bass staff with a steady accompaniment. Measure 24 concludes the system with a treble staff ending on a quarter note and a bass staff with a final accompaniment note. Fingering numbers are provided below the bass staff for each measure.

1 **Allegro**

6 6 # 6 # 6 # 6 6

6 6 # 6 6 # 6 # 6

6 # 6 7 6 5 6 b7 6

6 4 6 6 6 6 6 6

6 5 6 6 6 6 6 6

6 6 6 6 6 6 6 6

6 6 6 5 6 6 6 5

30

6 5 6 6 6# 6 6b 6 6 6 6# 6 6b 6 7 6 6 b # 6 b # 6

Detailed description: This system contains measures 30 through 33. The upper staff features a complex melodic line with many accidentals and slurs. The lower staff provides a harmonic accompaniment with various fingerings indicated by numbers and accidentals.

34

6 b 6 6 6 7 # 6 # 7 6

Detailed description: This system contains measures 34 through 37. The upper staff continues the melodic development with slurs and ties. The lower staff has a more rhythmic accompaniment with some rests.

38

6 3 # 6 6 6 6 3# 6 6 6 6 6 6 # # 6

Detailed description: This system contains measures 38 through 41. The upper staff has a very active melodic line with many sixteenth notes and slurs. The lower staff accompaniment is also quite active.

42

6 # # 6 6 6 # 6 # 6#

Detailed description: This system contains measures 42 through 45. The upper staff continues with its intricate melodic patterns. The lower staff accompaniment features some rests and simple rhythmic figures.

46

6 # 6 6 6 6 # 6#

Detailed description: This system contains measures 46 through 49. The upper staff has a dense melodic texture with many slurs. The lower staff accompaniment is rhythmic and supports the upper line.

50

6 # 6 6 6 6 6 6 6 6 6 # 6 6# 6 6# 6

Detailed description: This system contains measures 50 through 53. The upper staff concludes the piece with a melodic flourish. The lower staff accompaniment ends with a final cadence.

54

6 6 4 6 4 6 7 6 6

57

6 6 6 6 6 6 6 #

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6 6 6 6 6 6 6 6 5 #

7

6 6 6 4 6 6 6 6 6 # 6 6 6 6 7 5 b

15

5 4 b 3 6 6 6 6 6 6 6 6 6 6 5 5

22

6 6 6 5 6 6 6 6 6 4 6 5 6 6 6 6 6 6

1 **Presto**

6 # 6

Detailed description: This system contains measures 1 through 6. The music is in common time (C) and G major. The upper staff features a melodic line with eighth-note patterns and slurs. The lower staff provides harmonic support with a bass line. Fingering numbers 6, #, and 6 are indicated below the lower staff.

7

6 5 6 # 6 6 6 6

Detailed description: This system contains measures 7 through 11. The key signature changes to A major. The upper staff continues with a melodic line, while the lower staff has a more active bass line. Fingering numbers 6, 5, 6, #, 6, 6, and 6 are indicated below the lower staff.

12

6 6 # 7 # 6 4 7 # 4 5 # 6 4

Detailed description: This system contains measures 12 through 17. The music features a complex melodic line in the upper staff with many slurs and a steady bass line in the lower staff. Fingering numbers 6, 6, #, 7, #, 6, 4, 7, #, 4, 5, #, 6, and 4 are indicated below the lower staff.

18

6 4 6 6 7 6 # 6 6 5 # 6 6

1. 2.

Detailed description: This system contains measures 18 through 22. It includes a first and second ending. The upper staff has a melodic line with a repeat sign and a plus sign. The lower staff has a bass line. Fingering numbers 6, 4, 6, 6, 7, 6, #, 6, 6, 5, #, 6, and 6 are indicated below the lower staff.

23

6 5 6 7 6 6 6

Detailed description: This system contains measures 23 through 28. The key signature changes to F major. The upper staff has a melodic line with a repeat sign and a plus sign. The lower staff has a bass line. Fingering numbers #, 6, 5, 6, 7, 6, 6, and 6 are indicated below the lower staff.

29

7 6 6 6 b # 6 # 6

Detailed description: This system contains measures 29 through 34. The key signature changes to D major. The upper staff has a melodic line with a repeat sign and a plus sign. The lower staff has a bass line. Fingering numbers 7, 6, 6, 6, b, #, 6, #, and 6 are indicated below the lower staff.

35

6 6 6 6 6 6 5 4 #

Detailed description: This system contains measures 35 through 40. The upper staff features a melodic line with eighth-note patterns and some rests. The lower staff provides a bass line with various notes and rests. Fingering numbers (6, 5, 4, #) are placed below the notes in the lower staff.

41

6 # 6

Detailed description: This system contains measures 41 through 46. The upper staff continues the melodic line with some slurs. The lower staff has a bass line with notes and rests. Fingering numbers (6, #, 6) are placed below the notes in the lower staff.

47

6 # 6 # 7 # 6 4 7 # 6 4

Detailed description: This system contains measures 47 through 52. The upper staff has a more active melodic line with sixteenth-note runs. The lower staff has a bass line with notes and rests. Fingering numbers (6, #, 6, #, 7, #, 6, 4, 7, #, 6, 4) are placed below the notes in the lower staff.

53

5 # 6 4 6 b 6 b 6 5 4 # 6 6 6 # 6

1. 2.

Detailed description: This system contains measures 53 through 58. The upper staff features a melodic line with slurs and a repeat sign. The lower staff has a bass line with notes and rests. Fingering numbers (5, #, 6, 4, 6, b, 6, b, 6, 5, 4, #, 6, 6, 6, #, 6) are placed below the notes in the lower staff. First and second endings are marked above the final two measures.

Critical comment

The six Neue Sonatinen, fürs Clavier oder Violine oder Traversiere, worunter zwey für die Flûte à bec nebst Basse have been published by Telemann in Hamburg 1730/1731. No copy survives, except a manuscript of the solo part in the Copenhagen Royal Library, nr. 6608.0331, and accessible in facsimile at <http://img.kb.dk/ma/giedde/gs01-53m.pdf> .

According to the catalogue of Telemann's works it has or had the French title Nouvelles sonatines à clavessin ou violon ou traversière, dont 2 sont accomodés pour la flûte à bec. The two for recorder are the numbers 2 (TWV 41:c2) and 5 (TWV 41:a4), according to its titles meant for Flauto dolce, ò Fagotto, ò Violonc(-ello); above Sonata seconda had been added :f. The piece has been notated with the French violin clef (G1), with the g' on the lowest line. Changing this for a normal F-clef makes the piece playable on bassoon or violoncello without any accommodations, it will sound two octaves lower in that case. The letter f indicates that this is indeed what was meant. The melody part seldom surpasses the bass part downwards. As indicated the pieces are playable on traverse (German flute) too, though they exceed the compass of this instrument, going lower than d'. By minimal octavations I arranged nr 5 in A minor for tenor recorder. C Minor is not practical on tenor recorder. On harpsichord the version for violin will sound best, see below.

The bass part of this edition is from the ms. Dresden, Sächsische Landesbibliothek, Cx 1342/3, Mus. 2392, R-8/, resp. -9 collection "Schrank No. II.34. Fach 41. Lage No. 41", resp. "Schrank No II. 34. Fach 42. Lage No 42. Solo Violino e Basso" , in pdf in IMSLP under Violin sonata TWV 41:c2 and TWV 41:a4, the latter with an edition by B. Sothmann, which I used for this edition. Its URL's are

[http://imslp.org/wiki/Violin_Sonata,_TWV_41:c2_\(Telemann,_Georg_Philipp\)](http://imslp.org/wiki/Violin_Sonata,_TWV_41:c2_(Telemann,_Georg_Philipp)) and [http://imslp.org/wiki/Violin_Sonata,_TWV_41:a4_\(Telemann,_Georg_Philipp\)](http://imslp.org/wiki/Violin_Sonata,_TWV_41:a4_(Telemann,_Georg_Philipp)) . The violin part is a sixth lower than in the Copenhagen recorder version, so with the normal G-clef.

This transcription of TWV 41:a4 is different from the sources as to the use of accidentals only. Telemann repeated changed accidentals before every note within a bar, I included the first accidental only, which necessitated a few times the addition of a natural within a bar. The melody part of both sources is identical except the clefs (see above) and some beamings between quavers. Dresden gives no slurs except the first one in the first movement and it has more often fermates. Copenhagen has more ornaments and gives four staccati in the third movement, bars 9 and 24. I maintained the slightly different typographies of both sources.

There is an edition of the two Copenhagen sonatinas for recorder by Winfried Michel, (Amadeus) Winterthur 1986. Obviously unaware of the Dresden ms. he composed a clever but somewhat messy bass part himself. But this is the authentic one.

Kritische noten

De zes Neue Sonatinen zijn in eigen beheer door Telemann in Hamburg uitgegeven in 1730/31. Van de druk is geen compleet exemplaar bewaard, maar de melodiepartij is overgeleverd in de Koninklijke Bibliotheek Kopenhagen nr. 6608.0331, in facsimile toegankelijk via

<http://img.kb.dk/ma/giedde/gs01-53m.pdf> . Volgens de catalogus van Telemann's werken heeft of had het de titel *Nouvelles sonatines à clavessin ou violon ou traversière, dont 2 sont accomodés pour la flûte à bec*.

Die voor blokfluit zijn de nrs 2 (TWV41:c2) en 5 (TWV41:a4), volgens de opschriften bestemd voor Flauto dolce, ò Fagotto, ò Violonc(-ello), en bij de Sonatina seconda is daar aan toegevoegd: f . Het stuk is genoteerd met de Franse vioolsleutel (G1), dus de sleutel staat op de onderste lijn. Als men deze door een gewone F-sleutel vervangt is het stuk zonder aanpassingen op fagot of cello te spelen, waardoor de melodie twee octaven lager klinkt. De letter f geeft aan dat dat inderdaad de bedoeling is. De melodie gaat inderdaad slechts zelden onder de baspartij. Die voor viool zijn tevens bedoeld voor de traverso, hoewel zij eigenlijk te laag gaan voor de toonumfang van de traverso. Met enige aanpassingen zijn zij daarvoor wel geschikt, en nr. 5 in a heb ik evenzo aangepast voor tenorblokfluit. Op clavecimbel klinkt de versie voor viool het best, die alleen in het onderstaande manuscript te vinden is.

De baspartij van deze editie komt uit Dresden, Sächsische Landesbibliothek, Cx 1343, Mus. 2392, R-8/, resp-9 collectie "Schränk II.34. Fach 41. Lage No. 41", resp. "Schränk No II. 34. Fach 42. Lage No 42. Solo Violino e Basso" , in pdf te vinden op IMSLP onder Violin sonata TWV 41:c2 en TWV 41:a4, de laatste aangevuld met een editie door B. Sothmann. De vioolpartij staat daarin een sext lager dan in het Kopenhaagse manuscript, dus met de normale G-sleutel.

Deze transcriptie van sonatine a4 verschilt van de bronnen alleen wat betreft het gebruik van voortekens. Telemann herhaalt gewijzigde voortekens binnen een maat vóór elke noot, ik heb alleen het eerste voorteken binnen een maat opgenomen, waardoor er op een enkele plaats een herstellingsteken moest worden toegevoegd. Het Dresdense ms. geeft het stuk als een vioolsonate met de normale G-sleutel; de melodie is een sext lager genoteerd dan in het Kopenhaagse ms. Het notenbeeld van de melodiepartij is in de twee bronnen identiek. Dresden geeft geen boogjes behalve dat in het eerste deel maat 1, de balken tussen achtste noten wijken hier en daar af en Kopenhagen geeft vaker een versiering aan. In het derde deel, maat 9 en 24 heeft Kopenhagen vier staccati, die in Dresden ontbreken. Dresden geeft vaker fermate's. De verschillen tussen beide bronnen heb ik zo gelaten.

Er bestaat een editie van deze Kopenhaagse sonatines voor blokfluit door Winfried Michel, (Amadeus) Winterthur 1986, waarbij deze een goede, zij het wat rommelige, baspartij heeft gecomponeerd, met uitgeschreven continuo partij. Maar deze bas is de authentieke.