

TELEMANN

SECHS KANONISCHE SONATEN FÜR ZWEI VIOLINEN

HERAUSGEGEBEN VON
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EIGENTUM DES VERLEGERS

C. F. PETERS CORPORATION

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VORBEMERKUNG

FOREWORD / AVANT-PROPOS

Die Erstausgabe der vorliegenden Sonaten trägt folgenden Titel: „Six Canons or Sonatas for two German Flutes or two Violins compos'd by George Philip Telemann, Opera quinta, London o. J.“ Jeder einzelne Satz ist als zweistimmiger Kanon im Einklang geschrieben. Die Ausführung ist folgende: Der zweite Spieler beginnt, wenn der erste beim Zeichen \S angelangt ist, und endet auf der Fermate. Für den ersten Spieler hingegen kommt die Fermate in Wegfall.

Unsere Einrichtung für zwei Violinen machte eine Ergänzung der nur sehr spärlichen Vortrags- und Artikulationszeichen notwendig. Der Spieler möge jedoch diese Zusätze, die auch die Ausführung der Verzierungen berücksichtigen, lediglich als Vorschläge für einen stilgemäßen Vortrag werten. Sämtliche über den einzelnen Sätzen stehenden Tempo- und Charakterbezeichnungen sind original.

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The first edition of these Sonatas bears the following title: "Six Canons or Sonatas for two German Flutes or two Violins compos'd by George Philip Telemann, Opera quinta, London o. J." Each single movement is written as a canon in the unison. It is to be performed thus: the second player begins when the first reaches the sign \S , and ends on the fermato. The first player ignores the fermato.

Our arrangement for 2 violins made it necessary to supplement the very sparse marks of articulation and expression. But these additions, which also deal with the execution of the ornaments, are intended solely as suggestions for a performance in the genuine style. All the directions of tempo and characterization at the head of the movements are in the original.

(English Translation by G. Th. Miles, London)

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La première édition des Sonates que nous publions ici porte le titre suivant: «Six Canons or Sonatas for two German Flutes or two Violins compos'd by George Philip Telemann, Opera quinta, London o. J.» Chaque partie séparée est écrite en forme de Canon à deux voix à l'unisson. L'exécution en est la suivante: Le second exécutant commence, lorsque le premier est arrivé au signe \S et termine au point d'orgue. Par contre le premier exécutant ne doit pas tenir compte du point d'orgue.

Notre arrangement pour deux violons nécessita un complément des signes d'exécution et d'articulation par trop rares. Il est loisible à l'exécutant de considérer ces suggestions, qui visent également à préciser l'exécution des ornements, comme des indications propres à favoriser la correction du style. Toutes les indications ayant trait au mouvement et au caractère des œuvres sont originales.

(Traduction française par R. Gaybros, Lausanne)

CARL HERRMANN

Sechs kanonische Sonaten

Violine I/II

M
287
P268cP Sonata I

Georg Philipp Telemann
(1681-1767)
Herausgegeben von Carl Herrmann

Vivace

The musical score is written for Violin I/II in G major (one sharp) and 6/4 time. It begins with a *Vivace* tempo marking and a forte (*f*) dynamic. The piece is characterized by its rhythmic complexity, featuring many sixteenth and thirty-second notes. The score includes several trills (*tr*) and slurs. Measure numbers 5, 8, 11, 15, 19, 22, 26, 29, and 32 are clearly marked at the beginning of their respective staves. The piece concludes with a final trill in measure 32.

Violine I/II

Adagio

(p dolce) #

7

18

Allegro

f

12

22

31

40

51

61

71

80

91

Larghetto

Musical score for Violin I/II, Larghetto section, measures 1-15. The key signature is one sharp (F#) and the time signature is 6/8. The piece begins with a dynamic marking of *p dolce*. The notation includes various ornaments such as trills (*tr*), grace notes (*v*), and slurs. Fingering numbers (1-4) are indicated throughout. A double bar line with the Roman numeral II is present at measure 10. Measure numbers 7, 12, and 16 are marked at the beginning of their respective staves.

Allegro assai

Musical score for Violin I/II, Allegro assai section, measures 16-20. The key signature remains one sharp (F#) and the time signature changes to 12/8. The dynamic marking is *mf*. The notation features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and includes trills (*tr*), grace notes (*v*), and slurs. Fingering numbers (0-3) are clearly marked. Measure numbers 4, 8, 12, 16, and 20 are marked at the beginning of their respective staves.

Violine I/II

24

27

30

34

38

42

46

50

54

58

80

88

87

40

Soave
p dolce

4

6

9

12

15

Violine I/II

Allegro assai

The image shows a page of musical notation for Violin I/II, measures 11 through 129. The music is in 3/8 time and begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro assai' and the dynamic is 'mf'. The score consists of ten staves of music, each starting with a measure number in a box. The notation includes various rhythmic values, slurs, and trills. Fingerings are indicated by numbers 1-4 above notes. Trills are marked with 'tr'. The key signature changes to two sharps (F# and C#) at measure 63. The piece concludes with a final cadence in measure 129.

Sonata IV

Vivace ma moderato

mf

7

11

16

22

28

34

40

47

58

Trills (tr) and accents (^) are used throughout the piece. Fingering numbers (1-4) are indicated above notes. Dynamic markings include *mf* and *V* (Vibrato). The score includes various musical notations such as slurs, ties, and fermatas.

Violine I/II

Piacevole non largo

Presto

8

14

22

30

38

45

52

58

63

70

Sonata V

Vivace

mf

7

14

22

29

37

44

51

57

Trills and ornaments are marked with *tr* and *tr* with a slash. Fingerings are indicated by numbers 1-4 above notes. Accents are marked with *acc* above notes. The score includes various rhythmic patterns such as eighth-note runs and slurs.

64

72

78

85

92

Cantabile
p dolce

8

16
III

28

80

Violine I/II

Scherzando

The musical score is written for Violin I/II in a 3/8 time signature with a key signature of two sharps (F# and C#). The tempo is marked "Scherzando" and the dynamic is "mf". The score consists of ten staves of music, each starting with a measure number in a box: 5, 10, 15, 21, 26, 31, 35, 39, and 45. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. It includes several trills (tr) and triplets (3). Fingerings are indicated by numbers 1, 2, and 3 above the notes. The score concludes with a double bar line and repeat dots at the end of the 45th measure.

50

55

60

64

68

73

78

82

86

89

Sonata VI

Presto

Largo

p dolce

8

15

23

31

39

47

55

63

70

71

72

73

74

75

18

Musical staff 18: Treble clef, key signature of two flats, 4/4 time. Measures 18-19. Includes fingerings 0, 1, 3, 1 and trills.

20

Musical staff 20: Treble clef, key signature of two flats, 4/4 time. Measures 20-21. Includes fingerings 1, 2, 4 and trills. Roman numeral IV is present below the staff.

Vivace

Musical staff 23: Treble clef, key signature of two flats, 3/8 time. Measure 23. Includes a forte (*f*) dynamic marking and a trill.

9

Musical staff 9: Treble clef, key signature of two flats, 4/4 time. Measures 9-10. Includes a trill and a fermata.

17

Musical staff 17: Treble clef, key signature of two flats, 4/4 time. Measures 17-18. Includes accents and fingerings 4, 3.

25

Musical staff 25: Treble clef, key signature of two flats, 4/4 time. Measures 25-26. Includes a forte (*f*) dynamic marking, a trill, and fingerings 3, 1, 2.

33

Musical staff 33: Treble clef, key signature of two flats, 4/4 time. Measures 33-34. Includes fingerings 0, 2, 2 and a trill.

40

Musical staff 40: Treble clef, key signature of two flats, 4/4 time. Measures 40-41. Includes a trill and fingerings 2, 3, 2.

49

Musical staff 49: Treble clef, key signature of two flats, 4/4 time. Measures 49-50. Includes a trill and accents.

58

Musical staff 58: Treble clef, key signature of two flats, 4/4 time. Measures 58-59. Includes a trill and accents.

67

Musical staff 67: Treble clef, key signature of two flats, 4/4 time. Measures 67-68. Includes a trill and fingerings 3, 2.