

William Elackton

Sonata No. 4

c minor / c-Moll

for Viola and Keyboard
für Bratsche und Tasteninstrument

Edited by / Herausgegeben von
Walter Bergmann

ED 10957
ISMN M-2201-0650-7

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PREFACE

William Flackton was born 1709 in Canterbury where he died in 1793. Some time before 1770 he published as op. 2 six sonatas, three for violoncello and three for "tenor" (as the viola was then called). This set was obviously a success for Flackton added to the second edition of op. 2 (1770) a supplement consisting of two further sonatas, one for the violoncello and one for the viola. The latter is the present sonata. The original print of the supplement, formerly in the possession of the editor, is now in the British Museum. According to Flackton's preface to op. 2, printed below, his sonatas were the first English sonatas for the tenor violin.

The original text of the sonata is printed in the piano score (violin and cello) while the realization of the figured bass, additional phrasing in the violin part and indications in brackets are editorial.

London, 1966

Flackton's own preface to op. 2:

These Solos for a Tenor Violin are intended to show that Instrument in a more conspicuous Manner, than it has hitherto been accounted for, and generally allotted to it being little more than a dull and heavy Instrument, used only to fill up or compleat the Harmony in Full Pieces, and in which it may be allowed, that at some particular Times, it has been permitted to sing as a Song, and likewise to lead in a Fugue; yet even in these Cases it is not distinguished from any other Instrument; or, if it happens to be distinguished, it is only by a space of a Bar or two, 'tis quickly overpowerd again with a confused and loose Chorus.

Such is the Present State of this Instrument, being, in the present Measur, to the Want of Solos, and other Parts of Music, not only adapted to it.

The Author takes the opportunity of this Edition, to discharge his particular Obligations to Mr. Abel, for inspeking his Manuscript before it was sent to the press; the Publication of which, he has been the productive of other Works of this kind from most able Hands, and his higher Judgment and Taste for this excellent, tho' so much neglected Instrument.

- ¹ The great defect of the Tenor Violin is its want of a particular delicacy of Tone.
- ² Upon Enquiry into the History of the Tenor Violin, none were to be found, neither was it known, till it was first published.
- ³ Since this Work was first published, it has appeared, intitled, Quartetto and Quintetto, which, tho' they are not so good as the former, are more than usual and considering the smallness of the Instrument, and the want of a particular delicacy of Tone, little Doubt is to be made of their being the best of the Class of Instruments.

VORWORT

William Flackton wurde im Jahre 1709 in Canterbury geboren und starb dort im Jahre 1793. Vor 1770 hatte er als opus 2 sechs Sonaten mit Generalbass veröffentlicht, drei für Violoncello und drei für Viola. Diese hatten offenbar Erfolg, denn bei einer zweiten Auflage seines Op. 2 (1770) fügte Flackton zwei weitere Sonaten zu, je eine für Violoncello und Viola. Die letztere ist die vorliegende Sonate. Der Originaldruck, früher im Besitz des Herausgebers, befindet sich jetzt im British Museum. Nach Flacktons Vorwort zu op. 2, am Schlusse des englischen Vorwortes abgedruckt, waren seine Sonaten die ersten englischen Originalsonaten für dieses Instrument.

Die Partitur der Sonate bringt in der Bratschen- und Bassstimme den Originaltext, während die Aussetzung des Generalbasses und die zusätzliche Phrasierung der Bratschenstimme vom Herausgeber besorgt wurden. Weitere Zusätze stehen in Klammern.

London, 1966

WALTER BERGMANN

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SONATA No. IV

for Viola and Piano (or Harpsichord)

Edited by
WALTER BERGMANN

WILHELM FLACKEN
2 No. 4

Adagio

VIOLA

PIANO

The image displays a musical score for the Sonata No. IV, originally by Wilhelm Flackelstein and edited by Walter Bergmann. The score is for Viola and Piano (or Harpsichord) and is marked 'Adagio'. It consists of two staves: the top staff for Viola and the bottom staff for Piano. The key signature is B-flat major (two flats) and the time signature is common time (C). The score includes various musical notations such as notes, rests, slurs, and ornaments. A large, semi-transparent watermark reading 'PREVIEW' is overlaid diagonally across the entire page. Below the piano part, there are several lines of fingering numbers (e.g., 6 5, 4, 3, 2, 1) indicating fingerings for the left hand.

Allegro moderato

Musical notation for the first system, including treble and bass clefs, a common time signature, and a piano part with fingerings 6, 1, 6, 6, 4, 5, 1.

Musical notation for the second system, including treble and bass clefs and a piano part with fingerings 0 1, 6, 6, 0, 1, 4, 1.

Musical notation for the third system, including treble and bass clefs and a piano part with fingerings 1, 1, 4, 11, 7.

Musical notation for the fourth system, including treble and bass clefs, a "rit." marking, and a piano part with fingerings 1, 1, 1, 1, 1.

Musical notation for the fifth system, including treble and bass clefs and a piano part with fingerings 6, 6, 6, 4, 5, 3, 6, 6, 6.

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First system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of two flats (B-flat and E-flat), and two lower staves for piano accompaniment. The piano part includes a dynamic marking of *rit.* and *p*. Fingering numbers 7, 6, and 6 are indicated below the piano staves.

Second system of musical notation. It consists of three staves. The piano part includes a dynamic marking of *for.* and *f*. Fingering numbers 6, 6, 5, 6, 7, and 6 are indicated below the piano staves.

Third system of musical notation. It consists of three staves. Fingering numbers 7 and 6 are indicated below the piano staves.

Fourth system of musical notation. It consists of three staves. Fingering numbers 10, 1, 1, 6, 4, 5, and 6 are indicated below the piano staves.

Fifth system of musical notation. It consists of three staves. Fingering numbers 6, 6, 4, 1, 6, 4, 3, 1, 1, 1, and 1 are indicated below the piano staves. The system concludes with a double bar line and the word *FINIS.* below the piano staff. A first and second ending bracket is present above the top staff.

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SICILIANA

First system of musical notation for 'Siciliana'. It consists of a treble clef staff with a trill (tr) and a grand staff with two bass clef staves. The grand staff includes figured bass notation: 1, 6, 6, 6, 1, 2.

Second system of musical notation for 'Siciliana'. It consists of a treble clef staff with a trill (tr) and a grand staff with two bass clef staves. The grand staff includes figured bass notation: 7, 7, 8, 7, 6, 5.

Third system of musical notation for 'Siciliana'. It consists of a treble clef staff and a grand staff with two bass clef staves. The grand staff includes figured bass notation: 6, 6, 6, 6, 1, 2, 6, 1, 7.

Fourth system of musical notation for 'Siciliana'. It consists of a grand staff with two bass clef staves. The grand staff includes figured bass notation: 5, 6, 6, 7, 2, 6, 6, 7, 6, 6, 6, 4, 5, 3, 6.

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