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William Flackton

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

PREVIEW
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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 [illegible] further sonatas, one for the violoncello and one for the viola. The latter is the [illegible] sonata. The original print of the supplement, formerly in the possession [illegible] the editor, is now in the British Museum. According to Flackton's preface to [illegible], printed below, his sonatas were the first English sonatas for the [illegible]

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

London, 1966 WA[illegible]

Flackton's own preface [illegible] op. 2:

These Solos for a Tenor Violin are intende[illegible] shew that Instr[illegible] more conspicuos Manner, than it has hitherto [illegible] accu[illegible] generally allotted to it being little more than a dull [illegible] ordinary, to fill up or compleat the Harmony in Full Pieces [illegible] be allowed, that at some particular Times, it h[illegible] been perm[illegible] a Song, and likewise to lead in a Fugue; yet even [illegible] it is assi[illegible] more Instruments in the Unisons or Octaves, to prevent, [illegible] distinguished from any other Instrument; or, if it happ[illegible] to be [illegible] a space [illegible] Bar or two, 'tis quickly overpowerd aga[illegible] with a c[illegible] and lo[illegible] Chorus.

Such is the Present State of thi[illegible] Tone[illegible] rising, in [illegible] Measur, to the Want of Solos, and other [illegible] of M[illegible] properly adapted [illegible].[2]

The Author takes [illegible] opportun[illegible] his particular Obligations to Mr. Abel, for insp[illegible] W[illegible] before [illegible] to the press; the Publication [illegible] which, [illegible] productive to other Works of this kind from mo[illegible] Hands,[3] [illegible] higher [illegible] and Taste for this excellent, th[illegible] much neglec[illegible].

[1] The great [illegible] Tone [illegible] a particular Delicacy of Tone.

[2] Upon Enq[illegible] for Tenor S[illegible] none were to be found, neither was it known [illegible] Published.

[3] S[illegible] this Wo[illegible] Publication [illegible] appeared, intitled, Quartettos and [illegible] Regard is [illegible] Tenor than usual and considering the [illegible] by the [illegible] Composers, little Doubt is to be made of [illegible] first Class [illegible] ments.

VORWORT

[illegible] Flackton wurde [illegible] Jahre 1709 in Canterbury geboren und starb dort [illegible] 1793. Vor 1770 hatte er als opus 2 sechs Sonaten mit Generalbass [illegible], drei für Violoncello und drei für Viola. Diese hatten offenbar [illegible] dem bei einer zweiten Auflage seines Op. 2 (1770) fügte Flackton zwei [illegible] 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 Britischen 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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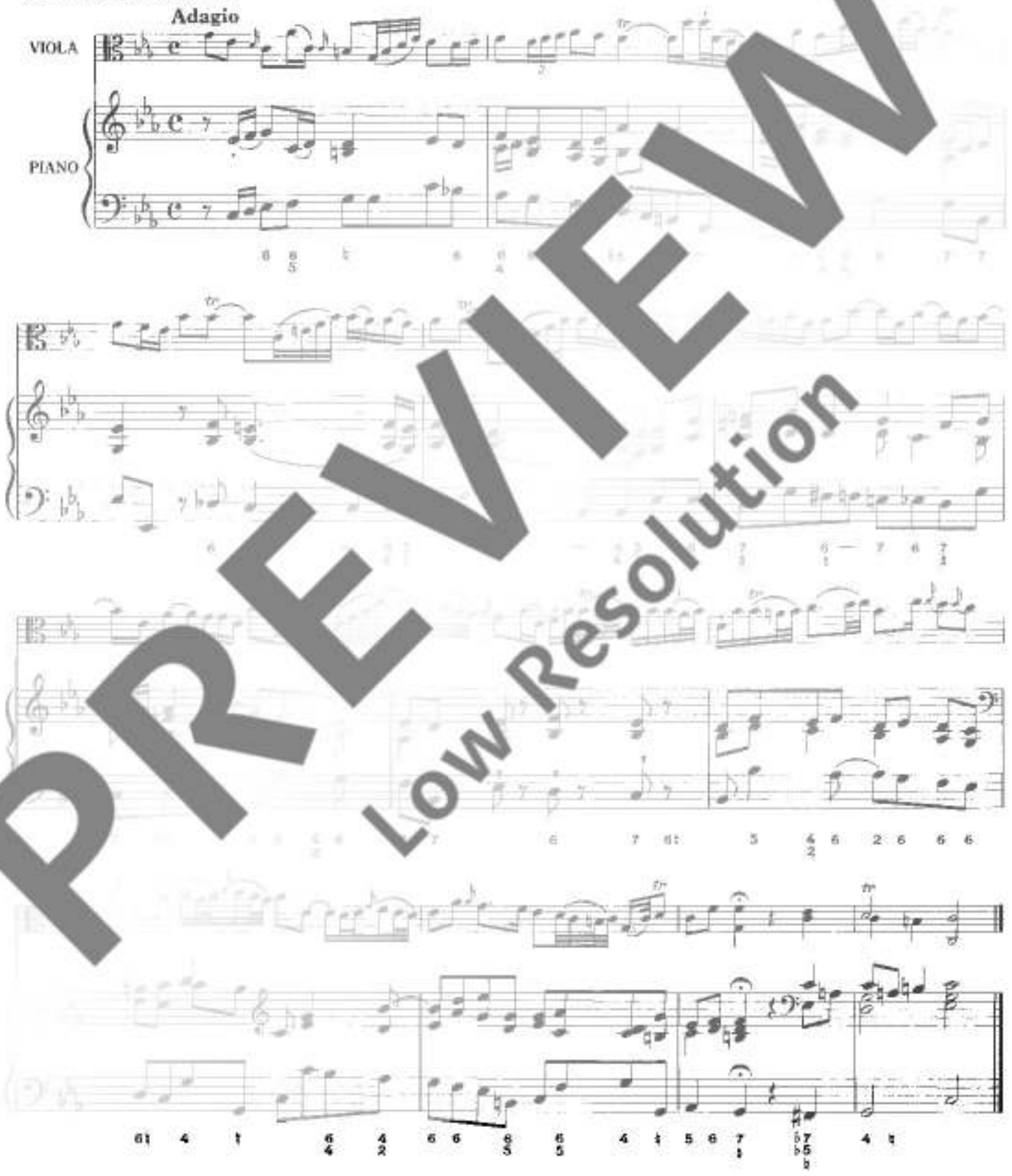
SONATA No. IV

for Viola and Piano (or Harpsichord)

Edited by
WALTER BERGMANN



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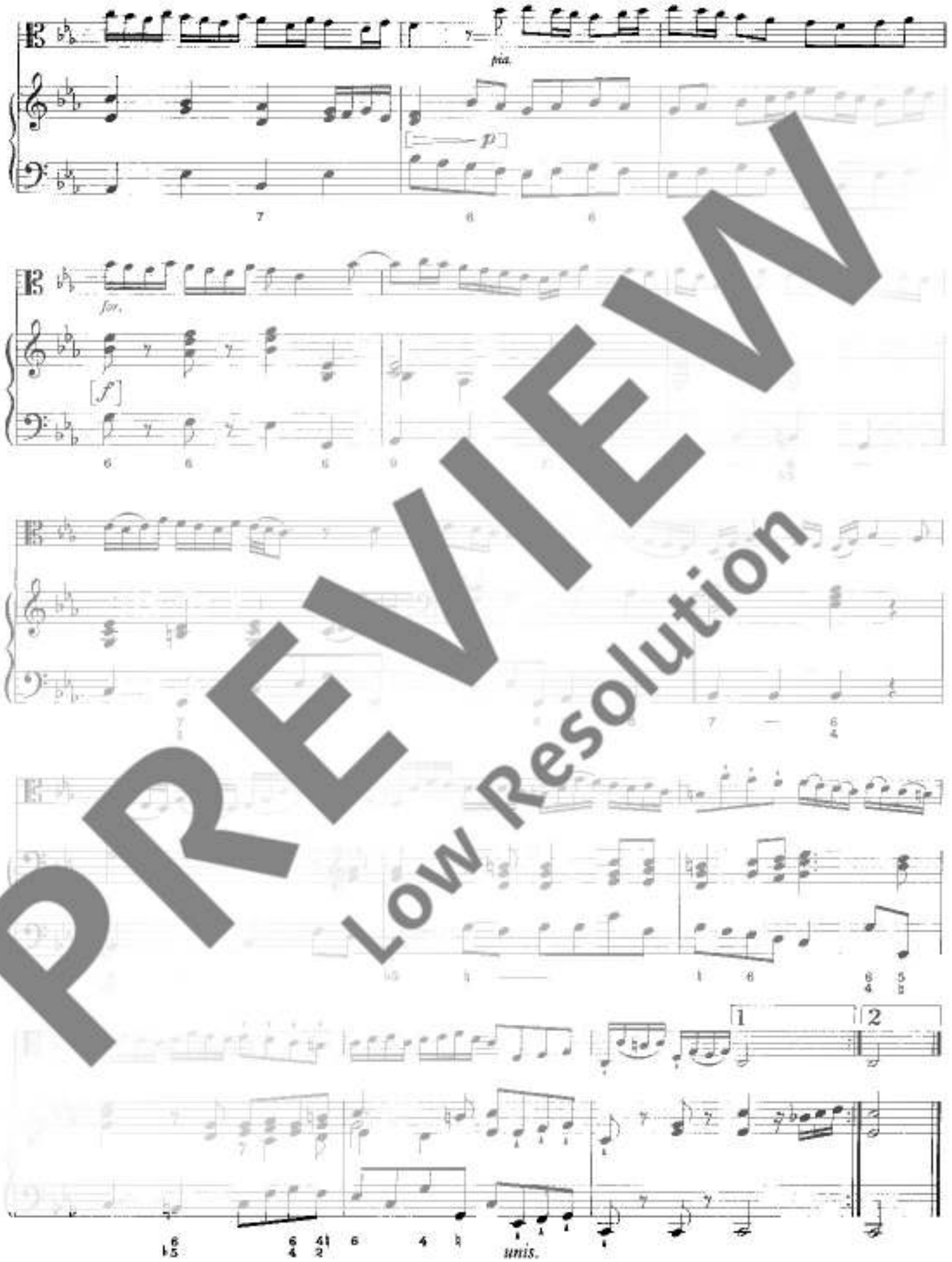

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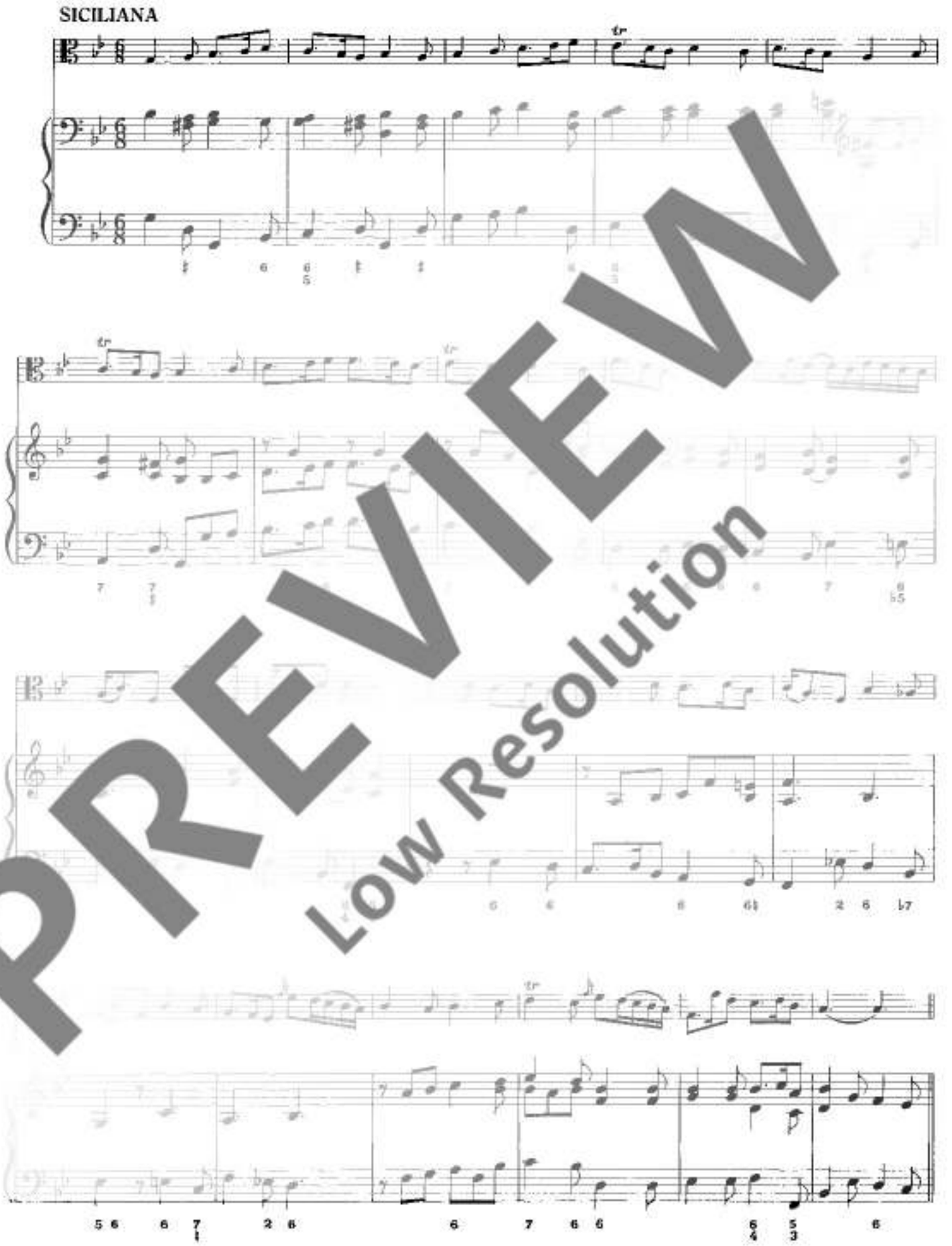

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