

Georg Philipp Telemann

1681 - 1735

6 Sonatinen

für Violine und Basso continuo
for Violin and Basso continuo

Urtext

Einrichtung der Violinstimme und Generalbassaussetzung
Realisation of the violin part and the figured bass
Wolfgang Birtel

ED 2783

ISMN 979-0-001-03974-1

PREVIEW
Low Resolution

Vorwort

Als Georg Philipp Telemann (1681–1767) nach Stationen in Leipzig, Sorau und Eisenach im Jahre 1712 in Frankfurt am Main zum städtischen Musikdirektor und Kapellmeister der Barfüßer- und später auch der Katharinen-Kirche ernannt wurde, begann für ihn eine produktive Zeit als Musiker. Bis zu seinem Wechsel nach Hamburg (1721) hatte er eine ganze Reihe von Werken im Selbstverlag herausgegeben – die knapp zehn Jahre in der Bank- und Handelsmetropole zählten zu den erfolgreichsten seines Lebens. Dem rastlos Tätigen schied Frankfurt zu Füßen, so dass er hier mit der Zeit zum bestbezahlten Musiker der Stadt aufstieg.

In Telemanns Frankfurter Zeit fallen auch die *Sei Sonatine per Violino e Cembalo*. Gewidmet wurde der Komponist den Zyklus am 12. September 1718 dem Grafen Heinrich XI. von Reuss. Wenige Jahre später wurde das Werk sowohl in Amsterdam wie in London veröffentlicht. Es folgen die Sonatinen dem viersätzigen Bau der Sonata *Chiesa* mit *Andante* – *Allegro* – *Andante* – *Finale* – *Andante* – *Finale*, schnell – langsam – schnell, nur bei der letzten fehlt die langsame Einleitung. Durch sie verbinden sie meisterhaft italienische mit französischen Elementen und so bilden sie die ideale Basis für den „vermischten Geschmack“. Telemanns Bestreben war es, diese Sonatinen leicht und spielbar zu schreiben, wie er in seiner Autobiographie (1739) berichtet: „Ich beschloss diese übrigens zwei Tage vor der Widmung an den Grafen zu schreiben, weil ich schon die Sonatinen): Der Musiker wollte es sich „nicht anmaßen, die Kunst eines jeden Instrument nach seiner Natur anzubringen, sondern wie ich mich selbst angelegenheitlich beissen, wie ich fast durchgehens in allen meinen Compositionen thue, d. i. die leichte und gut zu führende der kleinen Sonaten macht den Zyklus ideal für die Einführung in das Violinspiel.“

Die Neuausgabe basiert auf dem Original der Frankfurter Ausgabe im Telemannschen Selbstverlag 1718. Die Edition des Mecklenburg-Vorpommern sei an dieser Stelle für die Zurverfügungstellung von fünf Exemplaren (Musik 1/15) und für die Erlaubnis zur Reproduktion dankbar. Die Edition stellt die ursprüngliche Reihenfolge der Sonatinen wieder her, die in der korrekten Reihenfolge ab: Nr. 1 A-Dur, Nr. 2 B-Dur, Nr. 3 C-Dur und Nr. 4 A-Dur. Die Ausgabe versteht sich als kritische Ausgabe: Die Klavierausgabe enthält originale Notentexte wieder, alle Ergänzungen bzw. Korrekturen sind in der Fußnote angegeben. Lediglich die Notation wurde vorsichtig modernisiert. Die Violin- und Cembalopartitur ist für den praktischen Gebrauch eingerichtet. Die Fingersätze wurden hierüber angegeben, die Varianten unter den Systemen sind – insbesondere im Hinblick auf die Finger- und Handstellung – ebenso sorgfältig gestaltet.

Wolfgang Birtel

¹ Zit. nach Georg Philipp Telemann, *Singen ist das Fundament zur Music in allen Dingen. Eine Dokumentensammlung*, hrsg. v. Werner Rackwitz, Leipzig 1981, S. 101.

Preface

Having worked for some time in Leipzig, Zary and Eisenach, in 1712 Georg Philipp Telemann (1681–1767) was appointed municipal director of music in Frankfurt am Main with responsibilities for music at the Church of the Barefoot Friars and later on also at the church of St Catherine. This was to be a fruitful period for him as a musician and by the time he moved to Hamburg in 1721, after almost ten years in the city known as a centre for banking and business, Telemann had published a whole series of his own works; this was indeed one of the most successful times in his life. Frankfurt soon lay at the feet of this tirelessly hard-working musician who eventually became the best-paid musician in the city.

The *Sei Suonatine per Violino e Cembalo* were also written during Telemann's time in Frankfurt and the composer dedicated this cycle to Count Heinrich XI of Reuss in 1712. The cycle was first published in Frankfurt in 1718 and the work was reprinted in Amsterdam and Paris a few years later. The cycle follows the four-movement structure of the *Sonata da chiesa* – the sequence of movements – fast – slow – fast, although the last of them does not have a slow introduction. They display a masterly combination of Italian and French stylistic elements and are fine examples of 'mixed taste'. Telemann always tried to write pieces with specific instruments in mind, as he declared in his autobiography: 'I will usually complete two days before making this dedication to the Count and will usually finish these sonatas: the composer was 'especially [...] intent on writing for the instrument according to its nature and bearing in mind facility of playing. As a rule, I never do it in all my other pieces'. The charm and accessibility of these six sonatas make the whole cycle ideal for chamber purposes and performance.

This new edition is based on the first edition, which was published by Telemann himself in 1718. Thanks to the generosity of the library of Mecklenburg-Vorpommern for providing copies of the original score, I was granted permission to reproduce facsimiles. This edition reproduces the original manuscript variants so that they are printed in the correct order: No. 1 in G major, No. 2 in D major, No. 3 in D major, No. 4 in G major, No. 5 in E major and No. 6 in F major, rather than the sequence found in previous editions giving No. 1 in G major and No. 4 in A major. This edition is presented as a critical edition: the piano part reproduces any added details and corrections identified as such, though notation has been simplified. The violin part, on the other hand, is marked as a practical performance version. The fingerings have, for the most part, been kept rather simple. The variants below the score are somewhat more demanding, especially with regard to position playing.

Wolfgang Birtel
Translation Julia Rushworth

¹ Quoted from Georg Philipp Telemann, *Singing is the foundation of Music in every aspect. A collection of documents* edited by Werner Rackwitz, Leipzig 1981, p. 101.



Kupferstich von Benjamin Konckel nach einer Zeichnung von Giuseppe de Angeli in der Violinstimme sowie Titelseite und Widmung (Landesbibliothek Mecklenburg-Vorpommern, Mus 5405)

Engraving by Benjamin Konckel based on a drawing by Giuseppe de Angeli in the violin part, title page and dedication (Regional Library of Mecklenburg-Vorpommern, Mus 5405)



PREVIEW

La divina luce, che
per me si manifesta, mi
deve con la sua
grazia per me
l'ingratitudine, e
mettere alla luce
le tenebre del cuore,
Suo. Adulterio, e
me stesso con il

Francfort 12 Settembre 1716.

Alte. clero
Lippstadt

Sonatina I

Georg Philipp Telemann
1681-1767

Adagio

Violine

Klavier

The image displays a musical score for 'Sonatina I' by Georg Philipp Telemann, marked 'Adagio'. It is arranged for Violin and Keyboard. The score is presented in a preview format, with a large, semi-transparent 'PREVIEW' watermark overlaid diagonally across the page. The music is written in G major (one sharp) and 3/4 time. The Violin part is on a single staff, and the Keyboard part is on a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, and fingerings. A large, bold, grey watermark reading 'PREVIEW' is oriented diagonally from the bottom-left to the top-right, covering most of the page. Below the keyboard part, there are several lines of fingerings: '6 5 3', '7 1 6', '6 7 5 4 3', '7 6 1 6 6 6 6 6', and '6 6 5 4 7'. The score concludes with a double bar line and repeat dots.

*) + = Triller / trill

Allegro assai *)

The first system of the musical score consists of three staves. The top staff is a single treble clef with a melodic line of eighth and sixteenth notes. The middle and bottom staves are a grand staff (treble and bass clefs) with a harmonic accompaniment of chords and moving lines. The key signature has two sharps (F# and C#), and the time signature is common time (C).

The second system continues the piece. It features the same three-staff layout. The melodic line in the top staff shows some slurs and ties. The accompaniment in the grand staff includes some rests and moving bass lines. Fingering numbers like '6' and '8' are visible below the bass staff.

The third system continues the piece. It features the same three-staff layout. The melodic line in the top staff shows some slurs and ties. The accompaniment in the grand staff includes some rests and moving bass lines. Fingering numbers like '6' and '7' are visible below the bass staff.

The fourth system continues the piece. It features the same three-staff layout. The melodic line in the top staff shows some slurs and ties. The accompaniment in the grand staff includes some rests and moving bass lines. Fingering numbers like '6', '7', and '8' are visible below the bass staff.

*) Allegro: Cembalo-Stimme des Erstdrucks / Harpsichord part of the first edition