



Nr. 9145

TELEMANN

Triosonate

G dur – G major – sol majeur

Violine, Viola da gamba (Viola)
und Cembalo

(Schultz-Hauser)

VORBEMERKUNG




Als Vorlage für den Erstdruck dieser Triosonate diente die zeitgenössische Handschrift Ms. 1042,86 der Hessischen Landes- und Hochschulbibliothek in Darmstadt mit dem Titel:

G $\frac{3}{4}$ | 674 | SONATA | à | Violino, | Viola di Gamba | et | Cembalo. | di | Telemann.

Sie stammt aus der Zeit, als Christoph Graupner, Kapellmeister am Hessen-Darmstädter Hof, engen Kontakt mit dem im benachbarten Frankfurt wirkenden Telemann pflegte. Dank dieser Verbindung, die auch in späteren Jahren beibehalten wurde, sind zahlreiche Instrumentalkompositionen Telemanns, wenn auch nur in Abschriften, auf die Gegenwart überkommen. Das Autograph ist nicht nachweisbar; dagegen befinden sich Kopien dieser Sonate in Berlin (Deutsche Staatsbibliothek, Sammlung Klingenberg 71) und London (British Museum Mus. Add. 33296).

Die Partitur folgt, abgesehen von der Continuoaussetzung, in allen Einzelheiten der Vorlage. Offensichtliche Schreibfehler wurden stillschweigend verbessert. Hinzugefügte Akzidentien sind durch Kleinstich, analog ergänzte Artikulation durch Strichelbögen gekennzeichnet.

Auf die Möglichkeit, den Stimmen zusätzlich Artikulationsergänzungen, Dynamik und Strichbezeichnungen hinzuzufügen, wurde bewußt zum Vorteil einer freien Interpretation verzichtet.

Auch blieb die unterschiedliche Schreibweise  gegen  bei T. 4 u. 5 im Cantabile und bei T. 29 u. 31 des Vivace erhalten. Nach Auffassung des Herausgebers ist dem Rhythmus  der Vorzug zu geben, ausgenommen bei den Triolenketten.

Da die Viola da gamba durchgehend im Altschlüssel notiert ist und an keiner Stelle den Umfang der Viola unterschreitet, drängt sich die Ausführungsmöglichkeit mit einer Bratsche förmlich auf, zumal ein solcher Austausch damals durchaus üblich war und Telemann diese wahlweise Besetzung in verschiedenen Kompositionen ausdrücklich angibt.

Karlheinz Schultz-Hauser




PREFATORY NOTE

The source for the first printed edition of this trio sonata is the manuscript, written in the composer's lifetime, MS 1042,86, with the title:

G $\frac{3}{4}$ | 674 | SONATA | à | Violino, | Viola da Gamba | et | Cembalo, | di | Telemann.

in the Hessische Landes- und Hochschulbibliothek, Darmstadt. It presumably originates from the time when Christoph Graupner, chapel master at the Darmstadt Court in Hesse, maintained close contact with Telemann, who was active in neighbouring Frankfurt. Thanks to this connection, which was kept up in later years, numerous instrumental compositions by Telemann have come down to us, though only in copies. The original of this sonata cannot be traced; copies of it, however, are to be found in Berlin (Deutsche Staatsbibliothek, Sammlung Klingenberg 71) and in London (British Museum Mus. Add. 33296).

Except for the realisation of the continuo part, the notation follows the source in all details. Obvious copying errors have been corrected without comment. Inserted accidentals are indicated in small print and added slurs are dotted.

The possibility of giving the parts additional slurs and dynamic and bowing marks has been rejected in favour of a free interpretation. The variant notation  for  in bars 4 and 5 of the cantabile movement and in bars 29 and 31 of the vivace movement has been retained. In the view of the editor the rhythmic pattern  is to be preferred, except in triplet series.

Since the viola da gamba part is kept in the C (alto) clef and does not lie below the viola range at any point, the possibility of it being played by the viola offers an attractive alternative, especially since such a substitution was quite usual at the time, and Telemann expressly mentions this alternative in various compositions.

Karlheinz Schultz-Hauser

Edition Peters, Leipzig

Bestell-Nr. 9145

Ausgabe Eigentum des Verlages

Lizenz-Nr. 415-330/223/78

Druck und Buchbinderei: Offizin Andersen Nexö, Leipzig III/18/38

Printed in GDR

SONATA

Georg Philipp Telemann
(1681 - 1767)

Cantabile

Violino

Viola da gamba

Cembalo

6 5 6 6 7 7 6 6 6 6 6 7 7 6 5

5

6 5 6 5 6 5 6 5 6 5 6 5

9

6 7 5 6 6

13

Musical score for measures 13-16. The system includes a piano introduction (treble and bass clef) and a guitar system (treble and bass clef). The piano part features chords and bass lines. The guitar part features a complex melodic line with many sixteenth notes and slurs. Fingering numbers (6, 7, 5) are present below the guitar staff.

17

Musical score for measures 17-20. Similar to the previous system, it shows piano and guitar parts. The piano part has chords and bass lines. The guitar part has a melodic line with slurs and sixteenth notes. Fingering numbers (6, 5, 6, 6, 6, 6, 6, 7, 6, 5, 6, 6, 6) are visible below the guitar staff.

21

Musical score for measures 21-24. The piano part continues with chords and bass lines. The guitar part features a melodic line with slurs and sixteenth notes. Fingering numbers (6, 5, 6, 5, 6, 6, 6, 5) are present below the guitar staff.

25

Musical score for measures 25-28. The piano part has chords and bass lines. The guitar part has a melodic line with slurs and sixteenth notes, including a trill (*tr*) in measure 25. Fingering numbers (6, 6, 6, 7, 7, 6, 5, 6, 5, 6, 5, 6, 6) are present below the guitar staff.

Vivace

6 6 5 5 4 3 7 6 6 5 4 3 6 # 6 #

6

4 6 5 6 6 5 6 7 # #

11

7 5 # 4 6 7 5 4 3 6 - 6 5 3 9 8 # 8

16

6 # 6 # # 6 # # 6

21

6 # 7 6 5 / # 4 3 7 6 5 / # 4 3 # 4 3 6 7 6 5 / 4 #

27

7 6 # 6

33

4 6 # 6 5 / 4 3 6 5 6 9 8 6 4 7 # 6

38

7 6 6 7 6 6 6 5 5 4 3 2 4 6 6 5 6 / 4 3

43

6 6 5 6 5 4 3 6 5 4 3 6 6 3 9 8 5 4 6

48

3 6 6 6 5 6 5 3 6 3 6 7 6 5 9 5 9 6 7 4 3

52

7 6 5 6 7 6 5 7 6 7 6 5 7

57

6 7 6 6

Affettuoso

First system of the musical score. It consists of four staves: a vocal line in treble clef, a bass line in bass clef, and a piano accompaniment with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The piano part features a steady eighth-note accompaniment with chords. Fingering numbers 6, #, 6, 6, #, 6, 6, # are written below the piano bass line.

Second system of the musical score, starting with a measure rest in the vocal line. The piano accompaniment continues with eighth-note chords. Fingering numbers 6, 6, 6 are written below the piano bass line.

Third system of the musical score, featuring a more active vocal line with sixteenth-note passages. The piano accompaniment remains consistent. Fingering numbers #, #, 6, #, 6, #, 6 are written below the piano bass line.

Fourth system of the musical score, continuing the vocal and piano parts. Fingering numbers #, 6, 6, #, 6, #, 6, #, # are written below the piano bass line.

15

4 7 7 6 7

18

6 6 #

Allegro

6 7 7 4/2 6 6 6 # 6 6 #

5

6 4 6 5 7 3 4 6 3 8 6 6 3 8 6 3 8 3 8

9

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

13

6 5 6 # 6 #

Tasto solo

17

6 5 #

21

6 4 2 6 5 7 3 4 2 6 # #

25

Musical score for measures 25-28. The system includes a treble clef staff, an alto clef staff, and a grand staff (treble and bass clefs). The key signature is one sharp (F#). Fingerings are indicated by numbers 6, 7, and 8. A fermata is placed over the final measure of this system.

29

Musical score for measures 29-32. The system includes a treble clef staff, an alto clef staff, and a grand staff. The key signature is one sharp. Fingerings are indicated by numbers 6, 4, 2, 6, 5, 7, 6, 5, 6, 6, 6.

33

Musical score for measures 33-36. The system includes a treble clef staff, an alto clef staff, and a grand staff. The key signature is one sharp. Fingerings are indicated by numbers 6, 6, 6, 6.

37

Musical score for measures 37-40. The system includes a treble clef staff, an alto clef staff, and a grand staff. The key signature is one sharp. Fingerings are indicated by numbers 6, 6, 6, 6, 6, 5, #.

41

6 6 6 6 6 6

46

6 4 2 6 5 7 5 4 2 6

Tasto solo

49

6 6 5 # 6 #

53

6 6 6 4 2 6 6 6 7 7