

# Sonatina quinta. Flauto dolce, ò Fagotto, ò Violonc(-ello)

from: Nouvelles sonatinas à clavessin ou violon ou traversière,

dont 2 sont accomodés pour la flûte à bec; TWV 41:a4

KB København 6608.3301, solo part, Dresden, Sächsische Landesbibliothek 2392-R-9, bass part

Georg Philipp Telemann (Magdeburg 1681 - Hamburg 1767)

**Andante**

The musical score consists of six staves of music. The top staff is for the Alto Recorder, and the bottom staff is for the Basso. The music is in common time. Measure numbers 1 through 15 are indicated below each staff.

**Alto Recorder Staff:**

- Measures 1-3: Treble clef, C key signature. The Alto Recorder part consists of eighth-note patterns.
- Measure 4: Treble clef changes to B-flat, C key signature. The Alto Recorder part continues with eighth-note patterns.
- Measures 5-7: Treble clef changes to A, C key signature. The Alto Recorder part continues with eighth-note patterns.
- Measures 8-10: Treble clef changes to G, C key signature. The Alto Recorder part continues with eighth-note patterns.
- Measures 11-13: Treble clef changes to F, C key signature. The Alto Recorder part continues with eighth-note patterns.
- Measure 14: Treble clef changes to E, C key signature. The Alto Recorder part continues with eighth-note patterns.
- Measure 15: Treble clef changes to D, C key signature. The Alto Recorder part concludes with eighth-note patterns.

**Basso Staff:**

- Measures 1-3: Bass clef, C key signature. The Basso part consists of eighth-note patterns.
- Measure 4: Bass clef changes to B-flat, C key signature. The Basso part continues with eighth-note patterns.
- Measures 5-7: Bass clef changes to A, C key signature. The Basso part continues with eighth-note patterns.
- Measures 8-10: Bass clef changes to G, C key signature. The Basso part continues with eighth-note patterns.
- Measures 11-13: Bass clef changes to F, C key signature. The Basso part continues with eighth-note patterns.
- Measure 14: Bass clef changes to E, C key signature. The Basso part continues with eighth-note patterns.
- Measure 15: Bass clef changes to D, C key signature. The Basso part concludes with eighth-note patterns.

Musical score for Telemann's TWV 41:a4 recorder, featuring two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The score consists of two systems of music.

**System 1 (Measures 18-21):**

- Measure 18: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Fingerings: 6, 6, 5, 4, 6, 5, 3, 6, 6, 5, 6, 6, 6, 4, 4, 2.
- Measure 19: Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs. Fingerings: 6, 5, 6, 4, 6, 5, 3, 6, 6, 5, 6, 6, 5, 6, 6, 4, 4, 2.
- Measure 20: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Fingerings: 6, 5, 6, 4, 6, 5, 3, 6, 6, 5, 6, 6, 5, 6, 6, 4, 4, 2.
- Measure 21: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Fingerings: 6, 5, 6, 4, 6, 5, 3, 6, 6, 5, 6, 6, 5, 6, 6, 4, 4, 2.

**System 2 (Measures 22-25):**

- Measure 22: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Fingerings: 6, 5, 6, 4, 6, 5, 3, 6, 6, 5, 6, 6, 5, 6, 6, 4, 4, 2.
- Measure 23: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Fingerings: 5, 6, 7, 6, 7, 6, 7, 6, 7, 6, 7, 6, 7, 6, 7, 6.
- Measure 24: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Fingerings: 5, 6, 7, 6, 7, 6, 7, 6, 7, 6, 7, 6, 7, 6, 7, 6.
- Measure 25: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Fingerings: 5, 6, 7, 6, 7, 6, 7, 6, 7, 6, 7, 6, 7, 6, 7, 6.

*I Allegro*

1

6 6 6 6 6 6

5

6 6 6 6 6 6

9

6 5 6 7 6 5 6 b7 6

14

6 4 6 6 6 6 6 6

18

6 5 3 6 6 6 6 6 6 b

22

6 6 6 6 6 6 6 b

26

6 6 6 5 6 6 6 5

Telemann - TWV 41:a4 recorder

30

34

38

42

46

50

Musical score page 5, measures 54-55. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and the bass staff has a key signature of one flat (B-flat). Measure 54 starts with a sixteenth-note pattern in the treble staff, followed by eighth notes in the bass staff. Measure 55 continues the sixteenth-note pattern in the treble staff and introduces eighth-note patterns in the bass staff.

Musical score page 5, measures 56-57. The treble staff shows a sixteenth-note pattern. The bass staff shows eighth-note patterns. Measure 56 ends with a sixteenth note. Measure 57 begins with a sixteenth note and continues the eighth-note patterns from the previous measure.

**Andante I**

Musical score page 6, measures 1-2. The key signature changes to 2/4 time. The treble staff has a sixteenth-note pattern. The bass staff has eighth-note patterns. Measure 1 ends with a sixteenth note. Measure 2 begins with a sixteenth note and continues the eighth-note patterns.

Musical score page 6, measures 3-4. The treble staff has a sixteenth-note pattern. The bass staff has eighth-note patterns. Measure 3 ends with a sixteenth note. Measure 4 begins with a sixteenth note and continues the eighth-note patterns.

Musical score page 6, measures 5-6. The treble staff has a sixteenth-note pattern. The bass staff has eighth-note patterns. Measure 5 ends with a sixteenth note. Measure 6 begins with a sixteenth note and continues the eighth-note patterns.

Musical score page 6, measures 7-8. The treble staff has a sixteenth-note pattern. The bass staff has eighth-note patterns. Measure 7 ends with a sixteenth note. Measure 8 begins with a sixteenth note and continues the eighth-note patterns.

**I** **Presto**

6

**7**

6 5                    6                    6                    6

**12**

6                    6                    #                    7                    8/4            7                    6/4                    5                    6/4

**18**

6                    6                    6                    7/6                    6                    6/5                    6                    6

**23**

6                    6                    6                    6/5                    6                    7                    6                    6

**29**

7                    6                    6                    6                    b                    #                    6                    6                    6

## Telemann - TWV 41:a4 recorder

7

35

6 6 6 6 6 6 5

6 5 6 6 6 6 5

41

6 6 6 6 6 6 5

6 6 6 6 6 6 5

47

6 6 6 6 6 6 5

6 6 6 6 6 6 5

53

5 6 6 6 6 6 5

6 6 6 6 6 6 5

6 6 6 6 6 6 5

6 6 6 6 6 6 5

6 6 6 6 6 6 5

## Critical comment

The six Neue Sonatinen, fürs Clavier oder Violine oder Traversiere, worunter zwey für die Flûte à bec nebst Basse have been published by Telemann in Hamburg 1730/1731. No copy survives, except a manuscript of the solo part in the Copenague Royal Library, nr. 6608.0331, and accessible in facsimile at <http://img.kb.dk/ma/giedde/gs01-53m.pdf>.

According to the catalogue of Telemann's works it has or had the French title Nouvelles sonatines à clavessin ou violon ou traversière, dont 2 sont accomodés pour la flûte à bec. The two for recorder are the numbers 2 (TWV 41:c2) and 5 (TWV 41:a4), according to its titles meant for Flauto dolce, ò Fagotto, ò Violon(-ello); above Sonatina seconda had been added :f. The piece has been notated with the French violin clef (G1), with the g' on the lowest line. Changing this for a normal F-clef makes the piece playable on bassoon or violoncello without any accommodations, it will sound two octaves lower in that case. The letter f indicates that this is indeed what was meant. The melody part seldom surpasses the bass part downwards. As indicated the pieces are playable on traverse (German flute) too, though they exceed the compass of this instrument, going lower than d'. By minimal octavations I arranged nr 5 in A minor for tenor recorder. C Minor is not practical on tenor recorder. On harpsichord the version for violin will sound best, see below.

The bass part of this edition is from the ms. Dresden, Sächsische Landesbibliothek, Cx 1342/3, Mus. 2392, R-8/, resp. -9 collection "Schrank No. II.34. Fach 41. Lage No. 41", resp. "Schrank No II. 34. Fach 42. Lage No 42. Solo Violino e Basso", in pdf in IMSLP under Violin sonata TWV 41:c2 and TWV 41:a4, the latter with an edition by B. Sothmann, which I used for this edition. Its URL's are

[http://imslp.org/wiki/Violin\\_Sonata,\\_TWV\\_41:c2\\_\(Telemann,\\_Georg\\_Philipp\)](http://imslp.org/wiki/Violin_Sonata,_TWV_41:c2_(Telemann,_Georg_Philipp)) and  
[http://imslp.org/wiki/Violin\\_Sonata,\\_TWV\\_41:a4\\_\(Telemann,\\_Georg\\_Philipp\)](http://imslp.org/wiki/Violin_Sonata,_TWV_41:a4_(Telemann,_Georg_Philipp)). The violin part is a sixth lower than in the Copenague recorder version, so with the normal G-clef.

This transcription of TWV 41:a4 is different from the sources as to the use of accidentals only. Telemann repeated changed accidentals before every note within a bar, I included the first accidental only, which necessitated a few times the addition of a natural within a bar. The melody part of both sources is identical except the clefs (see above) and some beamings between quavers. Dresden gives no slurs accept the first one in the first movement and it has more often fermates. Copenague has more ornaments and gives four staccati in the third movement, bars 9 and 24. I maintained the slightly different typographies of both sources.

There is an edition of the two Copenague sonatinas for recorder by Winfried Michel, (Amadeus) Winterthur 1986. Obviously unaware of the Dresden ms. he composed a clever but somewhat messy bass part himself. But this is the authentical one.

## Kritische noten

De zes Neue Sonatinen zijn in eigen beheer door Telemann in Hamburg uitgegeven in 1730/31. Van de druk is geen compleet exemplaar bewaard, maar de melodiepartij is overgeleverd in de Koninklijke Bibliotheek Kopenhagen nr. 6608.0331, in facsimile toegankelijk via

<http://img.kb.dk/ma/giedde/gs01-53m.pdf>. Volgens de catalogus van Telemann's werken heeft of had het de titel *Nouvelles sonatines à clavessin ou violon ou traversière, dont 2 sont accomodés pour la flûte à bec.*

Die voor blokfluit zijn de nrs 2 (TWV41:c2) en 5 (TWV41:a4), volgens de opschriften bestemd voor Flauto dolce, ò Fagotto, ò Violonc(-ello), en bij de Sonatina seconda is daar aan toegevoegd: f. Het stuk is genoteerd met de Franse vioolsleutel (G1), dus de sleutel staat op de onderste lijn. Als men deze door een gewone F-sleutel vervangt is het stuk zonder aanpassingen op fagot of cello te spelen, waardoor de melodie twee octaven lager klinkt. De letter f geeft aan dat dat inderdaad de bedoeling is. De melodie gaat inderdaad slechts zelden onder de baspartij. Die voor viool zijn tevens bedoeld voor de traverso, hoewel zij eigenlijk te laag gaan voor de toonomvang van de traverso. Met enige aanpassingen zijn zij daarvoor wel geschikt, en nr. 5 in a heb ik evenzo aangepast voor tenorblokfluit. Op clavecimbel klinkt de versie voor viool het best, die alleen in het onderstaande manuscript te vinden is.

De baspartij van deze editie komt uit Dresden, Sächsische Landesbibliothek, Cx 1343, Mus. 2392, R-8/, resp-9 collectie "Schrank II.34. Fach 41. Lage No. 41", resp. "Schrank No II. 34. Fach 42. Lage No 42. Solo Violino e Basso", in pdf te vinden op IMSLP onder Violin sonata TWV 41:c2 en TWV 41:a4, de laatste aangevuld met een editie door B. Sothmann. De vioolpartij staat daarin een sext lager dan in het Kopenhaagse manuscript, dus met de normale G-sleutel.

Deze transcriptie van sonatine a4 verschilt van de bronnen alleen wat betreft het gebruik van voortekens. Telemann herhaalt gewijzigde voortekens binnen een maat vóór elke noot, ik heb alleen het eerste voorteken binnen een maat opgenomen, waardoor er op een enkele plaats een herstellingsteken moet worden toegevoegd. Het Dresdense ms. geeft het stuk als een vioolsonate met de normale G-sleutel; de melodie is een sext lager genoteerd dan in het Kopenhaagse ms. Het notenbeeld van de melodiepartij is in de twee bronnen identiek. Dresden geeft geen boogjes behalve dat in het eerste deel maat 1, de balken tussen achtste noten wijken hier en daar af en Kopenhagen geeft vaker een versiering aan. In het derde deel, maat 9 en 24 heeft Copenhagen vier staccati, die in Dresden ontbreken. Dresden geeft vaker fermate's. De verschillen tussen beide bronnen heb ik zo gelaten.

Er bestaat een editie van deze Kopenhaagse sonatinen voor blokfluit door Winfried Michel, (Amadeus) Winterthur 1986, waarbij deze een goede, zij het wat rommelige, baspartij heeft gecomponeerd, met uitgeschreven continuo partij. Maar deze bas is de authentieke.