

# TELEMANN

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## SECHS KANONISCHE SONATEN FÜR ZWEI VIOLINEN

HERAUSGEGEBEN VON  
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EIGENTUM DES VERLEGERS

C. F. PETERS CORPORATION

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# VORBEMERKUNG

## FOREWORD / AVANT-PROPOS

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Die Erstausgabe der vorliegenden Sonaten trägt folgenden Titel: „Six Canons or Sonatas for two German Flutes or two Violins compos'd by George Philip Telemann, Opera quinta, London o. J.“ Jeder einzelne Satz ist als zweistimmiger Kanon im Einklang geschrieben. Die Ausführung ist folgende: Der zweite Spieler beginnt, wenn der erste beim Zeichen  $\S$  angelangt ist, und endet auf der Fermate. Für den ersten Spieler hingegen kommt die Fermate in Wegfall.

Unsere Einrichtung für zwei Violinen machte eine Ergänzung der nur sehr spärlichen Vortrags- und Artikulationszeichen notwendig. Der Spieler möge jedoch diese Zusätze, die auch die Ausführung der Verzierungen berücksichtigen, lediglich als Vorschläge für einen stilgemäßen Vortrag werten. Sämtliche über den einzelnen Sätzen stehenden Tempo- und Charakterbezeichnungen sind original.

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The first edition of these Sonatas bears the following title: "Six Canons or Sonatas for two German Flutes or two Violins compos'd by George Philip Telemann, Opera quinta, London o. J." Each single movement is written as a canon in the unison. It is to be performed thus: the second player begins when the first reaches the sign  $\S$ , and ends on the fermato. The first player ignores the fermato.

Our arrangement for 2 violins made it necessary to supplement the very sparse marks of articulation and expression. But these additions, which also deal with the execution of the ornaments, are intended solely as suggestions for a performance in the genuine style. All the directions of tempo and characterization at the head of the movements are in the original.

(English Translation by G. Th. Miles, London)

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La première édition des Sonates que nous publions ici porte le titre suivant: «Six Canons or Sonatas for two German Flutes or two Violins compos'd by George Philip Telemann, Opera quinta, London o. J.» Chaque partie séparée est écrite en forme de Canon à deux voix à l'unisson. L'exécution en est la suivante: Le second exécutant commence, lorsque le premier est arrivé au signe  $\S$  et termine au point d'orgue. Par contre le premier exécutant ne doit pas tenir compte du point d'orgue.

Notre arrangement pour deux violons nécessita un complément des signes d'exécution et d'articulation par trop rares. Il est loisible à l'exécutant de considérer ces suggestions, qui visent également à préciser l'exécution des ornements, comme des indications propres à favoriser la correction du style. Toutes les indications ayant trait au mouvement et au caractère des œuvres sont originales.

(Traduction française par R. Gayhros, Lausanne)

CARL HERRMANN

## Sechs kanonische Sonaten

Violine I/II

M  
287  
T268cP Sonata IGeorg Philipp Telemann  
(1681-1767)

Herausgegeben von Carl Herrmann

Vivace

5

8

11

15

19

22

26

29

32

## Violine I/II

Adagio

Adagio section, measures 1-17. The music is in G major, 2/4 time. It begins with a *(p dolce)* marking. The first staff (measures 1-6) features a melodic line with a trill (tr) and a fermata. The second staff (measures 7-12) continues the melody with a trill and a fermata. The third staff (measures 13-17) concludes the Adagio section with a trill and a fermata.

Allegro

Allegro section, measures 18-91. The music is in G major, 2/4 time. It begins with a *f* marking. The first staff (measures 18-21) features a melodic line with a trill (tr) and a fermata. The second staff (measures 22-25) continues the melody with a trill and a fermata. The third staff (measures 26-29) features a trill and a fermata. The fourth staff (measures 30-33) features a trill and a fermata. The fifth staff (measures 34-37) features a trill and a fermata. The sixth staff (measures 38-41) features a trill and a fermata. The seventh staff (measures 42-45) features a trill and a fermata. The eighth staff (measures 46-49) features a trill and a fermata. The ninth staff (measures 50-53) features a trill and a fermata. The tenth staff (measures 54-57) features a trill and a fermata. The eleventh staff (measures 58-61) features a trill and a fermata. The twelfth staff (measures 62-65) features a trill and a fermata. The thirteenth staff (measures 66-69) features a trill and a fermata. The fourteenth staff (measures 70-73) features a trill and a fermata. The fifteenth staff (measures 74-77) features a trill and a fermata. The sixteenth staff (measures 78-81) features a trill and a fermata. The seventeenth staff (measures 82-85) features a trill and a fermata. The eighteenth staff (measures 86-89) features a trill and a fermata. The nineteenth staff (measures 90-91) features a trill and a fermata.

# Sonata II

Spirituoso (broad tempo)

Handwritten annotations and markings in the score include:

- Measure 5:** *f* (forte)
- Measure 9:** *V* (breath mark), *tr* (trill), *3* (triplet), *4* (finger), *0* (finger), *3* (finger), *tr* (trill), *3* (finger)
- Measure 14:** *tr* (trill)
- Measure 18:** *tr* (trill), *V* (breath mark), *tr* (trill), *V* (breath mark)
- Measure 23:** *3* (triplet), *3* (triplet), *cresc.* (crescendo)
- Measure 27:** *Ossia* (with wavy line), *1* (finger), *1* (finger)
- Measure 30:** *tr* (trill)
- Measure 35:** *tr* (trill), *V* (breath mark), *4* (finger), *tr* (trill)
- Measure 39:** *V* (breath mark), *3* (triplet), *0* (finger), *1* (finger), *4* (finger)
- Measure 43:** *tr* (trill), *2* (finger), *3* (finger), *0* (finger), *1* (finger), *4* (finger), *tr* (trill), *2* (finger), *2* (finger)

## Larghetto

## Allegro assai

Violin I/II musical score, measures 24-58. The key signature is one sharp (F#). The score is written on a single staff with a treble clef. The music features various technical elements including triplets, trills, and slurs. Measure numbers are indicated in boxes at the beginning of each line.

Measures 24-58 are shown, including measures 24, 27, 30, 34, 38, 42, 46, 50, 54, and 58. The notation includes various musical symbols such as notes, rests, slurs, and trills.

## Sonata III

Vivace

4

7

10

13

17

20

23

26


II



# Violine I/II

80 

[illegible]

87 

[illegible]

Soave

*p dolce*

II

9

*tr* *piano* *forte* 3 4

12

Musical notation for exercise 12, measures 1-4. The key signature is one flat (B-flat). The notation includes eighth and sixteenth notes, rests, and fingerings (1, 2, 3, 4).

15 

## Violine I/II

Allegro assai

Violin I/II score, Allegro assai. The score is written in 3/8 time and begins with a *mf* dynamic. The key signature changes from one sharp (F#) to two sharps (F# and C#) at measure 63. The score includes various musical notations such as trills (*tr*), triplets (3), and fingerings (1, 2, 3, 4). Measure numbers 11, 22, 32, 42, 52, 63, 78, 83, 95, 107, 119, and 129 are indicated at the start of their respective staves.

Vivace ma moderato

Edition Peters

## Violine I/II

Piacevole non largo

Measures 1-26 of the musical score for Violin I/II. The tempo is marked "Piacevole non largo". The key signature is one flat (B-flat). The score includes various musical notations such as slurs, ties, trills (tr), and fingerings (1, 2, 3, 4, 0). Measure numbers 4, 7, 10, 13, 16, 19, 23, and 26 are indicated in boxes. The second ending (II) is marked at the end of measures 19 and 23.

Presto

Measures 27-32 of the musical score for Violin I/II. The tempo is marked "Presto". The key signature is one flat (B-flat). The score includes various musical notations such as slurs, ties, trills (tr), and fingerings (1, 2, 3, 4, 0). Measure numbers 27, 30, and 32 are indicated in boxes. The second ending (II) is marked at the end of measure 32.

Violin I/II musical score, page 13, measures 8-70. The score is written in treble clef with a key signature of one flat (B-flat). The music features various techniques including trills (tr), triplets (3), and fingerings (1, 2, 3, 4, 0). The notation includes slurs, accents, and dynamic markings. The piece concludes with a double bar line at measure 70.

Measures 8-70 are shown, including trills (tr), triplets (3), and fingerings (1, 2, 3, 4, 0).

## Sonata V

Vivace

mf

7

14

22

29

37

44

51

57



## Scherzando

Scherzando

mf

5

10

15

21

26

31

35

39

45

Detailed description: This is a musical score for a piece titled 'Scherzando'. The music is written on a single staff in treble clef, with a key signature of three sharps (F#, C#, G#) and a 3/8 time signature. The tempo/mood is indicated as 'Scherzando' and the dynamic as 'mf' (mezzo-forte). The score consists of 45 measures, grouped into lines of five measures each, with measure numbers 5, 10, 15, 21, 26, 31, 35, 39, and 45 marked at the beginning of their respective lines. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Trills (tr) are used frequently, often on eighth notes. There are also triplets (3) and slurs. The notation includes fingerings (0, 1, 2, 3) and breath marks (dots above notes). The piece ends with a double bar line and repeat dots at the end of measure 45.



Violin I/II musical score, measures 50-89. The score is written in treble clef with a key signature of two sharps (F# and C#). The music features various technical elements including trills (tr), triplets (3), and slurs. Measure numbers are indicated in boxes at the start of each line: 50, 55, 60, 64, 68, 73, 78, 82, 86, and 89. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *tr* (trill) and *v* (accents). The piece concludes with a double bar line at measure 89.

## Sonata VI

**Presto**

**Largo**  
*p dolce*

