

Georg Philipp

TELEMANN

SIX CANONIC SONATAS

FOR TWO VIOLINS

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GEORG PHILIPP TELEMANN **(1681—1767)**

Telemann was one of the most prolific composers who has ever lived. Like his contemporary, the great Johann Sebastian Bach, he did not explore new paths, but was content to write in the traditional older forms popular with North German composers. Telemann was self-taught and he mentions in his autobiography which was published in "Ehrenpforte" and "Generalbasschule" by Mattheson, the eighteenth century German musical lexicographer and composer, that he particularly studied the scores of Lully and Campra. He entered the University of Leipzig in 1700 to study science and languages. While there he founded a "Collegium Musicum" among the students, composed several operas for a local theater, and near the end of his student days he became organist at the Neukirche in that city. Between 1704 and 1721 he held various appointments in Sorau, Eisenach, Frankfurt and Bayreuth. In the latter year he accepted the post of cantor at the Johanneum in Hamburg which he retained until his death.

Telemann composed with great facility and during his lifetime ranked among the first composers with Graun and Hasse, completely overshadowing J.S. Bach. His skill as a contrapuntist was so great that Handel said of him that he could write a work in eight parts as easily as anyone else could write a letter.

The present edition of the charming Six Canonic Sonatas for Two Violins is based on one published in London during the eighteenth century, entitled "Six Canons or Sonatas for two German Flutes or two Violins, compos'd by Georg Philipp Telemann." Each movement is a two voice canon in unison. The second player begins when the first reaches the sign S and ends at the fermata, which is ignored by the first player.

SIX CANONIC SONATAS

VIOLIN I-II

GEORG PHILIPP TELEMANN

SONATA No. 1

(1681-1767)

Vivace
f

5 8 11 15 19 23 27 29 32

The musical score is written on a single staff in treble clef. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Vivace' and the dynamic is 'f'. The score contains 32 measures, with measure numbers 5, 8, 11, 15, 19, 23, 27, 29, and 32 indicated in small boxes at the start of their respective lines. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills and slurs throughout the piece. Fingerings are indicated by numbers 1, 2, and 3 above the notes. The score concludes with a final cadence in measure 32.