

Georg Philipp  
**TELEMANN**

---

Vier neue Sonaten Heft 1

I. Sonata D-Dur

II. Sonata e-Moll

für Querflöte und Generalbass  
herausgegeben von Reinhold Kubik

for flute and basso continuo  
edited by Reinhold Kubik

Telemann-Archiv · Stuttgarter Ausgaben  
Urtext

Partitur / Full score



---

Carus 39.802

# Vorwort

„Und wie wäre es möglich, mich alles dessen zu erinnern, was ich zum Geigen und Blasen erfunden?“ Die Verwunderung, ja Ratlosigkeit, die aus diesen Worten Telemanns in seiner Selbstbiographie von 1739<sup>1</sup> herausklingt, überkommt auch heute jeden, der versucht, sich dem kaum überschaubaren Riesenwerk des Meisters zu nähern. Allein etwa 90 Solosonaten – das sind Sonaten für ein Melodieinstrument und Generalbaßbegleitung – sind bislang nachgewiesen, und längst nicht alle liegen im Druck vor.

Das gilt auch für sieben Flötensonaten einer Sammelhandschrift der Bibliothèque du Conservatoire zu Brüssel. Vier dieser Sonaten hat der Hänssler-Verlag ausgewählt, um sie anlässlich des 300. Geburtstages von Telemann zum erstenmal zu veröffentlichen und in zwei Heften (HE 39.802: Sonate I und II, HE 39.803: Sonate III und IV) vorzulegen.

Will man – in aller Kürze – spezifische Qualitäten dieser Telemann'schen Sonaten aufzeigen, wird man zunächst auf den Abwechslungsreichtum in der Satzfolge hinweisen; die Sätze schließen sich zweimal zu einer viersätzigen Kirchensonate (Sonate I und IV) und zweimal zu einer mehrsätzigen Suite (II und III) zusammen. Da gibt es die ganze Skala der barocken Tanzsätze, da finden sich Sätze mit beinahe pathetischer Kantilene (Sonate I, 1. Satz, IV/3. Satz), dann wieder „Arioso“ mit deklamatorischem Gestus (I/3, II/6, IV/1), häufig mit einer für Telemann typischen hoquetusartigen Begleitung versehen, schließlich Sätze von kontrapunktischem Duktus (II/1, IV/2); gerade in ihnen zeigt sich Telemanns Fähigkeit, „die sogenannte galante Schreibart. . . mit einigen aus dem Contrapunct entlehnten Zügen (zu) verbinden.“<sup>2</sup> Nicht allein diese Sätze könnten nahe legen, die Sonaten auch einmal nur zweistimmig – ohne Cembalo – zu musizieren: über die Stützfunktion hinaus ist der Baß eigenständig und überaus lebendig geführt.

Bemerkenswert ist ferner die Folgerichtigkeit und Geschlossenheit der Formabläufe; beim Einzelsatz erreicht durch die bisweilen raffinierten Rückgriffe, Reprisen (siehe z.B. I. Sonate, 3. Satz, Takt 9, oder IV/2, T. 89), beim Zyklus durch Substanzgemeinschaft der Sätze untereinander (so basiert beispielsweise die II. Sonate auf der aufsteigenden Linie e-fis-g vom Beginn der Generalbaßpartie) – beide Kunstmittel im übrigen zukunftsweisend und zu Telemanns Lebzeit eher unüblich.

Die Sonaten sind zur Freude vor allem der Spieler komponiert: es ist Telemanns ausdrückliches Bestreben, instrumentengerechte Kammermusik zu schreiben und die Häufung extremer spieltechnischer Schwierigkeiten zu vermeiden: „Die Leichtigkeit ist . . . mein Augenmerk gewesen, . . . sintemal auch das Leichte seinen Meister erfordert.“<sup>3</sup> So entstanden kleine Meisterwerke, deren Anziehungskraft und Frische aus einer glücklichen Balance zwischen dem Befriedigen schlichter Musizierfreude und dem Anspruch einer kunstvollen Durchformung des satztechnischen Geschehens, zwischen Natürlichkeit der Erfindung und Künstlichkeit der Ausarbeitung resultiert.

Diese Sonaten sind Dokumente eines Kunstwollens, das in der „alleredelsten Music“ eine Sache sieht, die „ihren Anhängern die Arbeit zur Wollust machet“ und „die Widerwärtigkeiten des Lebens verzuckert.“<sup>4</sup>

## Zur Quelle

Einzige Quelle ist eine Sammelhandschrift aus der ersten Hälfte des 18. Jahrhunderts, die in der Bibliothèque du Conservatoire zu Brüssel aufbewahrt wird (Bibliothekssigel Litt. XY 15.115; kürzlich erschien eine komplette Faksimileausgabe). Sie enthält 54 Solosonaten verschiedener Meister und einige Flöten-duette. Sieben Sonaten sind Telemann zugeschrieben: die Nummern 23, 24, 25, 31, 37, 43 und 54; mit Ausnahme von Nr. 37, die für Blockflöte ist, sind sämtliche Sonaten für Querflöte.

Die vorliegende Edition enthält folgende Stücke:

1. SONATE XXV / Traversa Solo / e Basso / par M. Telemann (fol. 61<sup>v</sup> – 64<sup>r</sup>)
2. SONATA XXXI / Traversa Solo / e Basso Continuo / par Mr Telemann (fol. 73<sup>v</sup> – 76<sup>r</sup>)

## Zur Edition

Die vorliegende Erstausgabe gibt den Notentext in einer der heutigen Editionspraxis entsprechenden Form wieder. Die Akzidentiensetzung wurde stillschweigend modernisiert, die Balkensetzung weitgehend vereinheitlicht, bei Parallelstellen vorsichtig angeglichen. Zusätze des Herausgebers sind durch Kleinstrich, Kursivschrift oder Punktierung (Bögen) stets kenntlich gemacht.

In folgenden Lesarten unterscheidet sich die Quelle von der Edition:<sup>5</sup>

## S o n a t e I

### 1. Satz

26 Bc 3: Bezifferung (6) schon unter der 2. Halben  
47 Fl, Bc 1: der Augmentationspunkt fehlt

### 2. Satz

4 Fl 5/6: Bogen unter 6/7  
14 Fl: Trillerzeichen über dem 2. statt über dem 3. Viertel  
17 Bc 1: d° statt fis°  
26 Bc 7: e° statt dis°  
38 Fl: Bogen über 4/5, unterdrückt

### 3. Satz

Original in „D - Dur“, mit zwei # Vorzeichnung  
4 Fl: Trillerzeichen über dem 2. statt über dem 3. Viertel  
13 Fl: Bogen über 5/6, unterdrückt

### 4. Satz

Originale Taktvorzeichnung: „3“

## S o n a t e II

### 1. Satz

22 Fl: Bogen über dem 4. Viertel, unterdrückt

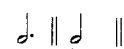
### 2. Satz

19 und 20 Fl 7: Achtel statt Sechzehntel

### 3. Satz

28 a/b: die Voltentakte original in dieser Form (vgl. auch das Faksimile S. 6):



60 a/b: die Voltentakte in der Fl: 

### 4. Satz

1 Fl 3: ♯ statt +

### 6. Satz

8 Bc 1 : A statt c°

### 7. Satz

32 Fl 1/2: Punktierung fehlt

## Zur Aufführungspraxis


Die Generalbaßaussetzung will als unverbindlicher Herausgebervorschlag verstanden sein. Hier wie auch bei zusätzlichen Auszierungen des Flötenparts sind die Spieler aufgerufen, eigene Ideen zu realisieren (insbesondere gilt dies für die vielen Schlußwendungen sowie für die Wiederholungen bei einfacheren Stücken, etwa beim Menuett der II. Sonate).

Der Herausgeber möchte aber auf rhythmische Besonderheiten hinweisen, die vielleicht nicht allen Interpreten geläufig sind. Einige Sätze im „französisch“ punktierten Rhythmus erfordern eine Spielweise, die in scheinbarem Widerspruch zum überlieferten Notenbild steht, würde man es nach den Notationsgepflogenheiten des 19. und 20. Jahrhunderts lesen. Teils aber hatte das frühe 18. Jahrhundert noch andere Schreibgewohnheiten, teils war man in dieser Zeit überhaupt in orthographischen Dingen verhältnismäßig unbekümmert (dies trifft auch auf die Rechtschreibung deutscher Texte zu).


Folgende Sätze sind in der vorliegenden Ausgabe betroffen:

II. Sonate, 1. Satz: Sämtliche Achtelgruppen sind stets punktiert zu spielen, gleichgültig, wie sie notiert sind; so muß z.B. der Baß in den Takten 15–17 so spielen:



Weiters ist die rhythmische Gruppe  stets doppelt punktiert zu spielen; beispielsweise Takt 4 in der Flöte:



IV. Sonate, 3. Satz: Die Flöte hat sich an einigen Stellen einem latenten rhythmischen Schema  anzugleichen, vor allem da, wo dieses im Baß gleichzeitig tatsächlich erklingt. Einige Ausführungshinweise finden sich im Notentext über den betreffenden Stellen.

Endlich soll auf das Vorkommen von Hemiolen hingewiesen werden. Sind sie der Zeit und bestimmten Formen (Tänzen) im allgemeinen eigen, so bilden sie im besonderen ein Charakteristikum von Telemanns Personalstil. Mit Konsequenz verwendet er sie etwa in der *Courante* der II. Sonate (3. Satz): der Umschlag vom 6/4-Takt (bzw. von einer Folge von 3/4-Betonungen) in einen 3/2-Takt war auch den zugehörigen Tanzschritten reizvolles Kunstmittel. Durch den „Taktwechsel“ entsteht – wenn ihn die Interpreten entsprechend betonen – eine Art von ritardierender Wirkung:

T. 11/12:



Oder in T. 25/26 wäre so zu betonen:



Weitere Hemiolen dieses Satzes finden sich in den Takten 37/38, 43/44 und 57/58.

Ferner treten Hemiolen auf im 1. Satz der I. Sonate (T. 15/16, 26/27, 39/40) und im 3. Satz der IV. Sonate (T. 21/22 und 26/27). Ihr Vorkommen markiert nicht nur Einschnitte im Formablauf, sondern ist in den zuletzt genannten Sätzen auch Hinweis auf ein nicht allzu langsames Tempo; wie überhaupt die langsamen Sätze nicht zerdehnt und die schnellen nicht verhetzt werden sollten.

Der Herausgeber dankt der Bibliothèque du Conservatoire zu Brüssel für die Erteilung der Publikationserlaubnis.

August 1980  
Reinhold Kubik

<sup>1</sup>Johann Mattheson, *Grundlage einer Ehrenpforte*, 1740, S. 362

<sup>2</sup>Friedrich Wilhelm Marburg, *Abhandlung von der Fuge*, 1753/54. Zitiert nach: MGG XIII, Sp. 205 (Artikel „Telemann“ von Martin Ruhnke)

<sup>3</sup>Brief Telemanns vom 14.9.1746; zitiert nach: *Georg Philipp Telemann, Briefwechsel*. Hg. von Hans Grosse und Hans Rudolf Jung, Leipzig 1972, S. 192

<sup>4</sup>Aus Telemanns Autobiographie von 1718, abgedruckt in: Johann Mattheson, *Große Generalbaßschule*, 1731, S. 180

<sup>5</sup>Es wird nach folgendem System zitiert: Taktzahl des betreffenden Satzes – Stimmensigel (Fl = Flöte, Bc = Basso Continuo) – rhythmisches Zeichen des betreffenden Taktes (Pausen werden als solche gezählt, Überbindungen hingegen nicht)

# Preface

*“And how would it be possible for me to remember everything I have invented about violin and wind playing?”* The astonishment, even perplexity resounding from these words by Telemann in his autobiography of 1739 (1) also befall anyone today who attempts to gain a survey over the mammoth volume of works which this master produced. Over 90 solo sonatas alone – that is, sonatas for a melody instrument and basso continuo accompaniment – have been verified up to this point, and not nearly all of these have appeared in print.

This is also true of seven flute sonatas found in a collected manuscript volume located in the Bibliothèque du Conservatoire at Brussels. Hänssler-Verlag has elected to publish four of these sonatas for the first time, in the honor of the 300th anniversary of Telemann’s birth, and to present them in two volumes (HE 39.802: Sonata I and II, HE 39.803: Sonata III and IV).

If one would wish to briefly point out the specific characteristics of these Telemann sonatas, one would have to mention the rich variety in the arrangement of the movements; twice they form a four-movement church sonata (sonatas I and IV) and twice they form a suite of several movements (sonatas II and III). Some display the whole range of Baroque dance movements, some movements have an almost solemn Cantilene character (sonata I, 1st movement, IV/3rd movement), then some are “ariosi” with a declamatory nature (I/3, II/6, IV/1), frequently accompanied by a hoquet typical of Telemann, and finally, some movements of a contrapuntal form (II/1, IV/2).

It is especially these last-named which show Telemann’s ability to “combine the so-called galant writing style . . . with some characteristics borrowed from counterpoint.” (2) Not only would these movements suggest performing the sonata in only two parts – without harpsichord: the bass part is independent beyond the point of being merely support, and carries on in a thoroughly independent and lively manner.

Also remarkable is the logical structure and the consistency of the musical development. In the single movements this is attained by the refined use of recourse and repeats (for example sonata I, 3rd movement, measure 9, or IV/2, m. 89). In the course of a cycle it is effected by means of common material among the movements (for example, the 2nd sonata is based on the ascending *e - f# - g* at the beginning of the basso continuo part). Both techniques are indicative of future trends and were more seldom in Telemann’s day.

The sonatas were composed especially for the pleasure of the performers: it is Telemann’s express desire to compose chamber music suitable to the various instruments, and to avoid excessively difficult techniques: “*Simplicity has been my standard, since also that which is simple requires its master.*” (3) Thus arose small masterworks, whose attractiveness and freshness result from a fortunate balance between the satisfying of simple amateurs and the challenge of artistic shaping in the movement technique, between the naturalness of invention and the artfulness of realization.

These sonatas are documents of a view of art which sees the “most noble of all music” as that “*which for its adherents turns labour into pleasure*”, and “*sweetens the adversities of life.*” (4)

## The Source

The sole source is a collected manuscript volume dating from the first half of eighteenth century, which is preserved in the Bibliothèque du Conservatoire in Brussels (shelf number Litt.XY 15.115; a complete facsimile edition appeared recently). It contains 54 flute sonatas from various masters, and several flute duets. Seven sonatas are attributed to Telemann: numbers 23, 24, 25, 31, 37, 43 and 54; with the exception of no. 37, which is for recorder, the sonatas are all written for flute.

This edition contains the following works:

1. SONATA XXV / Traversa Solo / e Basso / par M. Telemann (fol. 61v – 64r)
2. SONATA XXXI / Traversa Solo / e Basso Continuo / par Mr Telemann (fol. 73v – 76r)

## The Edition

The first edition presented here publishes the source material in accordance with standard modern practice. The placement of accidentals has been tacitly modernized, the cross-bars extensively standardized, at parallel locations carefully adjusted. Editorial addenda are always distinguished by dotted lines, italics, or dots (in the case of slurs). Deviations of the present edition from the source are as follows: (5)

### S o n a t a I

1st Movement:

- 26 Bc 3: Figuration “6” beneath the 2nd half note
- 47 Fl, Bc 1: point of augmentation missing

2nd Movement:

- 4 Fl 5/6: slur beneath 6/7
- 14 Fl: trill marking over the 2nd rather than the 3rd quarter
- 17 Bc 1: *d*° rather than *f*#°
- 26 Bc 7: *e*° rather than *d*#°
- 38 Fl: slur above 4/5 omitted

3rd Movement:

- Originally in D-major, with two # in the key signature
- 4 Fl: trill marking over the 2nd rather than the third quarter
- 13 Fl: slur over 5/6 omitted

4th Movement:

original time signature “3”

### S o n a t a II

1st Movement:

- 22 Fl: slur over the 4th quarter, omitted


2nd Movement:

- 19 and 20 Fl 7: eighth note rather than sixteenth

3rd Movement:

- 28 a/b: the volta measures were originally the following form (cp. also the facsimile p. 6):

The image shows two staves of musical notation. The top staff is for Flute (Fl.) and the bottom staff is for Basso Continuo (Bc.). Both staves are in G major (one sharp) and 3/4 time. The Fl. staff has a treble clef and a key signature of one sharp. The Bc. staff has a bass clef and a key signature of one sharp. The notation shows a volta measure (a double bar line with repeat dots) in both parts. The Fl. part has a half note G4, followed by a quarter rest, then a quarter note G4. The Bc. part has a half note G2, followed by a quarter rest, then a quarter note G2. The volta measure is indicated by a double bar line with repeat dots in both staves.

- 60 a/b: the volta measures in the Fl: 

4th Movement:

- 1 Fl 3: tr instead of +

6th Movement:

- 8 Bc 1: A instead of *c*°

7th Movement:

- 32 Fl 1/2: dot is missing

## Performance Practice

The realization of the figured bass should be considered an optional editorial suggestion. In this matter, as well as in the case of added ornamentation of the flute part, performers are encouraged to realize their own ideas. (This is especially true for the many final turns of phrase and the repetition of some of the simpler pieces, such as the minuet of the 2nd sonata).

The editor would like to call attention to certain rhythmic peculiarities which might not be familiar to all performers. Some of the movements in the “French” dotted rhythm require a manner of playing which appears to contradict the written music, if one were to read it according to the standard notation practice of the 19th and 20th centuries. However, the early 18th century had somewhat different notation practice, in addition to the fact that at that time they were not particularly concerned with orthographic matters.

In this edition, the following movements are effected:

2nd Sonata, 1st movement: all groups of eight notes are to be played dotted, regardless of how they are notated; for example, in measures 15–17, the bass must play in the following manner:



Furthermore, the rhythmic grouping  $\text{♩} \cdot \text{♩}$  is always to be played double-dotted; for example in measure 4 of the flute



4th Sonata, 3rd movement: the flute must adapt to an underlying rhythmic pattern  $\frac{3}{2}$   $\text{♩} \cdot \text{♩} \cdot \text{♩} \cdot \text{♩}$ , especially in those places where this specific rhythm is being played in the bass. A few performance indications may be found in the music, printed above the relevant locations.

Finally, the occurrence of hemiolas should be noted. Although they are generally a feature of that time period and certain forms (dances), they form an especially characteristic trait of Telemann’s personal style. He employs them consistently in the *Courante* of the 2nd Sonata (3rd movement): the transition from 6/4 metre (or rather from a series of 3/4 accents) into a 3/2 metre was also a charming artificial means for the corresponding dance steps. This “metre change” brings about a certain retard effect – if the performers accent it appropriately: m. 11/12:



or in m. 25/26 it would be accented thusly:



Additional hemiolas in this movement may be found in measures 37/38, 43/44 and 57/58. In addition, hemiolas appear in the 1st movement of the first Sonata (m. 15/16, 26/27, 39/40) and in the 3rd movement of the fourth Sonata (m. 21/22 and 26/27). Their occurrence indicates not only formal caesuras, but in the last-named movements a not overly-slow tempo; in general, the slow movements should not be too slow, nor the fast movements rushed.

The editor is indebted to the Bibliothèque du Conservatoire in Brussels for their kind permission to publish.

August, 1980  
Reinhold Kubik

English translation by  
Patrick Romey

<sup>1</sup>Johann Mattheson, *Grundlage einer Ehrenpforte*, 1740, p. 362

<sup>2</sup>Friedrich Wilhelm Marburg, *Abhandlung von der Fuge 1753/54*; quoted in: MGG XIII, column 205 (Article “Telemann” by Martin Ruhnke)

<sup>3</sup>Letter of Telemann’s dated 14.9.1746; quoted in: *Georg Philipp Telemann, Briefwechsel*. Ed. by Hans Grosse and Hans Rudolf Jung, Leipzig 1972, p. 192

<sup>4</sup>From Telemann’s autobiography of 1718, reprinted in: Johann Mattheson, *Große Generalbaßschule*, 1731, p. 180

<sup>5</sup>The following system is used for music quotations: measure number – relevant part (Fl = flute, Bc = Basso continuo) – rhythmic marking of the relevant measure (rests are counted as such, however ties are not).

*Cantabile*

*Allegro* **XXV**

*Andante Solo*

*Courante.*

# I. Sonata D-Dur

für Querflöte und Generalbass

Georg Philipp Telemann

1681–1767

## 1. Cantabile

Flauto traverso

Basso continuo  
(Cembalo, Violoncello)

6 4 6 7  
2

6 7 #

11 7 #

16 6 # 6 # 6 2

Aufführungsdauer / Duration: ca. 8 min.

© 1981/1992 by Carus-Verlag, Stuttgart – CV 39.802

Vervielfältigungen jeglicher Art sind gesetzlich verboten. / Any unauthorized reproduction is prohibited by law.  
Alle Rechte vorbehalten / All rights reserved / 2023 / Printed in Germany / www.carus-verlag.com

Herausgeber und  
Generalbassaussetzung:  
Reinhold Kubik

22

7 7 6 6 6 6

27

6 5 # 6

32

7 7

37

6 5 6 # 6

42

6 5 6 5 6 7

2. Vivace

Measures 1-3 of the piece. The music is in 2/4 time with a key signature of one sharp (F#). The first system consists of three measures. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a bass line with chords and single notes. Fingerings are indicated by numbers 1-5.

Measures 4-6 of the piece. Measure 4 is marked with a '4' above the staff. The right hand continues with eighth-note patterns. The left hand has chords and single notes. Fingerings are indicated by numbers 1-5.

Measures 7-9 of the piece. Measure 7 is marked with an '8' above the staff. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a bass line with chords and single notes. Fingerings are indicated by numbers 1-5.

Measures 10-12 of the piece. Measure 10 is marked with an '11' above the staff. The right hand continues with eighth-note patterns. The left hand has chords and single notes. Fingerings are indicated by numbers 1-5.

14

Musical score for measures 14-16. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). Measure 14 features a melodic line in the treble staff with a '+' sign above the first measure. The grand staff provides accompaniment. Fingerings are indicated by numbers 6, 6, #, 6, 6, 6, 5, 4, #.

17

Musical score for measures 17-19. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). Measure 17 features a melodic line in the treble staff. The grand staff provides accompaniment. Fingerings are indicated by numbers 6, 6, 6, 6, 6, 6, 6.

20

Musical score for measures 20-22. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). Measure 20 features a melodic line in the treble staff with a '+' sign above the first measure. The grand staff provides accompaniment. Fingerings are indicated by numbers 6, #, 6, 6, 6, 6, 6, 6.

23

Musical score for measures 23-25. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). Measure 23 features a melodic line in the treble staff. The grand staff provides accompaniment. Fingerings are indicated by numbers 6, 6, 6, 6.

26

Musical score for measures 26-28. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). Measure 26 features a melodic line in the treble staff. The grand staff provides accompaniment. Fingerings are indicated by numbers 6, #, #.

29

6 5 6 6 7 6 6

32

6 6 6

35

6 6 6 6 6 6 6

38

6 6 6 6 6 6

41

2 6 9 8 6

44

Musical score for measures 44-46. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). Measure numbers 44, 45, and 46 are indicated at the beginning of their respective measures. Fingerings are indicated by numbers 5, 6, and 5 below the notes in the grand staff.

47

Musical score for measures 47-49. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). Measure numbers 47, 48, and 49 are indicated at the beginning of their respective measures. Fingerings are indicated by numbers 6, 6, 5, 6, 6, and 5 below the notes in the grand staff. A large, stylized watermark 'C&S' is overlaid on the right side of the page.

50

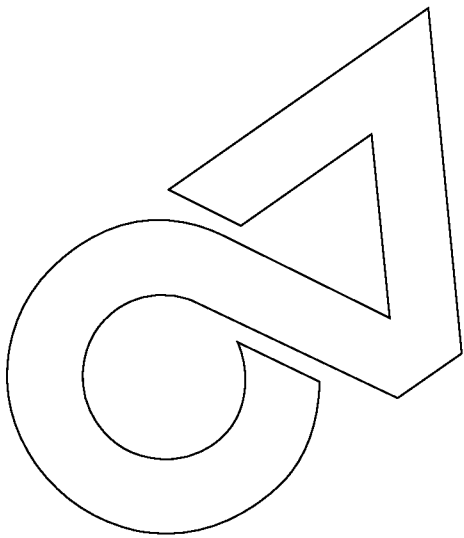
Musical score for measures 50-53. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). Measure numbers 50, 51, 52, and 53 are indicated at the beginning of their respective measures. Fingerings are indicated by numbers 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, and 5 below the notes in the grand staff. A large, stylized watermark 'C&S' is overlaid on the left side of the page.

54

Musical score for measures 54-57. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). Measure numbers 54, 55, 56, and 57 are indicated at the beginning of their respective measures. Fingerings are indicated by numbers 6, 6, 5, 6, 6, 6, 6, 6, 6, 6, 8, 4, and 3 below the notes in the grand staff.

Um einen günstigen Wender zu erreichen,  
bleibt diese Seite unbedruckt.

*To achieve a practical page turn,  
this page has been left blank.*



Carus

3. Affettuoso

Measures 1-3 of the piece. The music is in 3/4 time with a key signature of one sharp (F#). The first staff is the treble clef, the second is the grand staff (treble and bass clefs), and the third is the bass clef. Fingerings are indicated by numbers 1-5. A large watermark 'CARUS' is overlaid on the page.

Measures 4-6 of the piece. The notation continues with the same instruments and key signature. Fingerings are indicated by numbers 1-5. A large watermark 'CARUS' is overlaid on the page.

Measures 7-9 of the piece. The notation continues with the same instruments and key signature. Fingerings are indicated by numbers 1-5. A large watermark 'CARUS' is overlaid on the page.

Measures 10-12 of the piece. The notation continues with the same instruments and key signature. Fingerings are indicated by numbers 1-5. A large watermark 'CARUS' is overlaid on the page.

Measures 13-15 of the piece. The notation continues with the same instruments and key signature. Fingerings are indicated by numbers 1-5. A large watermark 'CARUS' is overlaid on the page.

4. Allegro

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of one sharp (F#). The notation includes a treble clef with a melodic line and a grand staff (treble and bass clefs) for the piano accompaniment. Measure 1 has a '+' above the staff. Measure 4 has a '7' above the staff. Fingering numbers '4 2' and '6' are present below the piano part.

Musical notation for measures 5-8. The notation continues with the treble and grand staff. Fingering numbers '6' are present below the piano part in measures 5, 6, 7, and 8.

Musical notation for measures 9-13. The notation continues with the treble and grand staff. Fingering numbers '6', '6 5', '6 5', '9 8 7', and '9 8 7' are present below the piano part.

Musical notation for measures 14-18. The notation continues with the treble and grand staff. Fingering numbers '6', '5 6 7 6 5', '#', and '6' are present below the piano part.

Musical notation for measures 19-23. The notation continues with the treble and grand staff. Measure 19 has a '+' above the staff. Fingering numbers '6', '#', '4 2', '6', '6', '7', '6', '6', '6', and '6 5' are present below the piano part.

24

6 5 6 6

29

6 6 6 9 8 6 6 4 2

35

6 6

40

6 6 6 5 6 6 3 9 8 7

45

9 8 7 6 5 6 7 6 6

# II. Sonata e-Moll

für Querflöte und Generalbass

Georg Philipp Telemann

1681–1767

1.

*Flauto traverso*

*Basso continuo*  
*(Cembalo, Violoncello)*

6

11

16

4  
2

Aufführungsdauer / Duration: ca. 12 min.

21

Musical score for measures 21-25. The system includes a vocal line and a piano accompaniment. Measure 21 starts with a treble clef and a key signature of one sharp (F#). The piano part features chords in the right hand and a bass line in the left hand. A fermata is placed over the final note of measure 25 in the vocal line.

26

Musical score for measures 26-30. The system includes a vocal line and a piano accompaniment. Measure 26 starts with a treble clef and a key signature of one sharp (F#). The piano part features chords in the right hand and a bass line in the left hand. A fermata is placed over the final note of measure 30 in the vocal line.

31

Musical score for measures 31-35. The system includes a vocal line and a piano accompaniment. Measure 31 starts with a treble clef and a key signature of one sharp (F#). The piano part features chords in the right hand and a bass line in the left hand. A fermata is placed over the final note of measure 35 in the vocal line.

36

Musical score for measures 36-40. The system includes a vocal line and a piano accompaniment. Measure 36 starts with a treble clef and a key signature of one sharp (F#). The piano part features chords in the right hand and a bass line in the left hand. A fermata is placed over the final note of measure 40 in the vocal line. Fingerings are indicated below the piano part: 6 5, 4 6, 6, 6.

2. Allemande

Musical notation for measures 1-4. The piece is in G major (one sharp) and common time (C). The first system consists of a single treble clef staff and a grand staff (treble and bass clefs). The melody in the treble clef begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment starts with a half note G3, followed by quarter notes A3, B3, and C4.

Musical notation for measures 5-8. The melody continues with quarter notes D5, E5, and F5. The bass clef accompaniment features a steady eighth-note pattern: G3, A3, B3, C4, D4, E4, F4, G4.

Musical notation for measures 9-14. The melody includes quarter notes G5, F5, E5, and D5. The bass clef accompaniment continues with the eighth-note pattern. A large watermark 'CARUS' is overlaid on the page.

Musical notation for measures 15-18. The melody concludes with quarter notes C5, B4, A4, and G4. The bass clef accompaniment ends with a half note G3. The piece concludes with a double bar line and repeat dots.

19

23

28

### 3. Courante

6

Musical score for measures 6-11. The system includes a vocal line and a piano accompaniment. The key signature has one sharp (F#). The piano part features a steady eighth-note bass line in the left hand and chords in the right hand.

12

Musical score for measures 12-17. The system includes a vocal line and a piano accompaniment. The piano part continues with the eighth-note bass line and chords.

18

Musical score for measures 18-23. The system includes a vocal line and a piano accompaniment. The piano part continues with the eighth-note bass line and chords.

24

Musical score for measures 24-28. The system includes a vocal line and a piano accompaniment. The piano part continues with the eighth-note bass line and chords. A first and second ending bracket is present at the end of the system.

29

Musical score for measures 29-34. The system includes a vocal line and a piano accompaniment. The piano part continues with the eighth-note bass line and chords.

35

40

45

50

56

4. Menuet I

Measures 1-6 of the Minuet I. The music is in G major and 3/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Measures 7-13 of the Minuet I. This section includes a repeat sign at measure 7. The right hand continues the melodic development, and the left hand maintains the accompaniment. A large watermark 'Carus' is visible across the page.

Measures 14-19 of the Minuet I. The right hand has a first ending bracket over measures 14-15. The left hand continues with its accompaniment. The watermark 'Carus' is still present.

Measures 20-24 of the Minuet I. The right hand has a first ending bracket over measures 20-21. The left hand concludes the piece with a final cadence. The watermark 'Carus' is still present.

5. Menuet II

Musical notation for measures 1-5. The piece is in G major and 3/4 time. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides harmonic support with chords and single notes. Measure numbers 7 and 6 are indicated below the bass staff.

Musical notation for measures 6-11. Measure 6 is marked at the beginning. The right hand continues with eighth-note patterns. A repeat sign is present at the end of measure 11. A large watermark 'CARUS' is overlaid on the right side of the page.

Musical notation for measures 12-17. The right hand continues with eighth-note patterns. The left hand features a steady eighth-note accompaniment. A large watermark 'CARUS' is overlaid on the right side of the page.

Musical notation for measures 18-23. The right hand continues with eighth-note patterns. The left hand features a steady eighth-note accompaniment. A large watermark 'CARUS' is overlaid on the left side of the page.

Musical notation for measures 24-28. The right hand continues with eighth-note patterns. The left hand features a steady eighth-note accompaniment. The piece concludes with a first and second ending in measure 28.

6. Air

The first system of music for '6. Air' consists of three staves. The top staff is a single treble clef with a common time signature (C). The middle and bottom staves are grand staff notation, with a treble clef on the middle staff and a bass clef on the bottom staff. The key signature has one sharp (F#). The music features a melodic line in the treble clef and a bass line in the bass clef. There are two measures shown. The first measure has a bass line starting with a whole note G2, followed by quarter notes F#2, E2, and D2. The second measure has a bass line starting with a whole note C2, followed by quarter notes B1, A1, and G1. Fingerings '8' and '6' are indicated under the first two notes of the second measure.

The second system of music for '6. Air' consists of three staves. The top staff is a single treble clef with a common time signature (C). The middle and bottom staves are grand staff notation, with a treble clef on the middle staff and a bass clef on the bottom staff. The key signature has one sharp (F#). The music features a melodic line in the treble clef and a bass line in the bass clef. There are two measures shown. The first measure has a bass line starting with a whole note G2, followed by quarter notes F#2, E2, and D2. The second measure has a bass line starting with a whole note C2, followed by quarter notes B1, A1, and G1.

The third system of music for '6. Air' consists of three staves. The top staff is a single treble clef with a common time signature (C). The middle and bottom staves are grand staff notation, with a treble clef on the middle staff and a bass clef on the bottom staff. The key signature has one sharp (F#). The music features a melodic line in the treble clef and a bass line in the bass clef. There are two measures shown. The first measure has a bass line starting with a whole note G2, followed by quarter notes F#2, E2, and D2. The second measure has a bass line starting with a whole note C2, followed by quarter notes B1, A1, and G1.

The fourth system of music for '6. Air' consists of three staves. The top staff is a single treble clef with a common time signature (C). The middle and bottom staves are grand staff notation, with a treble clef on the middle staff and a bass clef on the bottom staff. The key signature has one sharp (F#). The music features a melodic line in the treble clef and a bass line in the bass clef. There are two measures shown. The first measure has a bass line starting with a whole note G2, followed by quarter notes F#2, E2, and D2. The second measure has a bass line starting with a whole note C2, followed by quarter notes B1, A1, and G1. A '4/2' time signature change is indicated at the end of the second measure.

7. Gigue

Musical score for measures 1-5 of '7. Gigue'. The piece is in G major and 3/8 time. The right hand features a melodic line with eighth-note patterns and a dotted quarter note. The left hand provides a rhythmic accompaniment with eighth notes and chords.

Musical score for measures 6-10 of '7. Gigue'. The right hand continues the melodic line with eighth-note patterns and a dotted quarter note. The left hand provides a rhythmic accompaniment with eighth notes and chords.

Musical score for measures 11-15 of '7. Gigue'. The right hand continues the melodic line with eighth-note patterns and a dotted quarter note. The left hand provides a rhythmic accompaniment with eighth notes and chords.

Musical score for measures 16-20 of '7. Gigue'. The right hand continues the melodic line with eighth-note patterns and a dotted quarter note. The left hand provides a rhythmic accompaniment with eighth notes and chords.

Musical score for measures 21-25 of '7. Gigue'. The right hand continues the melodic line with eighth-note patterns and a dotted quarter note. The left hand provides a rhythmic accompaniment with eighth notes and chords.

25

Musical score for measures 25-29. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). Measure 25 features a complex rhythmic pattern with sixteenth notes in the treble and eighth notes in the bass. Measures 26-29 show a more melodic line in the treble with some slurs and a steady accompaniment in the bass.

30

Musical score for measures 30-34. The system consists of three staves. Measure 30 has a melodic line in the treble with a slur and a dotted note. Measures 31-34 continue the melodic development in the treble, with the bass providing harmonic support through chords and moving lines.

35

Musical score for measures 35-39. The system consists of three staves. Measure 35 shows a melodic line in the treble with a slur. Measures 36-39 feature a more active treble line with eighth notes and a consistent bass accompaniment.

40

Musical score for measures 40-44. The system consists of three staves. Measure 40 has a melodic line in the treble with a slur. Measures 41-44 show a melodic line in the treble with eighth notes and a bass accompaniment that includes some rests.

45

Musical score for measures 45-49. The system consists of three staves. Measure 45 has a melodic line in the treble with a slur. Measures 46-49 show a melodic line in the treble with eighth notes and a bass accompaniment that includes some rests. The system ends with a double bar line.