

James Hook

Six Sonatas op. 54

Flauto traverso o Violino
e Pianoforte (Cembalo)

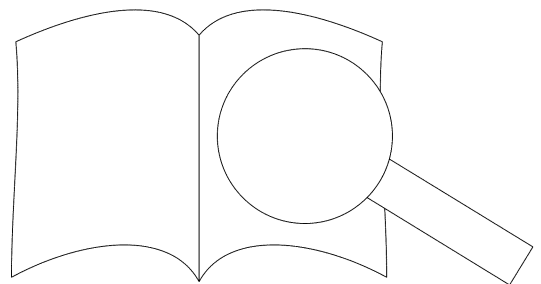
James

Symphonie op. 54

Flauto traverso o Violoncello
e Pianoforte (Cembalo)

herausgegeben von
Gerhard Böhm, Carus-Verlag

Car



Sonata I in G

James Hook
1746 – 1827

Allegro

Flauto traverso
o Violino

Pianoforte
o Cembalo

4

8

12

17

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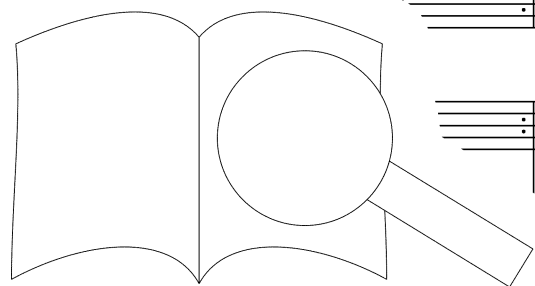
22 *tr* *tr*

26

29

32

35



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38

Musical score for measures 38-41. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The melody consists of quarter and eighth notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and eighth-note patterns.

42

Musical score for measures 42-45. The score continues with the same melodic and piano parts. The piano accompaniment includes a prominent eighth-note bass line and a treble line with chords and eighth-note patterns.

46

Musical score for measures 46-50. The score continues with the same melodic and piano parts. The piano accompaniment includes a prominent eighth-note bass line and a treble line with chords and eighth-note patterns.

51

Musical score for measures 51-56. The score continues with the same melodic and piano parts. The piano accompaniment includes a prominent eighth-note bass line and a treble line with chords and eighth-note patterns.

57

Musical score for measures 57-60. The score continues with the same melodic and piano parts. The piano accompaniment includes a prominent eighth-note bass line and a treble line with chords and eighth-note patterns.

63

69

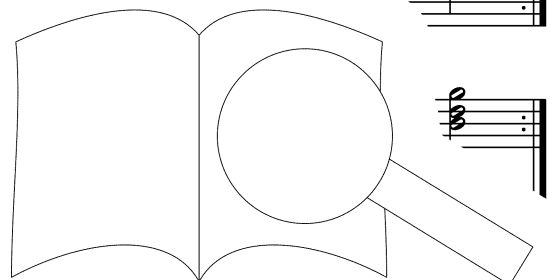
f

72

75

78

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Rondo

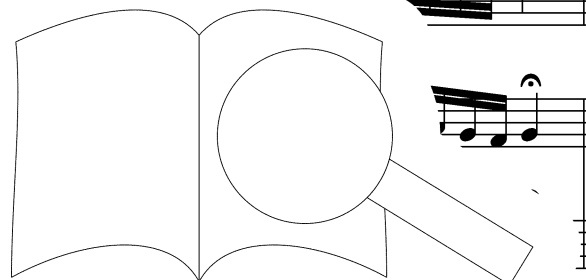
Allegretto

5

10

15

20



me

25

PROBEPARTITUR

31

PROBEPARTITUR

37

PROBEPARTITUR

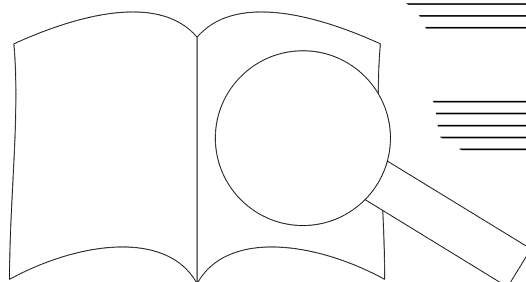
43

PROBEPARTITUR

49

PROBEPARTITUR

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Sonata II in C

Allegro

Flauto traverso
o Violino

Pianoforte
o Cembalo

6

12

18

25

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31

p *f*

37

p

43

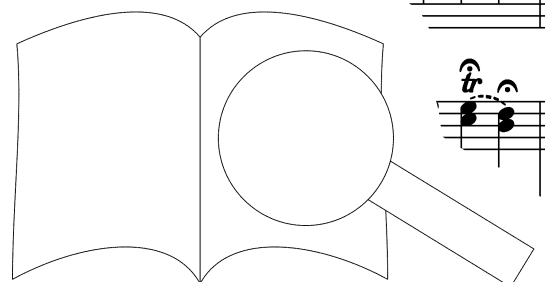
f

49

p

55

p



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Aria con Variazione

Andantino

The first system of the musical score, marked 'Andantino', consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat and a 2/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The music features a melodic line with eighth and sixteenth notes, and a harmonic accompaniment with chords and moving lines.

10

Variation 1

The second system, labeled 'Variation 1', continues the vocal and piano parts. It introduces new melodic and harmonic material, maintaining the 2/4 time signature and one-flat key signature. The piano part features more complex chordal textures and rhythmic patterns.

20

The third system continues the musical development. The vocal line shows more melodic variation, and the piano accompaniment provides a steady harmonic foundation with some syncopated rhythms.

The fourth system features a 'Vari' (variation) section. The piano part has a more active, rhythmic accompaniment with frequent sixteenth-note patterns, while the vocal line remains more melodic.

36

The fifth system continues the piece. The piano part has a driving, rhythmic accompaniment, and the vocal line features some melodic leaps and sustained notes.

42

The sixth system concludes the page. It features a final melodic phrase in the vocal line and a corresponding piano accompaniment. The music ends with a clear cadence.

Var. 3 49

55

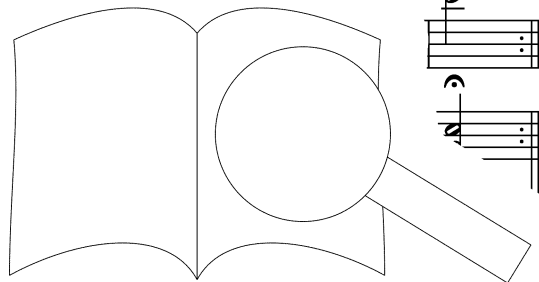
Variation 4

61

71

76

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Sonata III in G

Allegro moderato

Flauto traverso
o Violino

Pianoforte
o Cembalo

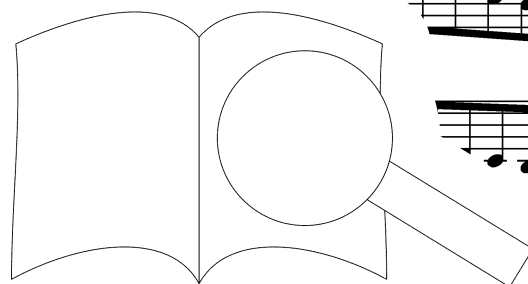
7

14

21

27

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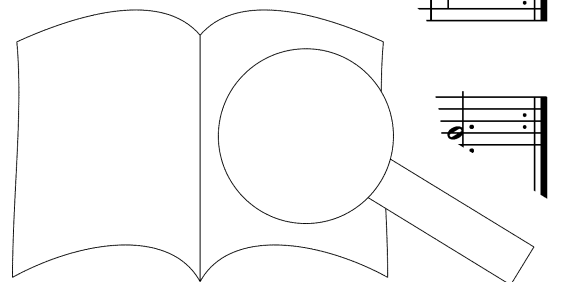
33

39

46

53

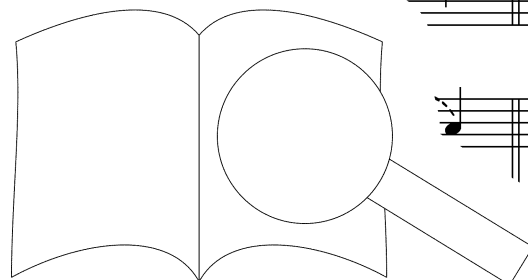
59



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Rondo

Andantino grazioso



Da ,

Minore

33

Musical score for measures 33-38. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat). Measure 33 starts with a treble clef and a key signature change to two flats. The piano part begins in measure 34. A large, faint watermark 'PROBEPARTITUR' is visible across the page.

39

Musical score for measures 39-44. The score continues from the previous system. The piano part is more active, featuring eighth-note patterns. A large, faint watermark 'PROBEPARTITUR' is visible across the page.

45

Musical score for measures 45-51. The piano part includes a dynamic marking 'p' (piano) in measure 46. A large, faint watermark 'PROBEPARTITUR' is visible across the page.

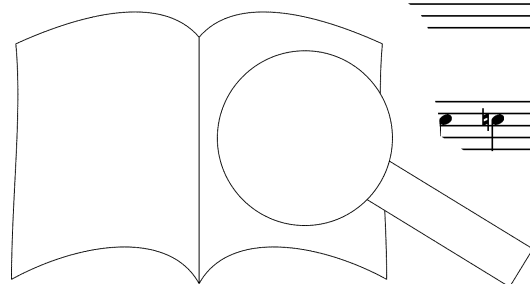
52

Musical score for measures 52-57. The piano part continues with a steady eighth-note accompaniment. A large, faint watermark 'PROBEPARTITUR' is visible across the page.

58

Musical score for measures 58-63. The piano part continues. A large, faint watermark 'PROBEPARTITUR' is visible across the page.

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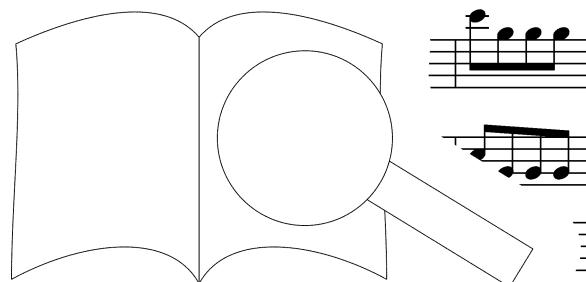


Sonata IV in F

Allegretto

Flauto traverso
o Violino

Pianoforte
o Cembalo



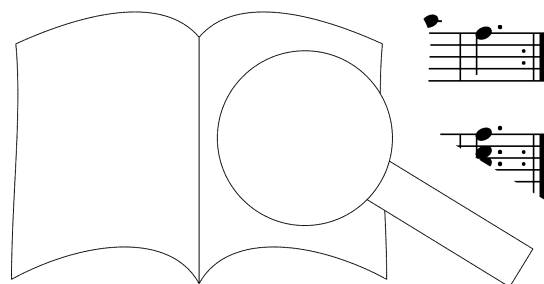
44

53

60

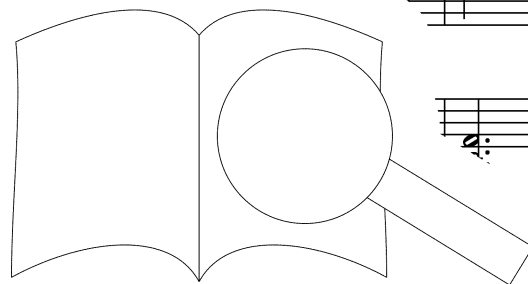
73

80



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Minuetto



Sonata V in C

Allegretto

Flauto traverso
o Violino

Pianoforte
o Cembalo

Measures 1-5 of the Sonata V in C, Allegretto. The score is for Flute/Violin and Piano/Cembalo in 2/4 time. The piano part features a continuous eighth-note accompaniment. The flute/violin part has a melodic line with a trill in measure 4.

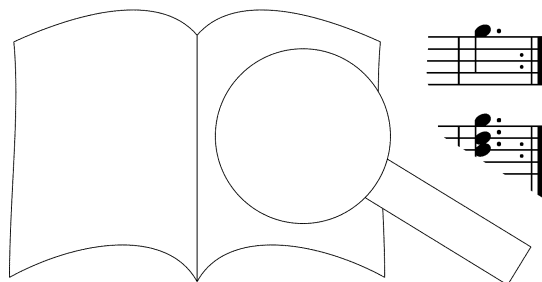
Measures 6-11 of the Sonata V in C, Allegretto. The piano part continues with eighth-note accompaniment. The flute/violin part has a melodic line with a trill in measure 10.

Measures 12-17 of the Sonata V in C, Allegretto. The piano part continues with eighth-note accompaniment. The flute/violin part has a melodic line with a trill in measure 12.

Measures 18-23 of the Sonata V in C, Allegretto. The piano part continues with eighth-note accompaniment. The flute/violin part has a melodic line with a trill in measure 18.

Measures 24-29 of the Sonata V in C, Allegretto. The piano part continues with eighth-note accompaniment. The flute/violin part has a melodic line with a trill in measure 24.

Measures 30-34 of the Sonata V in C, Allegretto. The piano part continues with eighth-note accompaniment. The flute/violin part has a melodic line with a trill in measure 30.



37

41

46

51

56

PROBE PARTITUR

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The image shows a page of musical notation for piano and voice. The score is divided into systems, with measures 37, 41, 46, 51, and 56 marked at the beginning of their respective systems. The notation includes treble and bass staves for the piano, and a single staff for the voice. A large, diagonal watermark 'PROBE PARTITUR' is overlaid across the page. A banner with the text 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag' is also present. A magnifying glass icon is located at the bottom right of the page.

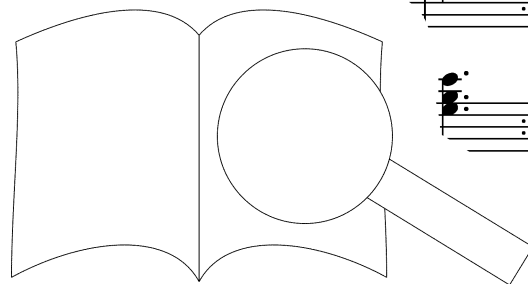
60

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70

75

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Rondo

Allegretto

p

7

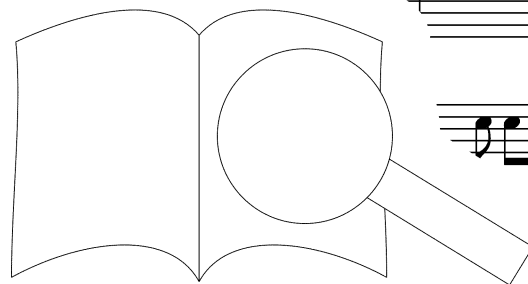
13

20

tr

Fine

27



34

Measures 34-40 of the musical score. The vocal line (treble clef) features a melodic line with a dotted half note in measure 35 and a half note in measure 36. The piano accompaniment (grand staff) consists of a steady eighth-note bass line and a treble line with chords and eighth notes.

41

Conclusion

Measures 41-47 of the musical score. Measure 41 is the start of the 'Conclusion' section. The vocal line has a half note in measure 41 and a dotted half note in measure 42. The piano accompaniment continues with the same rhythmic pattern, ending with a final chord in measure 47.

48

Da capo

Measures 48-54 of the musical score. Measure 48 is the start of the 'Da capo' section. The vocal line begins with a dotted half note in measure 48. The piano accompaniment repeats the pattern from the beginning of the piece.

55

Measures 55-61 of the musical score. The vocal line continues the melodic line from the previous section. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

62

Measures 62-68 of the musical score. The vocal line concludes with a half note in measure 62 and a dotted half note in measure 63. The piano accompaniment ends with a final chord in measure 68.

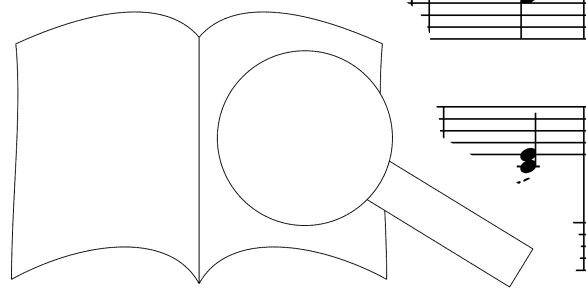
Sonata VI in D

Rondo

Allegretto

Flauto traverso
o Violino

Pianoforte
o Cembalo



4p0

33



40



47



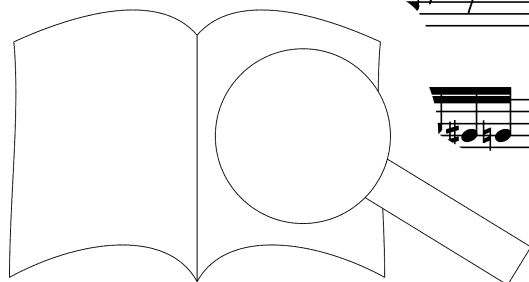
53



59

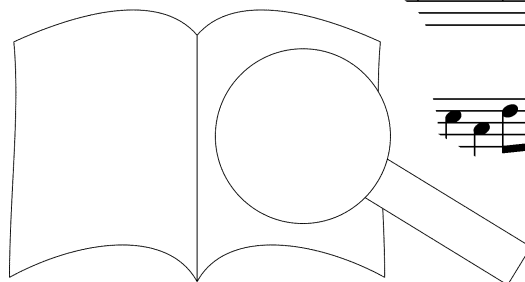


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Rondo

Allegro moderato



35 Minore

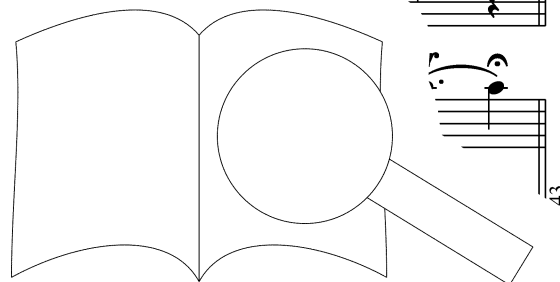
Da capo

40

47

54

61



Nachwort

James Hook wurde 1746 in Norwich geboren. Obwohl von Geburt an gelähmt, gehörte er in seinem späteren Leben zu den führenden Persönlichkeiten im Londoner Musikleben. Bereits mit vier Jahren spielte er Spinett, trat als Sechsjähriger öffentlich auf und komponierte im Alter von acht Jahren eine ballad opera. Als sein Vater drei Jahre später starb, beschloß der Elfjährige, seinen Lebensunterhalt mit Musik zu verdienen. Hook wurde häufig mit Kompositionen zu öffentlichen Anlässen beauftragt und Organist an verschiedenen Kirchen tätig. 1774 bot ihm nach Vauxhall, dem berühmtesten aller Vergnügungsparks, wo er bis 1820 wirkte. vielseitiger Komponist, schrieb etwa 300 Opern, Kantaten, ein Oratorium, zahlreiche Konzerte, Overtüren und Kammermusik. Eine Klavierschule. Hook verfügte über eine ausgeprägte melodische Begabung und ein Talent auf dem Gebiet der Unterhaltungsmusik. Er schrieb über 2000 – darunter viele Volkslieder. In seiner Musik fand geradezu zu J. C. Bach, in seiner Lyrik wurde er sehr von Haydn beeinflusst. Hook war ein ständiges Vorbild für die englischen Komponisten um 1800. Den meisten ist er bekannt durch die Trios für 3 Querflöten, op. 83. Hook starb 1827 in Boulton.

Diese Ausgabe beruht auf einem Druck aus dem Jahr 1788, in dem sich ein Exemplar im Besitz des Carus-Verlages befindet. Es trägt den Titel: *Six / Sonatas / for the Piano Forte / or / Harpsichord / With the Accompaniment for the / German Flute or Violin / composed by / Mr. Hook / Op. 54*, Preston, London, 1788.

Zusätze des Herausgebers sind im Druck gekennzeichnet worden (ergänzte dynamische Angaben erscheinen in kleinerer Type, ergänzte Bögen sind gestrichelt).

Die sechs leichten Sonaten in der für den frühen 18. Jahrhundert charakteristischen zweisätzigen Form stellen eine dankbare Aufgabe sowohl für den Spieler des Klaviers bzw. der Orgel als auch für die Begleitfiguren der Flöte oder Violine. Die Dominanz des Tasteninstrumentes ist ebenfalls bezeichnend für diese Zeit.

Stuttgart, im Juni 1999 Gerhard Braun

