

Canon Sonata no. 1 in G

2 Violins
or
2 Violas
or even
Violin and Viola



Georg Philipp TELEMANN

Adagio

Telemann

Musical score for the Adagio section, measures 1-12. The music is in G major and 2/4 time. It begins with a piano (*p*) dynamic. The notation includes various ornaments such as mordents and trills, and features a repeat sign at the beginning. The melody is characterized by flowing eighth and sixteenth notes.

Allegro

Musical score for the Allegro section, measures 13-91. The tempo changes to Allegro. The music is in G major and 2/4 time. It begins with a forte (*f*) dynamic. The notation includes various ornaments such as mordents and trills. The melody is characterized by a more rhythmic and energetic feel, with frequent sixteenth-note patterns and trills. The section concludes with a repeat sign at the end.

Adagio

Telemann

Measures 1-12 of the Adagio section. The music is in 2/4 time and begins with a piano (*p*) dynamic. It features a melodic line with various ornaments, including trills and mordents, and rests. Measure numbers 7 and 13 are indicated at the start of their respective lines.

Allegro

f

Measures 13-91 of the Allegro section. The music is in 2/4 time and begins with a forte (*f*) dynamic. It features a more rhythmic and melodic line with various ornaments, including trills and mordents, and rests. Measure numbers 12, 22, 31, 40, 51, 61, 71, 80, and 91 are indicated at the start of their respective lines.

Canon Sonata no. 1

Telemann

Vivace

Vivace

2nd time al Coda

2nd time al Coda

tr

tr

tr

tr

Dal § CODA

Dal §

tr

tr

tr

tr

Adagio



Telemann

Musical notation for the Adagio section, measures 1-12. The music is in 2/4 time and G major. It begins with a piano (*p*) dynamic. The melody features a series of eighth-note patterns with trills (*tr*) and slurs. Measure numbers 7 and 13 are indicated at the start of their respective staves.

Allegro



Musical notation for the Allegro section, measures 13-91. The music is in 2/4 time and G major. It begins with a forte (*f*) dynamic. The tempo is marked Allegro. The melody is characterized by rapid eighth-note passages and frequent trills (*tr*). Measure numbers 12, 22, 31, 40, 51, 61, 71, 80, and 91 are indicated at the start of their respective staves.

Background

Georg Philipp Telemann (1681 - 1767) is credited with being one of the most prolific of all composers, and this Canon Sonata is a great example of just how attractive his music can be.

It is one of a set of six, originally written for two violins or two flutes, each individual movement being composed as a canon, the second player entering one bar later than the first, though probably finishing together, player two ending at the pause sign.

In the first movement, Vivace, it is quite easy to come adrift and so for this movement only I have written out both parts. Obviously the music has to be played very metronomically!

For the violin recordings the Vivace comes with a choice of tempo, either crotchet = 130 or a bit more lively at crotchet = 138. (For the viola, 130 is fast enough!)

For the Adagio I have chosen quaver = 66 while the Allegro has crotchet = 104.

You also have another choice of recordings, either with both parts sounding, or with the second part muted.

There are six of these lovely pieces and plenty of published editions to choose from.

I have had my old Peters edition now for over 55 years, from when I taught at the County of Stafford Teaching Training College at Nelson Hall (an ex-war-time army camp).

Remember that Telemann was born four years before Bach, but died seventeen years later than him, when Mozart was already about eleven, and some of his music does sound remarkably Mozartian.

This first Canon Sonata has been prepared in this format for my granddaughter, whom I would love to be playing it with; but for now, while we are still in lockdown because of the coronavirus pandemic, this is the best introduction I can give her to this delightful music.

And hopefully, dear reader, it will delight you too.

Kerry Milan, Stafford August 2020

p.s.

Because Telemann originally specified violins or flutes the lowest note used is the D above middle C which of course means that the violin can also play the music a fifth lower, in Key C.

So instead of two violas the piece could be played as a violin / viola duo.

And just in case there are violinists not too comfortable with the alto clef, or simply transposing, I have also included the violin part, treble clef, in the Key of C!