

## Introduction

The Trio Sonata in E Major for violin, viola da gamba, and basso continuo, TWV 42: E6, was first published in 1928 by Christian Döbereiner.<sup>6</sup> However, Döbereiner's edition no longer meets today's requirements in terms of faithfulness to the original, and is additionally long out of print. It is thus time for a new edition in order to acquaint present-day musicians with this beautiful work.

The sole source, a copyist's copy, is preserved in the Darmstadt University and State Library (**D-DS**) under the call number **Mus. ms. 1042/74**. The title page with the inscription *E.# | bb2 | SONATA | ã | Violino | Viola di Gamba | et | Cembalo. | Telemann. | [incipit]* is followed by three individual parts. In the Telemann Catalogue of Works (TWV), the Trio Sonata is dated 1737–44.<sup>7</sup>

The movement heading of the first movement varies in the parts. The violin part has *Allegro*, while the other two parts have *Concerto* in the analogous place. In fact, this work is clearly a “Sonate auf Concertenart” (“sonata in the manner of a concerto”), as it is described by Johann Adolph Scheibe.<sup>8</sup> In a “sonata in the manner of a concerto,” a regular alternation between solo and ritornello sections takes place in the fast movements, emulating the character of a concerto with tutti and solo passages. As a rule, these sonatas have only three movements (fast–slow–fast). A comprehensive description of Telemann's use of this sonata form, including many instances in his quartets, can be found in an article by Steven Zohn.<sup>9</sup> Telemann employed this form in seventeen of his trio sonatas; the viola da gamba, however, participates in only two of these works.<sup>10</sup>

Our edition follows the source very closely. We have even retained the repetition of accidentals within measures. Natural signs, which are necessary according to today's custom, have been added without comment. Other editorial accidentals are given in parentheses. The manuscript contains several errors that we were however able to correct on the basis of analogous passages. These corrections are indicated in the scores by footnotes. Except for a few continuo figures in the second movement, which are reproduced in this score, the bass part is not figured. Our edition additionally includes a second score with a continuo realization and complete editorial figuring by Torsten Übelhör. These editorial figures are also to be found in the separate bass part.

We would like to thank Ralph-J. Reipsch from the Center for Telemann Cultivation and Research in Magdeburg for calling our attention to the literature on the “Sonate auf Concertenart.”

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Übersetzung: Howard Weiner.

<sup>6</sup> *Telemann Concerto für Violine und Viola da Gamba (oder Violoncello) mit Cembalo oder Klavier*, ed. Christian Döbereiner, (Leipzig: Peters EP 3975, 1928).

<sup>7</sup> Martin Ruhnke, ed., *Georg Philipp Telemann: Thematisch-Systematisches Verzeichnis seiner Werke, Instrumentalwerke 2* (Kassel: Bärenreiter, 1992).

<sup>8</sup> Johann Adolph Scheibe, *Critischer Musikus* (Leipzig, 1745; rpt. Hildesheim and New York: Olms, 1970), pp. 675–83.

<sup>9</sup> Steven Zohn, “Sonate auf Concertenart und Concerto ripieno: Gattung und Stil in Telemanns Ensemblesonaten,” in *Telemann-Konferenzberichte 14* (Hildesheim: Olms, 2006).

<sup>10</sup> According to Zohn, the other trio sonata “in the manner of a concerto” is TWV 42: h6.