

## Introduction

“A Lully is praised; Corelli is lauded; Only Telemann is above praise.”

So Telemann ends his autobiography of 1740 after an almost endless list of his compositions in the most diverse genres.<sup>1</sup> In the Telemann catalogue of works (TWV) there are 152 works in the trio sonatas section alone.<sup>2</sup> Almost all of them are available in print today and are thus generally known.

As far as we know, however, this trio sonata in D major for violin, viola and basso continuo has not yet appeared in print. Perhaps this is due to the somewhat unusual instrumentation, for Telemann uses the viola here in a soloistic manner and not as a tenor instrument in the orchestra as was customary, but perhaps it is also due to the sonata's brevity.

The source for the Sonata TWV 42:D11 is in the Universitäts- und Landesbibliothek Darmstadt under the call number Mus.ms 1042/75.<sup>3</sup> It is a handwritten score on three pages and one cover page in the hand of Graupner with the title *Sonata | a | Violino | Viola | e | Cembalo | [Incipit] | Telemann*. The manuscript by an unknown hand is neatly written and virtually error-free.

Although the viola part is clearly lower than the violin part, and is therefore certainly intended for the viola, it has only one note that lies below the range of the violin (*Allegro* bar 5). The part can

therefore also be played on the violin, which is why we additionally provide it in treble clef. Of course, it can also be played on the viola da gamba, but it is actually intended for an instrument tuned in fifth.

Both solo parts show an influence of the Italian style with chords resolved in semiquavers, which are typical for string instruments of the violin family. In the TWV, the time of composition of the Darmstadt copy is given as ca. 1730. It is possible, however, that the sonata was composed earlier. In the autobiography cited at the beginning of this article, Telemann describes “the trio making” during his time at the Eisenach court from 1708 to 1712. The influence of the Italian style also points to an earlier date of composition.

Our edition follows the source as closely as possible. We use today's accidental conventions. Editorial accidentals that deviate from the source are given in parentheses. The few additions and corrections we have made to the musical text are described in the score in footnotes.

This trio sonata has a light-hearted, lively, cheerful but also festive character due to the many fast semiquavers.

Günter and Leonore von Zadow  
Heidelberg, March 2023

<sup>1</sup> Johann Mattheson, *Grundlage einer Ehrenpforte* (Hamburg 1740), p. 369 [Telemann-Autobiographie 1740].

<sup>2</sup> Georg Philipp Telemann, *Thematisch-Systematisches Verzeichnis seiner Werke (TWV), Instrumentalwerke, vol. 2*, Martin Ruhnke

(ed.) (Kassel etc., 1992) p. 3ff Section 42: „Kammermusik für 2 Instrumente und Generalbass“.

<sup>3</sup> RISM: D-DS Mus.ms 1042/76.