

Aesthetic and Stylistic Mediation in Telemann's *VI Overtures à 4 ou 6*

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Figures 1–2. Johann Joachim Kaendler, *Actors as a Musical Shepherd Couple* (Meissen, 1744), Museo della Ceramica Duca di Martina, Villa
Floridana, Naples

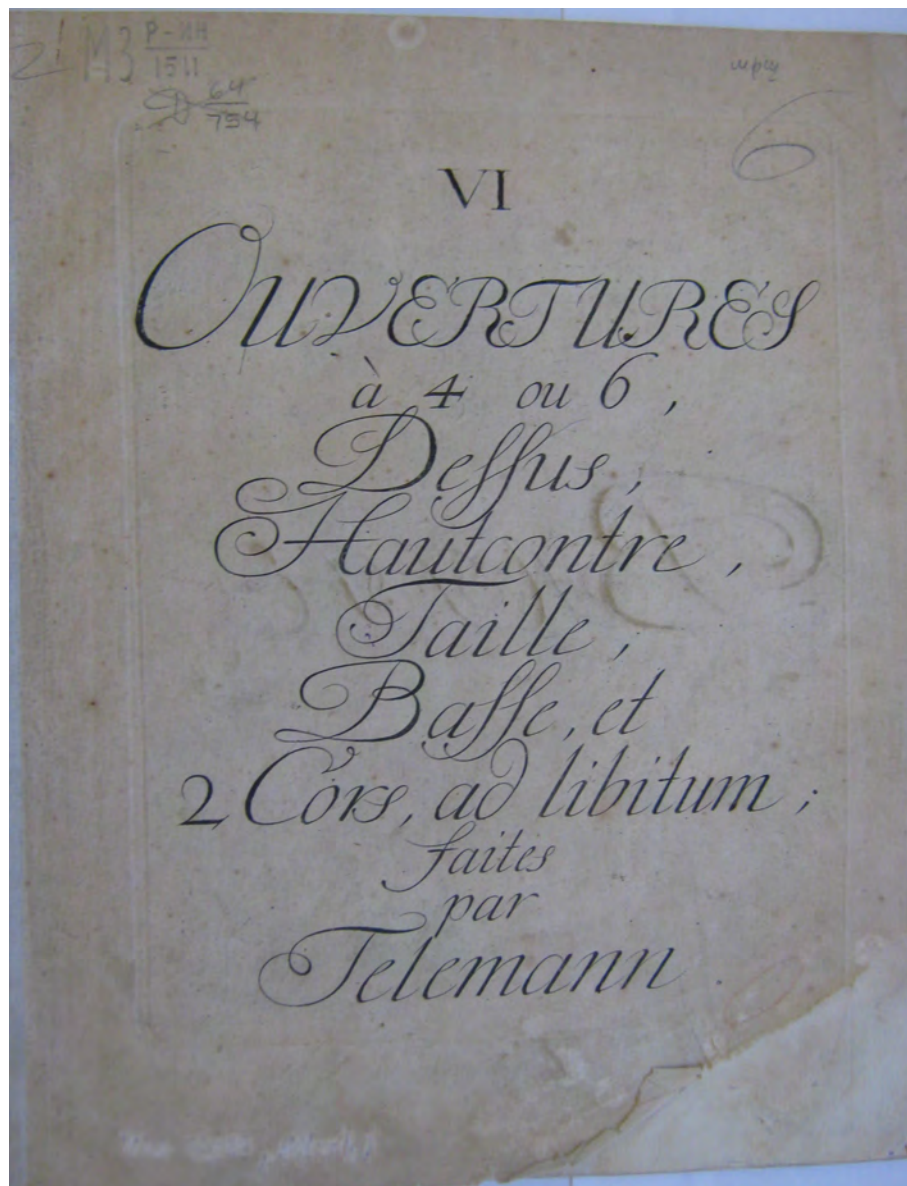


Example 1. Polonaise in G major, BWV Anh. 130, and Concordant Readings

This system contains four staves of music. The top staff, labeled "Meissen Figure", is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a complex rhythmic pattern of eighth and sixteenth notes. The second staff, "Berlin Sonata MS (r.h. transposed)", also in treble clef, shows a similar pattern with trills marked "tr". The third staff, "BWV Anh. 130 (r.h.)", is in treble clef and shows a simpler harmonic accompaniment. The bottom staff, "BWV Anh. 130 (l.h.)", is in bass clef and provides a steady bass line. The system concludes with a double bar line.

This system continues the four-staff arrangement from the first system. It begins with a measure number "5" above the first staff. The notation continues with similar rhythmic and harmonic patterns, including trills in the second and third staves. The system ends with a double bar line.

Figures 3–4. Title page and page 20 of the *Dessus premier* part to the *VI Ouvertures à 4 ou 6* (Hamburg: Telemann, 1736), Russian State Library, Moscow, МЗ Р-ИИ/1511



20. Menuet. Dessus, tr.

Musette.

Harlequinade.

The page contains ten staves of handwritten musical notation. The first staff is for the Minuet (Menuet) in 3/4 time, marked 'Dessus, tr.'. The second staff is for the Musette in 3/4 time. The third staff is for the Harlequinade in 2/4 time. The notation includes various rhythmic values, accidentals, and dynamic markings.

Table 1. Overview of the *VI Ouvertures à 4 ou 6*
(Pastoral/rustic movements in italics)

1 TWV 55:F1	2 TWV 55:A1	3 TWV 55:Es1	4 TWV 55:a1	5 TWV 55:D2	6 TWV 55:g1
Ouverture <i>Pastourelle: Modéré</i> Rondeau Gigue <i>Loure</i> Menuet Chaconne	Ouverture Branle <i>Gaillarde</i> Sarabande Réjouissance Passepiéd Canarie	<i>Ouverture</i> La douceur <i>Menuet</i> Les coureurs Air Les gladiateurs Les querelleurs	Ouverture Rondeau Gavotte Courante Rigaudon <i>Forlane</i> Menuet	Ouverture Hornpipe Entrée Bour[r]ée <i>Villanelle: Modéré</i> Menuet Passacaille	Ouverture <i>Napolitaine</i> <i>Polonoise</i> Mourky Menuet <i>Musette</i> Harlequinade

Table 2. Structure of the *Chaconne*, TWV 55:F1/vii
(H: horns; S: strings)

Couplet pair:	1	2	3	4	5	6	7	8	9	10
Tonality:	I	I(-V)	I	I	vi	vi	vi	I	I	I
Measures per couplet:	5	5	5	4	4	4	7	4	6	7
Scoring:	(H+)S	(H+)S	S+H	S(+H)	S	S	S+H	S	S+H	S+H

Table 3. Structure of the *Passacaille*, TWV 55:D2/vii

Section:	A	B						A	
Variations:	1-4		5-6		7-8		9-10	(11)	1-4
Tonality:	I	mod.	V	mod.	ii	mod.	vi	mod.	I

Example 2. a) *Courante*, TWV 55:a1/iv, mm. 1–8; b) *Ouverture*, TWV 55:F1/i, mm. 1–5; c) *Rondeau*, TWV 55:F1/ii, mm. 1–8

a)

Courante

5

b)

Ouverture

Dessus premier
Dessus second
Taille
Basse

6 6 5 6 # 6 # 6 7

c)

Rondeau

6 6 # 5 5 6 6 6 #

Table 4. Pastoral/Rustic Movements in Telemann's Hamburg-Period Publications

<i>Publication</i>	<i>Work</i>	<i>Work/Movement Title</i> ¹
<i>Harmonischer Gottes-Dienst</i> (1725–26)	3 rd Sunday in Lent (TVWV 1:1498) 2 nd Sunday after Easter (TVWV 1:805)	Aria 1: “Wandelt in der Liebe”: <i>Dolce mà non largo</i> Aria 1: “Hirt und Bischof unsrer Seelen”: <i>Presto</i>
<i>Essercizii musici</i> (1727 or 1728)	Trio 10/ii (TWV 42:D9)	<i>Pastorale</i>
<i>Der getreue Music-Meister</i> (1728–29)	Lecture 4 (TWV 41:D5) Lecture 9 (TWV 41:E3) Lecture 10 (TWV 41:B3)	“Pastourelle” (For “Flauto Pastorale, ò altri stromenti”) “Napolitana”
<i>Fortsetzung des harmonischen Gottesdienstes</i> (1731–32)	2 nd Sunday after Easter (TVWV 1:1659) Christmas Day (TVWV 1:1020) 3 rd day of Pentecost (TVWV 1:924)	Aria 1: “Weide mich auf grünen Auen” Aria 1: “Göttlichs Kind, laß, mit Entzücken”: <i>Dolce</i> Aria 3: “Himmlicher Hirte der gläubigen Herde!”: <i>Tempo giusto</i>
<i>12 Fantaisies à travers. sans basse</i> (1732)	No. 12/iii (TWV 40:13)	<i>Presto</i>
<i>Singe- Spiel- und General-Bass-Übungen</i> (1733–34)	No. 10 (TVWV 25:48) No. 14 (TVWV 25:52) No. 28 (TVWV 25:66) No. 32 (TVWV 25:70)	“Die durstige Natur” “Der Spiegel” “Pastorell” “Sommer-Lust”
<i>Musique de table</i> (1733)	Ouverture-Suite 3/ii (TWV 55:B1)	“Bergerie”: <i>Un peu vivement</i>
<i>Scherzi melodichi</i> (1734)	No. 3/iv (TWV 42:G5)	<i>Moderato</i>
<i>Sonates corellisantes</i> (1735)	No. 6/i (TWV 42:D8)	“Pastorale”: <i>Moderato</i>
<i>VI moralische Cantaten</i> (1736)	<i>Die Land-Lust</i> (TVWV 20:33)	Aria 1: “In euch, ihr grünen Auen”: <i>Hirten-mässig</i>
<i>XIIX Canons mélodieux</i> (1738) ²	No. 6/ii (TWV 40:123)	<i>Soave</i>
<i>Vier und zwanzig theils ernsthafte, theils scherzende Oden</i> (1741)	No. 4 (TVWV 25:89) No. 18 (TVWV 25:103)	“Der Schäfer”: <i>Unschuldig</i> “Das vergnügte Schäferleben”: <i>Angenehm</i>
<i>VI Ouverturen nebst zween Folgesätzen</i> (1745) ³	No. 6/ii (TWV 32:10)	“Pastorello”: <i>Tempo giusto</i>

¹ Work and movement titles are given in quotation marks, tempo and expression indications in italics.

² Published in Paris.

³ Published in Nuremberg by Balthasar Schmid.

Example 3. Pastoral/Rustic Movements in the *VI Ouvertures à 4 ou 6*: a) *Pastourelle*, TWV 55:F1/ii, mm. 1–11; b) *Gaillarde*, TWV 55:A1/iii, mm. 1–6; c) *Villanelle*, TWV 55:D2, mm. 1–5; d) *Napolitaine*, TWV 55:g1/ii, mm. 25–29; e) *Polonoise*, TWV 55:g1/iii, mm. 1–7; f) *Musette*, TWV 55:g1/vi, mm. 1–8.

a)

Pastourelle
Modéré

b)

Gaillarde

c)

Villanelle
Modéré

Example 3 (Continued)

d)

Musical score for Example 3 (Continued) part d). The score is in 3/4 time and G major. It consists of four staves: Treble, Violin, Viola, and Bass. The Treble staff begins with a repeat sign and a fermata over the first measure, followed by a melodic line. The Violin and Viola staves play a rhythmic accompaniment of eighth notes. The Bass staff provides a harmonic foundation with a mix of eighth and quarter notes. The word "doux." is written above the Treble staff and below the Bass staff. A measure number "25" is placed above the first measure of the Treble staff. The piece concludes with a fermata over the final measure.

e)

Polonoise

Musical score for Polonoise. The score is in 3/4 time and B-flat major. It consists of three staves: Treble, Violin, and Bass. The Treble and Violin staves play a rhythmic accompaniment of eighth notes. The Bass staff provides a harmonic foundation with a mix of eighth and quarter notes. The piece concludes with a fermata over the final measure.

f)

Musette

Musical score for Musette. The score is in 3/4 time and B-flat major. It consists of three staves: Treble, Violin, and Bass. The Treble and Violin staves play a rhythmic accompaniment of eighth notes. The Bass staff provides a harmonic foundation with a mix of eighth and quarter notes. The piece concludes with a fermata over the final measure, which is marked "Fine".

Figure 5. J.S. Bach, *Allemanda* from Partita VI, BWV 830, *Clavierübung I* (Leipzig: Bach, 1731).

65 *Allemanda*

The image displays a page of handwritten musical notation for the piece 'Allemanda' (No. 65) from Partita VI, BWV 830, by Johann Sebastian Bach. The score is written for two staves, likely representing the right and left hands. It begins with a treble clef and a common time signature (C). The music is characterized by its intricate and rhythmic nature, featuring a variety of note values including eighth and sixteenth notes, as well as complex rhythmic patterns and ornaments. The notation is dense and detailed, capturing the essence of the piece's lively and virtuosic character.

Figure 6. J.S. Bach, *Allemande* from Partita III, BWV 827, *Clavierübung I* (Leipzig: Bach, 1731).



Acknowledgements

Figure 1 is reproduced from *Triumph of the Blue Swords: Meissen Porcelain for Aristocracy and Bourgeoisie, 1710–1815*, ed. Ulrich Pietsch and Claudia Banz (Dresden: Staatliche Kunstsammlungen; Leipzig: E.A. Seemann, 2010), 318.

Figure 2 is courtesy of the Museo della Ceramica Duca di Martina, Villa Floridana, Naples.

Figures 3 and 4 are courtesy of the Russian State Library, Moscow.

Examples 2 and 3 are reproduced from Georg Philipp Telemann, *VI Overtures à 4 ou 6*, ed. Peter Huth (Beeskow: Ortus, 2009).

Recorded examples are taken from Georg Philipp Telemann, *Complete Orchestral Suites*, vol. 2, Pratum Integrum Orchestra, Caro Mitis CM 0022008-2 (2009).