

Schickhard

SONATA

Opus XVII/2

Re Minore

Flauto dolce

Basso continuo

Johann Christian Schickhard

(um 1680 – 1762)

Sonate d-Moll

Opus XVII, Nr. 2

für Altblockflöte (Querflöte) und Cembalo (Klavier)
Violoncello (Viola da gamba) ad lib.

Herausgegeben von

Jørgen Glode

Partitur und zwei Stimmen

Edition Moeck Nr. 1081

MOECK VERLAG CELLE

In den Werken Johann Christian Schickhards spielen die Instrumente Blockflöte, Querflöte und Oboe eine beherrschende Rolle. Besonders die Eigenarten und Ausdrucksmöglichkeiten der Blockflöte sind dem Komponisten offensichtlich vertraut gewesen. Obwohl die von ihm für die Blockflöte geschriebenen Partien hin und wieder virtuose Züge aufweisen, liegen sie alle doch durchaus innerhalb der Grenzen guter Spielbarkeit und klanglichen Wohllauts.

Die vorliegende Sonate ist dem Werk

XII SONATES / a une Flute & une Basse Continue / DÉDIÉES A /
MESSIEUS FRANCOIS & JACOB GERBERS / Par / JEAN CHRÉTIEN
SCHICKHARD / XVII OUVRAGE / A AMSTERDAM / Chez
ESTIENNE ROGER
Marchand Libraire N° 189

entnommen. Als Erscheinungsjahr dürfte man 1712 ansetzen können.

Als Vorlage für die Neuausgabe wurde ein Exemplar dieses Druckes benutzt, das sich im Besitz der königlichen Bibliothek in Kopenhagen befindet. Der Originaltext wurde sorgfältig beibehalten, ohne wesentliche Zusätze oder Veränderungen anzubringen. Lediglich die Notierung von Vorzeichen und einiger Wiederholungen wurde den heutigen Lesegewohnheiten angeglichen. Im vierten Satz, der im Original keine Tempobezeichnung trägt, sind die Notenwerte um die Hälfte verkürzt. Artikulationsbögen und dynamische Angaben sind dagegen ausnahmslos original.

Hinzugefügt wurde die Generalbaßaussetzung. Sie ist mit Absicht einfach gehalten. Zu einer lebendigen Begleitung gehört allerdings die Auflockerung der schlichten Akkorde durch geschmackvolle Verwendung von Arpeggios, Figurationen, Imitationen, Verzierungen usw. — eine Kunst, die sich jedoch in einem endgültig fixierten Notenbild kaum festlegen läßt.

Jørgen Glode

In the works of Johann Christian Schickhard the recorder, flute, and oboe play a dominant role. In particular the composer was evidently familiar with the peculiarities and expressive possibilities of the recorder. Although the parts he wrote for the recorder occasionally have the characteristics of virtuosity, they are always playable and are never disagreeable to the ear.

The present sonata is taken from

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The year of publication was probably 1712.

This new edition is based on a copy of the above publication in the Royal Library in Copenhagen. The original text has been carefully retained, with only a few insignificant additions or alterations, which are as follows: the accidentals and some repeats have been brought into line with present notational practice. In the fourth movement, where the original contains no indication of tempo, the note values have been halved. The articulation marks and dynamics, however, are all original.

A realisation of the basso continuo has been added. It has intentionally been kept simple. An interesting accompaniment, however, is possible only if the simple chords are broken up by the tasteful use of arpeggios, figurations, imitation, ornaments etc. — an art which, as will be readily understood, can hardly be embodied definitively in a musical score.

Jørgen Glode

Sonata

Opus XVII, Nr. 2

Johann Christian Schickhard
<um 1680-1762>

Adagio

Generalbaß: Jørgen Glode

Flauto

Cembalo

6 # 6 6 5 4 3 6 6 5 7 #

4

7 7 7 7 7 # 4 6 6 6 7 # 6 5 7 6 6

8

6 6 5 7 6 7

11

Allemanda. Allegro


The musical score is presented in a grand staff format, consisting of a treble clef system and a bass clef system. The piece is in 3/4 time and the key signature has one flat (B-flat). The score is divided into several systems, each with a measure number in the left margin: 6, 3, 6, 8, and 11. The notation includes eighth and sixteenth notes, often beamed together, and rests. The bass clef system includes numerous fingering numbers (6, 5, 4, 3, 2, 1) and dynamic markings such as 'f' (forte). The piece concludes with a final flourish in the treble clef system.



13

6 6 5 6 6 5 4 6 6 6 5 6

This system contains the first system of music, starting at measure 13. It features a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a piano accompaniment. The piano part includes a sequence of fingerings: 6, 6, 5, 6, 6, 5, 4, 6, 6, 6, 5, 6.



16

6 5 6 6 6 6 5 6 7 7 6 7 5 4 7 6 6 5 4 3

This system contains the second system of music, starting at measure 16. It features a treble clef staff with a melodic line and a grand staff with a piano accompaniment. The piano part includes a sequence of fingerings: 6, 5, 6, 6, 6, 6, 5, 6, 7, 7, 6, 7, 5, 4, 7, 6, 6, 5, 4, 3.



19

6 5 # 6 5 #

This system contains the third system of music, starting at measure 19. It features a treble clef staff with a melodic line and a grand staff with a piano accompaniment. The piano part includes a sequence of fingerings: 6, 5, #, 6, 5, #.



22

6 5

This system contains the fourth system of music, starting at measure 22. It features a treble clef staff with a melodic line and a grand staff with a piano accompaniment. The piano part includes a sequence of fingerings: 6, 5.



25

This system contains the fifth system of music, starting at measure 25. It features a treble clef staff with a melodic line and a grand staff with a piano accompaniment.

Vivace

Musical notation for measures 1-8. The system includes a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a piano accompaniment. The key signature has one flat (B-flat) and the time signature is 3/4. Fingerings are indicated by numbers 1-5 below the notes. Measure numbers 6, 6 5 6, 5 6 5, and # are placed below the piano part.

Musical notation for measures 9-16. The system includes a treble clef staff with a melodic line and a grand staff with piano accompaniment. Measure numbers 9, 6 6, 6 6 5 5, and 6 5 are placed below the piano part.

Musical notation for measures 17-24. The system includes a treble clef staff with a melodic line and a grand staff with piano accompaniment. Measure numbers 17 and 6 are placed below the piano part.

Musical notation for measures 25-28. The system includes a treble clef staff with a melodic line and a grand staff with piano accompaniment. Measure number 25 is placed below the piano part.



33

7 7 7 7 7 6 5 # 6 6

This system contains the first system of music, starting at measure 33. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part includes a sequence of seven chords, each marked with a '7' below it, followed by two chords marked '6' and '5', a sharp sign '#', and two final chords marked '6' and '6'.



42

6 5 6 5 6 5 # 6 #

This system contains the second system of music, starting at measure 42. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part includes a sequence of seven chords, each marked with a number below it: '6', '5', '6', '5', '6', '5', and '#', followed by two final chords marked '6' and '#'.



51

6 6 6 6

This system contains the third system of music, starting at measure 51. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part includes a sequence of four chords, each marked with a '6' below it.



60

This system contains the fourth system of music, starting at measure 60. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part includes a sequence of two chords, each marked with a '6' below it.

(Largo)

Musical notation for measures 1-6. The system includes a vocal line and a piano accompaniment with two staves. The piano part features a bass line with fingerings 6, #, 6, 6, 6, 7, 6, #, #, 6, 6, 6.

Musical notation for measures 7-10. The system includes a vocal line and a piano accompaniment with two staves. The piano part features a bass line with fingerings 6, 6, 6, 6, 7, 6, 6, 6, 6, 6, 6, 6.

Musical notation for measures 11-16. The system includes a vocal line and a piano accompaniment with two staves. The piano part features a bass line with fingerings 7, 6, 5, 5, 4, 3, 6, 6, 6, 7, #, 6.

Musical notation for measures 17-22. The system includes a vocal line and a piano accompaniment with two staves. The piano part features a bass line with fingerings 6, 6, 6, 6, 6, 6.

Musical notation for measures 23-24. The system includes a vocal line and a piano accompaniment with two staves. The piano part features a bass line with fingerings 6, 6.

29

6 # 6 6 # 6 # 6 6 6 5 7 # 5 #

34

6 6 6 6 7 # 6 # 6 6 6 # 6 6 # 6 5 6 5 #

40

6 5 6 6 6

45

6 6 5 #

51

Allegro

Musical notation for measures 1-7. The system includes a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a piano accompaniment. The key signature has one flat (B-flat) and the time signature is 2/4. Fingering numbers (6, 7, 5, #) are written below the bass staff.

Musical notation for measures 8-14. The system includes a treble clef staff and a grand staff. Measure numbers 8, 11, and 14 are indicated. Fingering numbers (6, 6, 6, 5, 7, 5, 7, 7) are written below the bass staff.

Musical notation for measures 15-22. The system includes a treble clef staff and a grand staff. Measure numbers 15, 18, and 21 are indicated. The word "Piano" is written above the treble staff and below the bass staff. Fingering numbers (7, 7, #, 7, 4, #, 7) are written below the bass staff.

Musical notation for measures 23-29. The system includes a treble clef staff and a grand staff. Measure numbers 23, 26, and 29 are indicated. Fingering numbers (7, 7, #) are written below the bass staff.

Musical notation for measures 30-31. The system includes a treble clef staff and a grand staff. Measure numbers 30 and 31 are indicated.

37

6 6 6 4 3 6 6 6 6 6 6 4 #

This system contains measures 37 through 43. The right hand features a melodic line with eighth and sixteenth notes, including a trill in measure 40. The left hand provides a bass line with chords and single notes, marked with fingerings 6, 6, 6, 4, 3, 6, 6, 6, 6, 6, 6, 4, and #.

44

6 6 # 6 6 6 4 # 5

This system contains measures 44 through 50. The right hand continues the melodic development with various rhythmic patterns. The left hand accompaniment includes chords and single notes, with fingerings 6, 6, #, 6, 6, 6, 4, #, and 5.

51

7 7 7 7 6 6 5

This system contains measures 51 through 57. The right hand has a melodic line with eighth notes and rests. The left hand accompaniment consists of chords and single notes, marked with fingerings 7, 7, 7, 7, 6, 6, and 5.

58

6

This system contains measures 58 through 64. The right hand features a melodic line with eighth notes and a trill in measure 61. The left hand accompaniment includes chords and single notes, with a fingering of 6.

65

This system contains measures 65 and 66. The right hand has a melodic line with eighth notes. The left hand accompaniment includes chords and single notes.