ITALIAN INFLUENCES IN THE CORELLISIRENDE

SONATEN OF TELEMANN

THESIS

Presented to the Graduate Council of the University of North Texas in Partial Fulfillment of the Requirements

For the Degree of

MASTER OF MUSIC

By

Young-Shim Chang, B. M.
Denton, Texas
May, 1995
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George Philipp Telemann is often thought of an experimenter with many nationalistic styles during the course of his career. His Corellian Sonatas demonstrate this facet of his work in their employment of Corelli's manner, and the cultivation of the Italian style.

Telemann's Corellian sonatas are stylistically close to those of Corelli, and they do not appear to vary widely from the church and chamber sonatas of Corelli; Telemann fused the two sonata types in that dance elements are found in the church sonatas and the abstract elements of the church sonatas are inserted into the chamber sonatas. In addition to the amalgamation of internal elements, Telemann also experimented with the external features, such as the alternation of tempo and the four movement stereotype.
ACKNOWLEDGMENTS

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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I.</td>
<td>INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Statement of the Problem</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Telemann at the time of the Corellian Sonatas:</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Social and Cultural Background</td>
<td></td>
</tr>
<tr>
<td></td>
<td>General Characteristics of Telemann's Sonatas</td>
<td></td>
</tr>
<tr>
<td>II.</td>
<td>ITALIAN MUSIC IN THE BAROQUE</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>Instrumental Music: the Bolognese School in Italy</td>
<td></td>
</tr>
<tr>
<td></td>
<td>at the end of the Seventeenth Century</td>
<td></td>
</tr>
<tr>
<td></td>
<td>A Model Corelli Sonata</td>
<td></td>
</tr>
<tr>
<td>III.</td>
<td>FUSION OF STYLES</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td>Church and Chamber Sonata:</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Italian Influences on Telemann</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Corellian Aspects of Telemann's Sonatas</td>
<td></td>
</tr>
</tbody>
</table>
IV. TELEMANN'S *CORELLISIRENDE SONATEN* .................33

Form
Harmony
Rhythm
Melody

V. CONCLUSION ..................................................57

BIBLIOGRAPHY ....................................................61
# LIST OF EXAMPLES

<table>
<thead>
<tr>
<th>Examples</th>
<th>page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Telemann <em>Scherzi primo</em>, mvt 3, ms.1-10</td>
<td>8</td>
</tr>
<tr>
<td>2. Corelli op. 4, no. 9, mvt. 1, ms. 1-7</td>
<td>11</td>
</tr>
<tr>
<td>3. Corelli op. 2, no. 3, mvt 1, ms. 1-2</td>
<td>14</td>
</tr>
<tr>
<td>Corelli op. 2, no. 3, mvt 2, ms.1-4</td>
<td>14</td>
</tr>
<tr>
<td>Corelli op. 2, no. 3, mvt.4, ms.11-3</td>
<td>15</td>
</tr>
<tr>
<td>4. Telemann no.1, Dolce, ms. 1-6</td>
<td>18</td>
</tr>
<tr>
<td>Telemann no. 6, Gavotta, ms. 1-9</td>
<td>19</td>
</tr>
<tr>
<td>5. Telemann no. 2, Corrente, ms. 1-5</td>
<td>20</td>
</tr>
<tr>
<td>6. Telemann no. 3, Allegro assai, ms. 20-8</td>
<td>21</td>
</tr>
<tr>
<td>7. Telemann no. 1, Presto, ms. 1-20</td>
<td>22</td>
</tr>
<tr>
<td>8. Corelli op.3, no. 2, mvt. 1, ms. 1-8</td>
<td>26</td>
</tr>
<tr>
<td>Telemann no. 2, Largo, ms. 1-5</td>
<td>26</td>
</tr>
<tr>
<td>9. Telemann no.2, Sarabande, ms. 17-20</td>
<td>27</td>
</tr>
<tr>
<td>Telemann no. 4, Largo, ms. 16-23</td>
<td>27</td>
</tr>
<tr>
<td>10. Telemann no. 5, Second Slow mvt.</td>
<td>28</td>
</tr>
<tr>
<td>11. Telemann no. 2, Sarabande, ms. 1-13</td>
<td>29</td>
</tr>
<tr>
<td>Telemann, no. 2. Allemanda, ms. 1-15</td>
<td>30</td>
</tr>
<tr>
<td>12. Telemann no. 1, Allegro, ms. 38-40</td>
<td>31</td>
</tr>
<tr>
<td>13. Telemann no.1, Largo, ms. 1-18</td>
<td>32</td>
</tr>
</tbody>
</table>
14. Telemann no. 4, Allegro, ms. 9-12 .............................. 42
15. Telemann no. 1, Allegro, ms. 17-9 ............................. 43
16. Telemann no. 3, Adagio e staccato, ms. 1-6 .............. 44
17. Telemann no. 2, Corrente, ms. 1-15 .......................... 51
18. Telemann no. 6, Pastorale, ms. 1-40 .......................... 52
19. Telemann no. 1, Dolce, ms. 1-10 .............................. 55
20. Telemann no. 2, Corrente, ms. 21-4 ........................... 56
# LIST OF TABLES

<table>
<thead>
<tr>
<th>Tables</th>
<th>page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Contrasting Tempos of the <em>Corellisirende Sonaten</em></td>
<td>34</td>
</tr>
<tr>
<td>2. The Length of Measurement in the <em>Corellisirende Sonaten</em></td>
<td>35</td>
</tr>
<tr>
<td>3. Comparison of Key between Op. 1 of Corelli and Telemann</td>
<td>40</td>
</tr>
<tr>
<td>4. The Slow Movements of Telemann's <em>Corellisirende Sonaten</em></td>
<td>45</td>
</tr>
<tr>
<td>5. Meter Figuratives used in the <em>Corellisirende Sonaten</em></td>
<td>46</td>
</tr>
<tr>
<td>6. Telemann's <em>Corellisirende Sonaten</em>, Key, Meter, Measure Lengths</td>
<td>60</td>
</tr>
</tbody>
</table>
CHAPTER I

INTRODUCTION

Statement of the Problem

Georg Philipp Telemann (1681-1767), as did many German composers in the seventeenth and early eighteenth centuries, garnered his musical ideas from a study of Italian music. This was an easily accessible repertoire because the chief trends of instrumental chamber music at that time were centered in Italy, and that country was the world's great exporter of musicians. Under this influence, Telemann composed *Corellisirende Sonaten* in which he imitated Corellian style.

Telemann's *Corellisirende Sonaten* demonstrate the influence of Italian music on a skilled German composer. The sonatas are stylistically close to those of Arcangelo Corelli, and Telemann's works do not vary widely from the church and chamber sonatas of Corelli. Thus Corelli's sonatas are the most influential source in this study, and the purpose of this study based on Corelli's trio sonatas opus one through four is to trace the Italian influence in Telemann's *Corellisirende Sonaten*.

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1This work published in Hamburg, 1735.
Telemann's contemporaries considered him to be the most popular musician among them, but he was regarded as a minor composer after his death. Johann Matteson, a contemporary of Telemann's, called Telemann "a forgotten master," and added this commendation to Telemann's autobiography.

Ein Lully wird gerühmt; Corelli lässt sich loben; Nur Telemann allein ist übers Lob erhoben

Lully is celebrated and Corelli is lauded but Telemann alone is raised above all praise.²

In more recent times Telemann has been increasingly regarded as a great composer of the eighteenth century. Nonetheless, he is still regarded as a contradictory figure, and it is hoped that this study will help provide an understanding of Telemann's music in terms of the development of his musical style.

Telemann at the Time of Corellisirende Sonaten:
Social and Cultural Background

The collection of Corellisirende Sonaten was composed in 1735 when Telemann was in Hamburg. In 1721, Telemann moved from Frankfurt to Hamburg, where he was to stay most of his remaining years. He served as Städtische Kapellmeister, or the civic music director, which required for him to write church music along with his other works, as well as commissioned pieces from other cities. The post also obligated Telemann to act as Kantor, or supervisor of music education at the Johanneum, Hamburg's Gymnasium. Telemann's various musical activities, along with compositional output, strongly energized him during his Hamburg years.

Soon after his arrival, Telemann became deeply associated with Hamburg's intellectual community, the wealthy and middle class. His music also gained strong support from the rich in Hamburg during this period. Telemann wrote about the musical environment of Hamburg in a letter. "I do not believe that any place can be found which is more encouraging to the spirit of one working in music than Hamburg." The Hamburg public loved his

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3Letter to J. F. A. von Uffenbach, Briefwechsel, No. 68 (July 31, 1723). The quotation from Brian D. Stewart, George Philipp Telemann in Hamburg:
music, and Telemann became the most popular composer in Germany during his time.

Telemann's energy also led him into music publishing. Between 1725 and 1740 he issued forty-three works under his own imprint, including an entire cycle of seventy-two sacred cantatas for the church year, the Tafelmusik, which Telemann called "productions," and which are comprised of eighteen separate compositions. Interestingly, Telemann often engraved the plates himself. All these publications helped to satisfy the rising demand for new music for music lovers and self-taught musicians. His activities reflect his ideal of music publishing for the middle class music lovers.

Telemann's stay in Hamburg allowed him to absorb the various styles of European music. Many musicians visited Hamburg, and the people in Hamburg enjoyed the intellectual musical atmosphere. Telemann corresponded with some of the most significant musicians and theoreticians of his time, such as, G. F. Händel (1685-1759), C. P. E. Bach (1714-88), J. J. Quantz (1697-1773), and J. Matteson (1681-1764). Telemann also traveled to France, and Poland. Telemann himself declared in his autobiography of 1729 as "... for my styles in music these are well-known. First there was the Polish style, then the French style, and above all the Italian style, in which I have written most profusely." The result of Telemann's communications with other musicians, and his trips was that Telemann marked the typical German music including various

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4 Rolland, 94
nationalistic characters of the eighteenth century, and Telemann could achieve a musical "réunion des goûts (unification of tastes)."\textsuperscript{5}

\ldots\ldots\ldots in no other period of its musical history has Germany given more cogent proof of its ability to adopt foreign ideas, in the sense of assimilating them, making them its own, reworking them and finally refashioning its native inheritance by fusing the latter with what it has newly acquired.\textsuperscript{6}

This quotation supports the assumption that Telemann's compositional style at times included elements from many nationalities, and thus marked him as an excellent representative of an international musical style of the time:

General Characteristics of Telemann's Sonatas

Telemann composed more than 600 instrumental works including trio sonatas. He seemed to favor the trio setting, and some of his best compositions are in this medium, for instance, the *Sonate methodiche* of 1728, the *III trietti methodici e III Scherzi* in 1731, and the *Tafelmusik* of 1733. Telemann's devotion to the trio setting exemplified a basic tenet of the Baroque period in that the trio


setting retained the sound of the basic texture of the sinfonias and concert symphonies of the mid-eighteenth century. The three-voice texture was maintained even in the early classical symphony.7

Telemann had reached a high level of maturity as a composer during the 1730's. Around 1730 his style began to show a new direction reflecting important stylistic changes. Among these were slower harmonic rhythm, frequent use of parallel thirds and sixths, ornamented appoggiaturas, and "galant rhythms," such as triplets.8 These musical elements were all regarded as part of the newly emerging Italian style during the early eighteenth century. Telemann's way of exploring a new compositional style was to make use of the style in his works. He was an experimenter with other styles throughout his lifetime.

Telemann especially cultivated the combination of old and new musical styles in the III Trieti methodichi e III Scherzi, for example, the III Trieti methodichi shows a more conservative style featuring fast harmonic progressions controlled by the bass part, repeated melodic material derived from the beginning of the movement, contrapuntal technique, and closely related key relations, while the second part of the collection, the Scherzi, lean toward newer features, such as, "galant" rhythms, symmetrical melodic shape, parallel thirds and sixths, lighter texture, slower harmonic rhythm, less contrapuntal technique.

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8 Stewart. 129.
The *III Trieti primo* is an Allegro in G major, and a tonic key that modulates to e minor, D major, C major, and a minor, all key relationships of Telemann's older style. Melodic and rhythmic shapes present at the opening of the Allegro are consistent from the beginning through the end of the movement. The harmonic rhythms change approximately two times per measure. In the slow Grave movement Telemann provided two lines for each solo instrument; which emphasized a plain melody, as well as an ornamented version. These excellent examples along with those of the *Sonate methodiche* demonstrate in his own time.

The *Scherzo primo*, however, is very different in terms of the techniques that Telemann used. The first movement of the Scherzo moves mostly in thirds and sixths, and is less contrapuntal than the *Trietto methodichi*. In the third movement, the Allegro of the *Scherzo* the motives are often altered melodically and rhythmically.

The texture also shows variety; in the third movement all three voices are present in measure 1, but only one voice appears in measure 2, and the alternations repeat in following measures creating the effect of solo-tutti alternation found in a concerto form. These shifts appear mainly in the opening section of each part of the movement (Ex. 1).
Ex. 1.

CHAPTER II

ITALIAN MUSIC IN THE BAROQUE PERIOD

Instrumental Music: Bolognese School
in Italy at the End of the Seventeenth Century

Chamber music during the latter half of the seventeenth century was cultivated in Italy, and the basilica of San Petronio in Bologna of Italy especially dominated its development.\(^1\) Thereafter the Bolognese school became one of the most productive of its time. The large number of Bolognese compositions, which represent the culmination of the Bolognese tradition, contain techniques that predict the figuration of the late Baroque period. These were frequently published and reissued during the life-times of the composers which included Maurizio Cazzati (1620-77), who established the Bolognese school, Giovanni Battista Vitali (1644-92), Domenico Gabrieli (1659-90), Giovanni Battista Bassabi (1657-1716), and Tommaso Antonio Vitali (1663-1745).

Of greatest significance in the Bolognese style was its impact on Baroque music in terms of the distinction between the chamber and church sonatas which had consciously emerged in the works of

Bolognese composers. Originally these sonatas were intended for performance in either the church or chamber. The church sonatas with their alternating slow-fast sections served to expand the use of instrumental music in the church and usually contained at least one movement that was a dance in everything but title. The chamber sonatas, however, were increasingly comprised of dance movements that were so titled. In the chamber sonatas these dance movements were freely ordered, and represented the stylized dance music tradition of the Baroque period.

Corelli’s op. 1 consists of church sonatas headed with the inscription *detto il bolognese* which implies a Bolognese influence in the pieces. Crucial to the musical cultivation of the Bolognese school was the evolution of an instrumental melodic style in which the violin took a prominent position. This distinctive violin style stimulated the development of Baroque chamber music in Italy. The melodic development of instrumental music culminated toward the end of the seventeenth century, and reached its highest point in the works of Corelli. Example 2 from the first movement of Corelli’s op. 4 no. 9 (1694), illustrates such melodic development. Here the melody demonstrates a maturity of line in leaps that range through a 7th as well as in its employment of figures idiomatic to the violin (Ex. 2).

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The Baroque instrumental tradition evolved through the works of Arcangelo Corelli (1653-1713), which were fundamental to the development of instrumental chamber music. Corelli's works have been acclaimed as "perfect models of instrumental music." His evolutionary treatment of these works furthered the development of chamber music, and his chamber works dominated the sonatas of the seventeenth century. Almost all of Corelli's compositional output

consisted of Italian sonatas, and through his contribution the Italian sonata became internationalized. In his time the Italian sonata spread over the European continent, and was especially influential in Germany, France, and England. Eventually Italian music became a model for other musicians, and the descendants of Corelli composed music according to the Corellian style.

At their inception the church and chamber sonatas differed in number and order of movements. The church sonatas generally consisted of four or five movements in a slow-fast-slow-fast order, while the chamber sonatas were rather changeable in their number of movements. The element of tempo contrast, however, was the most dominating character in Corelli's works, and this variety foreshadowed the contrariety of dynamics and texture in the works of his followers.

An explication of the contrasts of the church and chamber sonatas was first made by Sébastien de Brossard under the entry 'Sonata' in his *Dictionaire de Musique* of 1701:

Thus there is an infinity of styles, but the Italians reduce them ordinarily to two types.

... the Sonatas da chiesa - that is, proper for the church -, which begin usually with a grave and majestic movement, suited to the dignity and sanctity of the place; after which comes some sort of gay and animated fugue, etc. Those are what are rightly known as Sonatas.

... the Sonatas called da Camera - that is, proper at Court [Chambre]. These are actually suites of several little pieces suitable for dancing and composed in the same Scale or Key. Such Sonatas begin ordinarily with a Prelude, or little Sonata, which serves as a
preparation for all the other [pieces]. Next come the Allemande, the Pavane, the Courante, and other dances or serious Airs; then come the Gigue, the Passacailles, the Gavottes, the Menuets, the Chaconnes, and other gay Airs; and all that composed in the same Key or Scale and played consecutively comprises a Sonata da camera.\(^4\)

Corelli's distinction of the church and chamber sonatas relied on two factors: the slow-fast-slow-fast order of movements and adaptation of dance suites. The church sonatas of Corelli's opus 1 (1681) and opus 3 (1689) are most often found in the slow-fast-slow-fast movement disposition. At the same time his output demonstrated the standardization of both the church and chamber sonatas, and eventually he came to fuse the two types. The dance elements of the chamber sonatas pervaded the church sonatas just as contrary abstract elements of the latter were presented in the chamber sonatas. Eventually there were little difference between the chamber and church sonatas in the works of Corelli's followers.

Corelli is regarded as one of the pioneers who used consistent tonality as a basic organizing principle in his works.\(^5\) Of his forty-eight trio sonatas, twenty-nine sonatas use the same key throughout. Although most of Corelli's trio sonatas remain in the same key, there is in others, often in a triple-time slow movement, a tonal digression to the relative major, or minor key. Such works comprise nineteen of


the forty-eight trio sonatas. This design, consistently followed by Corelli, presaged the tonal unity found in later classical music.

Not only did Corelli's sonatas usually use a consistent key, but the same passage or motive in the opening of a sonata is also found in the other movements of the same sonata. For example, the first movement of Corelli's op. 2 no. 3 (1685) introduces ideas that are related to the following second and fourth movements; The opening two measures of the first movement corresponds to the openings of the other movements (Ex. 3A, B, C).

Ex 3A. Corelli, op. 2, no. 3, mvt 1, ms. 1-2.

Ex. 3B. op. 2, no. 3, mvt 2, ms. 1-3.
This same technique is also found in the works of other seventeenth and eighteenth century composers, such as, in the *Bachetto Musicale* of J. H. Schein (1586-1630), and C. P. E. Bach (1714-88). Further, the related incipits leaned toward the idea of more complete thematic unity. Corelli also introduced more complete thematic unity in the fugal movements but soon extended this idea to the relating of the other movements as well. More importantly the unity of themes stimulated the development of the cyclic sonata form.

The bass part was given more attention by Corelli, and contributed to more complex harmonies. The bass was more active, and he integrated it into the imitative texture of the upper lines. Composers of trio sonatas had mainly observed the upper melody parts as exploited by the Bolognese school, since "the essence of trio-

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9Bukofzer, 232.
sonata thought was the unity of the upper parts,"\textsuperscript{10} Corelli's distinctively developed bass parts are woven together with the melody of the upper voices.

\textsuperscript{10}Christopher Hogwood, \textit{The Trio Sonata}, London: British Broadcasting Corporation, 1979, 14.
CHAPTER III

FUSION OF STYLES

Church and Chamber Sonata:
Italian Influences on Telemann

Telemann's music reflects stylistically the influence of a transitional period. Much had been made especially of the influence of Italian music on Telemann, and he remarked in a letter that he had written a number of good concertos and trios which he clad in an Italian coat with alternating Allegro and Adagio.¹ Telemann immersed himself in the Italian instrumental style, and assimilated it into his music. His works do not appear to vary widely from Corelli's sonatas, and it appears certain that Telemann's Corellisirende Sonaten bear the full impact of Corelli's manner.

Telemann's Corellisirende Sonaten shows the fusion of the styles of the church and chamber sonatas. "There is nearly a complete welding of the types, as in the earliest published sonatas by Telemann and Vivaldi, in which most movements bear both tempo

and dance titles."² In the Corellisirende Sonaten Telemann frequently employed tempo markings together with the names of the dance movements. Even elements of the dance suite are found in Telemann's sonatas in the church style. Example 4A, from the Dolce movement of Telemann's Corellisirende Sonaten no. 1 written in the style of the church sonatas demonstrates the influence of dance element; Telemann's indication of Dolce, without a tempo marking, lends this movement the idea of a Siciliano dance element due to its rhythm and a triple time. On the contrary, example 4B, the Gavotta movement of his sonata no. 6, which is in the style of a chamber sonatas, utilizes counterpoint. The elements of the Gavotta are fully obscured by the Allegro tempo markings, and the lack of the half-measure anacrusis common to the dance. In the works of Corelli successors the movement structure became stereotyped, and eventually resulted in the four-movement form of the later classical sonatas (Ex. 4A & 4B).

Ex. 4A. Telemann, no. 1, Dolce, ms. 1-6.

Italian musicians settled into Europe during the eighteenth century, and Italian words and expressions became firmly established in musical works. The Italian word forms of Allemanda, Grave, Presto, and Giga imply this influence. Not only is the Italian influence seen in the tempos and dance titles, but the rhythm also shows this stylistic influence, for instance, the Corrente in sonata no. 2 uses the Italian characteristic of a simple triple rhythm through a smoothly flowing movement (Ex. 5).

The Italian influences are also found in Telemann's compositions in the use of some repeated devices. The passages in thirds and sixths, frequent use of sequences, and the tremolo effect are all compositional characteristics derived from the Italian style. Example 6 illustrates the use of parallel thirds in Allegro assai of sonata no. 3 (Ex. 6).
Another favored Italian device is that of the double counterpoint, which is often employed by Telemann. For example, the bass participates with the contrapuntal upper melody parts in the Presto movement of sonata no. 1. The three ideas present in the opening passage, and are exchanged as the bass theme to the melody in measure 16, and enters into the dialogue with the two other voices (Ex. 7).
Ex 7.

Telemann, no. 1, Presto, ms. 1-20.
Corellian Aspects of Telemann's Sonatas

In addition to the general Italian influences mentioned above, Telemann's *Corellisirende Sonaten* demonstrate some direct influence from Corelli's works, and were Telemann's homage to Corelli. He observed that Corelli was placed first among the many Italian instrumental composers, and the style of his *Corellisirende Sonaten* is generally regarded as a direct stylistic imitation of Corelli's works. Telemann experimented with Corelli's compositional style, and cultivated it throughout the set.

As with Corelli's first four sets of sonatas, Telemann's *Corellisirende Sonaten* are couched in the trio setting. The trio sonata is the principal form of instrumentation in Corelli's works, and because of its importance it has been the object of considerable discussion. The discussion, however, always results in an agreement that Corelli's works are the culmination of the Baroque trio sonata. Corelli stabilized the trio medium. Eventually the Italian form of

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Ludwig Finscher also discusses the influence of Corelli on Telemann's *Corellisirende Sonaten* in his article "Corelli und die Corellisierenden Sonaten," *Studi corelliani*, III (1968), 75-97.


instrumentation was transmitted and accepted all over Europe, and it is often said that the history of chamber music in the first half of the seventeenth century is essentially the history of the trio form.\(^6\)

One of the characteristics of the trio sonatas lies in its variety of instrumentation. Since Luigi Rossi (1598-1653) first used the term trio sonata in his works it has meant two melody instruments plus a bass. Corelli's opus one contains the title _Sonata a tre, doi violini, e violone, o arcileuto, col basso per l'organo_. The title offers an organ part coupled with a bass instrument which could be a violone or an archlute, an option that came to be very popular after Corelli's time. In op. 2 of the chamber sonatas, however, Corelli designated a different instrumentation: _Sonata a tre, doi violini, e violone, ó cimbalo_. This suggests that it should be played by two violins, and a violone, or a cembalo. According to Borgir these differences of the church and chamber sonatas resulted from the performance practices of the end of the seventeenth century.\(^7\)

Thereafter, however, the trio settings of the eighteenth century tended to standardize into a group consisting of two violins, violoncello, and keyboard.\(^8\) Telemann's _Corellisirende Sonaten_ are indiscriminate in their instrumentation, that is, there is no difference between his chamber and church sonatas. The designation _En trio, les Violons, Flutes et Baffe_ indicates fondness for the flute in his instrumental works. Telemann designated the flute in many of his duos, trios, quartets, concertos, and fantasies for a solo instrument.

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\(^7\) Borgir, 22.

\(^8\) Hogwood, 14.
The flute had been exploited considerably for its dynamic range, and it allowed a lively musical articulation by the end of the seventeenth century. The instrument was not only easily learned but was capable of a variety of expressions and had a range of at least two octaves. If the player was reliable, the range covered up to two octaves and a sixth. Baroque developments of the flute made it possible for it to compete with the violin, which already had gained a virtuosic idiom through the contributions of the Bolognese composers. In making these works compatible for the flute, however, Telemann sacrificed the lower notes of the violin.

The most noticeable Corellian influence on Telemann is that the movements of the Corellisirende Sonaten settled into the slow-fast-slow-fast scheme. Both church and chamber sonatas commence with slow tempos, and the alternating tempo is contrasted by interpolating a penultimate slow movement before a fast final movement. The intermovement tempo changes create musical effects that range from gravity to vivacity. The detailed table of the movement plan is provided in the chapter IV.

In many of Corelli's movements that are not fugal, the opening phrases are immediately repeated. The figuration of the repetitions is the same as the opening phrase, but it is transposed into the parallel major or minor, or into a dominant key. Corelli utilized this technique in a number of pieces, for instance, it appears in nos. 2, 3, 8, 9, 11 of op. 1; no. 7 of op. 2; nos. 2, 4, 7, 8 of op. 3; and nos. 2, 4, 5, 11 of op. 4. This contrast of key in the consequent phrases moved Hubert Parry to suggest that this was a prototype of the second
section or second subject of the later sonata allegro form. Telemann used this technique in the *Corellisirende Sonaten*, but it is employed only the opening Largo of Sonata no. 2 (Ex. 8A, B).

Ex 8A. Corelli, op. 3, no. 2, mvt. 1, ms. 1-8.

Ex. 8B. Telemann, no. 2, Largo, ms. 1-3.

---

Telemann absorbed the influence of Corelli on his cadences. Cadences in the slow movements introduce an anticipation of the tonic against the leading tone in the another voice resulting in a minor second, which is often called a Corelli clash (Ex. 9A). This cadence may have originated from the impromptu practice of the time; thus, it is often found in the continuo part suggesting its improvisational character (Ex. 9B).

Ex. 9A. Telemann, no. 2, Sarabande, ms. 17-20.

Ex. 9B. Telemann, no. 4, Largo, ms. 16-23.
A movement ending with a dominant half-cadence is typical of the penultimate slow movements of Corelli. The minor penultimate movements of Telemann's Sonatas nos. 1, 3, and 5 end with a phrygian half cadence, and this device effectively heightens the expectation of the following movement. The contrast of this movement also helps maintain interest between the fast movements (Ex. 10).

Ex 10.

Telemann, no. 5, Second Grave mvt.

The dance order that is found in Corelli's work was maintained in Telemann's sonatas. Although the stylized order of the Baroque suite became Allemanda-Courante-Sarabande-Giga, Corelli employed the dance order of--Allemanda-Sarabanda-Corrente-Gavotta or Giga in the op. 2 Sonatas. The order of dances in Telemann's Sonata no. 2 is--Allemanda-Sarabande-Corrente, and Allemanda-Giga in Sonata no. 4. In addition, Telemann's sonata no. 6 imitated the dance order of Corelli's Sonata op. 4 in which Corrente precedes the other dance movements.
Telemann's dance movements are patterned on Corelli's in which the sarabande remains a regularly phrased dance, while the allemande tends to be irregular in phrase length. Telemann kept this idea. For example, the sarabande of sonata no. 2 is set in a regular four-measure phrases both in the opening, and the second part (Ex. 11A). Nevertheless the allemande of the same sonata remains in the irregular phrases (Ex. 11B).

Ex. 11A. Telemann, no. 2. Sarabande, ms. 1-13

---

Telemann’s handling of the Giga of Sonata no. 4 reveals Corelli’s influence through the use of triadic harmony, chordal treatment, 12/8 meter in a presto tempo, and a homophonic texture. Gigas are the last fast movements in both composers' works. They share an energetic character, vivacity, and an uncomplicated texture. The contrapuntal texture of the upper voices is similar, and they have a character of gaiety and lightness.
One of Corelli's typical devices is a sequence of suspensions above a "walking" or "running" bass of eighth notes. Corelli popularized this idea which later became a stereotyped pattern. Telemann used it frequently in the Corellisirende Sonaten to expand the sequences, and to give continuity to the music (Ex 12).

Ex.12.

Telemann, no. 1, Allegro, ms. 37-40.

In fugue movements Corelli often used double counterpoint. The combined subjects are distinctive throughout Corelli's pieces, and this fugal technique characterizes his chamber music. As was mentioned earlier, Telemann imitated the Corellian style and the Italian-oriented practice. Telemann's double counterpoint is illustrated in Ex 13.
Ex 13. Telemann, no. 1, Largo, ms. 1-18.
The *Corellisirende Sonaten* consist of six sonatas. Sonatas nos. 1, 3, and 5 have the characteristics of church sonatas whereas nos. 2, 4, and 6 are considered to be chamber sonatas. The differentiation between the church and chamber sonatas is made on the basis of their movements. The movements of 1, 3, and 5—those more like church sonatas—have only tempo or mood indications: Grave, Largo, Adagio, Andante, Presto, Dolce, Allegro, Vivace and so forth. The "chamber" sonatas employ movements with dance titles as well as tempo markings.

Both the church and chamber sonatas in the *Corellisirende Sonaten* maintain the pattern of alternating slow and fast tempos in their movements. There is an almost equal number of fast and slow movements: 15 of the former and 14 of the latter. The purpose of the alternating tempi is to create contrasts and interest. Telemann even employed an Adagio measure at the end of the first fast movement of Sonata no. 5 for this purpose. Table 1 also illustrates
that the first movements are all always in a slow tempo regardless of whether they are church or chamber sonatas.

Table 1.

Contrasting Tempos of the Corellisirende Sonaten

<table>
<thead>
<tr>
<th>Sonata</th>
<th>Mvt. I</th>
<th>II</th>
<th>III</th>
<th>IV</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>S</td>
<td>F</td>
<td>S</td>
<td>S</td>
</tr>
<tr>
<td>II</td>
<td>S</td>
<td>F</td>
<td>S</td>
<td>F</td>
</tr>
<tr>
<td>III</td>
<td>S</td>
<td>F</td>
<td>S</td>
<td>F</td>
</tr>
<tr>
<td>IV</td>
<td>S</td>
<td>F</td>
<td>S</td>
<td>F</td>
</tr>
<tr>
<td>V</td>
<td>S</td>
<td>F</td>
<td>(S)</td>
<td>F</td>
</tr>
<tr>
<td>VI</td>
<td>S</td>
<td>F</td>
<td>F</td>
<td>S</td>
</tr>
</tbody>
</table>

The tempo markings Allegro, Presto, and Vivace are classified as fast tempos, while the remainder of them are regarded as slow. S designates a slow tempo, while F indicates a fast one. (S) indicates a single measure of Adagio.

There is also a variety in the number of movements. Two of the chamber sonatas have four movements and one has five, while two of the church sonatas have five movements and one has six. While there seems to have been no rigid rule in the number of movements included in the church and chamber sonatas, it seems that Telemann's idea was oriented toward four movements. For these reasons the penultimate slow movements are considered as transitional, nonessential movements, that is, the Grave movements of Sonatas 1, 5, and 6 link the final fast movements. Further, the linked one-measure Adagio at the end the first Vivace of Sonata no.
5 serves to connect this Vivace to the following Presto. Such a linked Adagio is also found in Corelli's op. 6. nos. 1, 2, 3, 5, and 7. Consequently, the five and six movement sonatas in Telemann's *Corellisirende Sonaten* may be considered as a variation of the four movement type.

A comparison of the length of the individual movements shows a distinction in the movement lengths of the two different sonata types. In Table 2 the movements are compared on the overall basis of a four-movement structure. This points out that, with the exception of no. 6, the movements of the church sonatas contain more measures.

**Table 2. The Length of Measures in the *Corellisirende Sonaten***

<table>
<thead>
<tr>
<th>Sonata</th>
<th>Mvt 1</th>
<th>Mvt 2</th>
<th>Mvt 3</th>
<th>Mvt 4</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>slow</td>
<td>Fast</td>
<td>Slow</td>
<td>Fast</td>
</tr>
<tr>
<td>I</td>
<td>Largo</td>
<td>Presto</td>
<td>Dolce</td>
<td>Grave</td>
</tr>
<tr>
<td>Church</td>
<td>28</td>
<td>74</td>
<td>28</td>
<td>8</td>
</tr>
<tr>
<td>II</td>
<td>Largo</td>
<td>Presto</td>
<td>Grave</td>
<td>Vivace</td>
</tr>
<tr>
<td>Chamber</td>
<td>16</td>
<td>46</td>
<td>20</td>
<td>56</td>
</tr>
<tr>
<td>III</td>
<td>Grave</td>
<td>Vivace</td>
<td>Adagio</td>
<td>Allegro</td>
</tr>
<tr>
<td>Church</td>
<td>32</td>
<td>86</td>
<td>6</td>
<td>35</td>
</tr>
<tr>
<td>IV</td>
<td>Andante</td>
<td>Allegro</td>
<td>Largo</td>
<td>Allegro</td>
</tr>
<tr>
<td>Chamber</td>
<td>15</td>
<td>44</td>
<td>23</td>
<td>46</td>
</tr>
<tr>
<td>V</td>
<td>Grave</td>
<td>Vivace</td>
<td>(Adagio)</td>
<td>Presto</td>
</tr>
<tr>
<td>Church</td>
<td>46</td>
<td>52</td>
<td>(1)</td>
<td>38</td>
</tr>
<tr>
<td>VI</td>
<td>Moderato</td>
<td>Vivace</td>
<td>Allegro</td>
<td>Grave</td>
</tr>
<tr>
<td>Chamber</td>
<td>66</td>
<td>80</td>
<td>32</td>
<td>12</td>
</tr>
</tbody>
</table>
The first movements of the church and chamber sonatas always begin with a solemn mood. These movements are cast in a contrapuntal style. The theme is rather short, varying from two to eight measures in length. After the opening theme is set out, a sequential episode usually derived from new motives is introduced. The sequential material eventually leads to a repetition of the initial theme in the original key or a fifth higher. The return to the original theme in the tonic, again followed by the episode, thematically anticipates the idea of a sonata allegro form.

The first movements of the chamber sonatas always begin in a 4/4 meter and a rather slow tempo marked Adagio or Andante. The only exception is Sonata no. 6 which employs 6/8, and a Moderato tempo designation. The movements open with two measures of a short theme, and are either through-composed or set in a modified binary form.

The second movements of the church sonatas rely on a fast tempo, and a fugal texture. The subject length is four to six measures, and the answer to the first subject is at the fifth, or an octave higher. From the opening of the movement, the countersubject material is introduced in the other voices, and accompanies the theme through the exposition. The subjects are rhythmically consistent and have a strong metric drive. The successive entries, sometimes strettoed, are separated by episodes of new material which may be combined with the countersubject material in the final episode. In Sonata no. 5 there is an Adagio measure at the end of the first fast movement that is used to connect the second and third movements. This Adagio, consisting of only two
chords, is a phrygian mediant half-cadence that could ideally serve as the foundation of a short cadenza.

Telemann occasionally uses double or triple subjects in his fugues. Besides the second movements, this device also occurs in another movement. For example, in the Gavotte of sonata no. 6 the two subjects are in the tonic. They move to the dominant in the course of the first part. In the second part, the subject is restated in the dominant of the relative minor, and continues the interplay of the two subjects. A restatement of the first part in the tonic ends the movement. In the fugues with more than two subjects, the bass often participates in contrapuntal texture.

In other fast movements Telemann's contrapuntal technique is more simple. In such cases, the counterpoint is presented in a canon at the unison: for example, the corrente of sonata no. 2, the presto and vivace of no. 5, and the corrente of no. 6 all demonstrate canonic imitation with the comes entering within a measure.

Dance music

Telemann uses named dance forms in his sonatas. Allemandes are employed in Sonata nos. 2 and 4, and are placed first among the other dance movements. The Allemandes, like most of the other dances, are in a binary dance form with the customary tonal arch and similarity of thematic material in both parts, divided into two parts by the double bar. The note duration is nearly equal in all three voices, or that of the first is shorter than the second.
The third movement of Sonata no. 2, following the Allemande, and preceding the Corrente is a Sarabande in the same order used as Corelli in his op. 2. The Sarabande is in a slow triple meter. This slow tempo together with the frequent rests between the short motives gives the sarabande a sense of careful deliberation, serious mood and noble character. The typical characteristic of the emphasized second beats is retained in Telemann's Sarabande.

Telemann's use of a slow tempo in the Sarabande reflects the ideal of eighteenth-century dance as characterized by Jean le Rond d'Alembert (Élémens de musique, 1766) who wrote that the sarabande was like a slow minuet.1 The slow sarabande also may be regarded as Corellian. Five of the seven sarabandes in Corelli's op. 2 and op. 4 are designated Largo or Adagio but the other two Vivace and Allegro.

Correntes appear as the second movement of Sonata no. 6 and the last movement of Sonata no. 2. Both dances begin with imitative openings in the upper parts. The upper voices usually move in faster note values than the bass and both parts tend to employ faster note values as they reach the cadence.

The Pastorale movement of Sonata no. 6 sets its character from the use of a drone bass and a moderato 6/8 meter. Here unlike the imitative ideas used in most of the dance movements, the upper voices move together in thirds or sixths much of the time. This is a through-composed movement.

Harmony

Key

The keys of the Corellisirende Sonaten range from two flats to four sharps. The movement related keys may involve as many as five sharps as may be seen in the Giga of Sonata no. 4. Telemann's use of keys points out a tendency in eighteenth-century compositions. The composers of the early eighteenth century began to use more distantly related key signatures than in Corelli's time, when the avoidance of extreme relationships was common. Telemann was, of course, more involved in the practice of the modern key usages.

Telemann preferred the major mode for the Corellisirende Sonaten. Four of the six sonatas employ the major mode while two use minor. There is no specific order in Telemann's selection of keys, but they roughly parallel those outlined by Corelli's op. 1. With the exception of nos. 1 and 2, and 5 and 6, Corelli's sonatas pair major and related minor keys as may be seen in Table 1. Table 1 also lists Telemann's basic key order which corresponds with Corelli's nos. 1, 3, 6, 10, and 12. Telemann's no. 4, which is the chamber sonata has no parallel in that Corelli did not use E major.
Table 3.
Comparison of Keys between op. 1 of Corelli and Telemann.

<table>
<thead>
<tr>
<th>Sonata</th>
<th>Keys of op. 1</th>
<th>Keys in Telemann</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>*F</td>
<td>*F</td>
</tr>
<tr>
<td>II</td>
<td>e</td>
<td>*A</td>
</tr>
<tr>
<td>III</td>
<td>*A</td>
<td>*b</td>
</tr>
<tr>
<td>IV</td>
<td>a</td>
<td>E</td>
</tr>
<tr>
<td>V</td>
<td>Bb</td>
<td>*g</td>
</tr>
<tr>
<td>VI</td>
<td>*b</td>
<td>*D</td>
</tr>
<tr>
<td>VII</td>
<td>C</td>
<td></td>
</tr>
<tr>
<td>VIII</td>
<td>c</td>
<td></td>
</tr>
<tr>
<td>IX</td>
<td>G</td>
<td></td>
</tr>
<tr>
<td>X</td>
<td>*g</td>
<td></td>
</tr>
<tr>
<td>XI</td>
<td>d</td>
<td></td>
</tr>
<tr>
<td>XII</td>
<td>*D</td>
<td></td>
</tr>
</tbody>
</table>

The Capital letters designate major keys and the minuscules represent minor keys.
*Keys which are used both in Corelli's op. 1 and Telemann's sonatas
The brackets indicate parallel modes.

Tonality

Telemann tends toward a unified tonal center in the
Corellisirende Sonaten, an idea voiced by Ernst Meyer when he wrote
"German sonatas written between about 1665 and 1700, show
innumerable attempts to unify the piece by creating closer
relationships between its movements."² Telemann experimented

² Ernst Meyer. "Form in 17th century Instrumental Music,"
with the German tradition that maintained a sameness of key throughout the movements. These movements sometimes are modified momentarily into a closely related key before returning to the original, for example, in Sonata no. 2 the first A major movement begins in A major, moves to E major, c# minor, f# minor, and returns to A major. The return of the home key is a strongly unifying factor.

The exception here is the slow movement, usually the penultimate slow movement, which lies entirely in another key. The movements are modified into a closely related key, for instance, the second slow movement of Sonata no. 1 (F major) begins in d minor, but ends in a minor. The movement provides a feeling of frustration, and contrast between movements.

The second Vivace of sonata no. 6, however, demonstrates a unique tonality through a change of mode. The movement opens in D major but after the first part changes to the parallel minor, returning to the principal key only at the final cadence. The digression to the minor key creates refreshness with the return of the major key at the end of the movement. The return of the tonic at the end of the movement becomes the common practice in the classical period. Interestingly the change to the parallel mode and its return to the original tonic happens at the final movement of the work, which is also the last movement of the last piece in the Corellisirende Sonaten.
Cadence

The cadence through a dominant seventh to tonic progression frequently occurs. The cadence with an ascending skip fourth or a descending of a fifth is found both at the end of phrases or movements. As seen in example 16, at the end of the cadence smaller note values increased rhythmic motion add interest to the cadence. The increasing rhythmic motion mostly occurs in the bass. Exceptions are found in the Corrente of Sonata no. 2 (Ex. 17), and the Allegro of no. 4 (Ex. 14) where the upper parts participate in the faster rhythms. More interestingly the bass of the dominant chord often skips down an octave before ascending a fourth. The following examples illustrate the dominant seventh to tonic cadence (See Ex. 11, mms. 2, & Ex.13, mms. 2-3).

Ex 14. Telemann, no. 4, Allegro, ms. 9-12.
A tonic cadence using the third inversion of the seventh chord employs a descending major second in the bass. This device is usually inserted within a phrase, or is used to postpone the ending where a perfect cadence of a descending skip of fifth or an ascending fourth follows the inversion of the seventh chord to tonic (Ex.15).

Ex. 15. Telemann, no. 1, Allegro, mms. 17-9.

Telemann's cadences in the slow movements forecast the classical style with their slow regular changes of chord within relatively simple cadential formulas. Example 16 illustrates a harmonic rhythm of four changes per measure with a phrygian cadence at the end. The tonal instability results from the frequent changes of key, but this creates the interest. The ambiguous harmonic progressions settle on to the key of b minor with the V chord that occurs in mm. 3 to produce a mood of anticipation. It is also interesting that key changes occur within the diatonic concords: the diatonic tones of D major are D-e-f#-G-A-b, and the key changes
of this movement rely on the, e, A, G, b, f#, which are the related keys of D major of the original key (Ex. 16).

Ex. 16.

Telemann, no. 3, Adagio e Staccato, ms. 1-6.

The Cadences at the end of the penultimate slow movements are often phrygian. The relationship between the return of the original key in the finale and the phrygian half cadence at the end of the slow movement results in a mediant key relationship. Table 2 illustrates the key and the type of cadence of the slow movements, and their relationship with the last movement.
Table 4.

The Slow Movements of Telemann’s *Corellisirende Sonaten*

<table>
<thead>
<tr>
<th>Sonata</th>
<th>Original Key</th>
<th>Key of 2nd Slow Mvt.</th>
<th>Cadence Type of Slow Mvt. Related to Finale</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>F</td>
<td>d</td>
<td>Median (Phrygian Half)</td>
</tr>
<tr>
<td>II</td>
<td>A</td>
<td>f#</td>
<td>Relative Tonic (Authentic)</td>
</tr>
<tr>
<td>III</td>
<td>D</td>
<td>b</td>
<td>Median (Phrygian Half)</td>
</tr>
<tr>
<td>IV</td>
<td>E</td>
<td>c#</td>
<td>Relative Tonic (Authentic)</td>
</tr>
<tr>
<td>V</td>
<td>Bb</td>
<td>g</td>
<td>Median (Phrygian Half)</td>
</tr>
<tr>
<td>VI</td>
<td>D</td>
<td>e-&gt; f#</td>
<td>Median (Authentic)</td>
</tr>
</tbody>
</table>

Rhythm

In addition to the establishment of a truly functional harmony, Corelli is often cited for the consistent inclusion of motor rhythms in his works, that is, as Grout says, "By the late baroque, it had become customary for a composer to establish a distinctive rhythmic pattern at the beginning of a composition or movement."³ Telemann’s treatment of rhythm in his work reflects this idea. The predominant rhythm employed in the opening phrase is repeated throughout a movement. The driving force produced by this repeated rhythm comprises an important element in Telemann’s *Corellisirende Sonaten.*

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Meters in the Corellisirende Sonaten demonstrate several interesting aspects. First, duple meters are more favored than triple meters: Duple meters occur 19 times, whereas 10 of the latter occurred. Second, compound meters of 12/8, and 6/8 are only in exterior movements as in the last movements of nos 1, 4, and 5, and the first movement of no. 6. Additionally it seems that there is a rough rule functioning in the selection of meter. The Largos are all in 4/4, and almost all of the Prestos are 4/4 as well, while the Grave movements use mostly the triple meters of 2/3, 3/4 and 3/8. (The exception is the second Grave of Sonata no. 5).

Telemann avoids the use of 2/4, or 2/2 in the Corellisirende Sonaten, though he uses them in other trio compositions. The absence of alla breve is interesting in that Corelli favored the use of alla breve for the fast movements in his trio sonatas.

Table 5.

Meter Figuratives used in the Corellisirende Sonaten

<table>
<thead>
<tr>
<th>Sonata</th>
<th>Slow Mvt.</th>
<th>Fast</th>
<th>Slow</th>
<th>Fast</th>
<th>Slow</th>
<th>Fast</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>4/4</td>
<td>4/4</td>
<td>6/8</td>
<td>3/2</td>
<td>12/8</td>
<td></td>
</tr>
<tr>
<td>II</td>
<td>4/4</td>
<td>4/4</td>
<td></td>
<td>3/4</td>
<td>3/4</td>
<td></td>
</tr>
<tr>
<td>IV</td>
<td>4/4</td>
<td>4/4</td>
<td></td>
<td>4/4</td>
<td>12/8</td>
<td></td>
</tr>
</tbody>
</table>
Telemann occasionally uses a hemiola at the final cadence. Example 18 illustrates a hemiola which functions as a written-out ritardando in a slow movement (See Ex. 10A).

Harmonic Rhythm

The rhythmic flow created by the changing harmony is called harmonic rhythm. In the slow movements marked Grave, Adagio, or Largo, the pace of the harmonic rhythm ranges from one pulse per measure to as many as four. These are usually based on the quarter note, but in 3/2 it is the half note.

Harmonic rhythm is inclined to be altered more frequently in fast movements, especially in Presto and Vivace movements. The change of harmony in faster movements varies more than in the slow movements, as it tends to fluctuate more frequently than one time per quarter note. This is particularly true as the music approaches the cadential areas. In Allegro movements that use a 4/4 meter, the bass often employs a broken chord figure in which a harmonic change occurs two times per measure in the beginning of the piece, and four times per measure at the last part of the work. In the fast movements the rhythmic interest lies more in the faster note values whereas in the slow movements the interest shifts to harmonic effects.
Tempo

Telemann's use of tempo markings is indication of the late Baroque shift to more moderato tempo. The tempo markings in the Corellisirende Sonaten usually appear unmodified, but occasionally are compounded with other words to bring out a specific direction or technique. Telemann utilized a mid-range tempo in the Moderato of Sonata no. 6; Corelli did not use the word at all in his trio sonatas. Telemann, however, a more detailed tempo indications are found in Sonata no. 3, is such as, Adagio e staccato, and Allegro assai.

The word "Andante" is rarely employed in the Baroque period, but Pincherle suggests that its appearance in Sonata no. 4 anticipates the Classical era. In Sonata no. 4 the word Andante is regarded as a mid-point between Allegro and Adagio as may be seen in the style and the context of the movement.

Telemann's tempi in the first movements in the chamber sonatas reveal a slightly faster preference than that of Corelli. Telemann uses the slower tempos of Largo, Andante, and Moderato in his chamber works, but in almost all of Corelli's chamber sonatas the Preludios begin with the slow tempo markings.

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Telemann also seemed partial to the term Grave which occurs in most of his slow movements. All of the *Corellisirende Sonaten* except Sonata no. 4 include Grave movements and in no. 5 it appears twice.

Rhythmic Characteristics

The most frequently used note values are eighth notes and quarter notes in the *Corellisirende Sonaten*. These values are employed consistently, and form the main rhythmic stream. In addition to the eighths and quarters, sixteenths are added to give variety and interest. The sixteenths often provide an enlivening character for the piece. The most significant sixteenth-note rhythmic combinations are $\frac{3}{16}$ and $\frac{7}{16}$, but occasionally $\frac{1}{16}$ appears. Dotted rhythms are scattered throughout the works, and sometimes constitute the basic rhythmic component in a movement. Thirty-seconds are rarely employed, though the rhythm in the Largo of Sonata no. 2 is based on a combination of a dotted sixteenth and thirty-second: $\frac{1}{16}$ $\frac{1}{32}$ In compound meters the sixty-forths are sometimes used: $\frac{1}{60}$

By 1730 Telemann had begun to adopt the newer "galant" rhythms, which also included syncopations, ornamented rhythms, and the triplets. These are found throughout the *Corellisirende Sonaten*. Syncopations usually depend on suspension patterns, and contribute greatly to expansion of sequential motives. Ornamental
rhythms usually occur on quarter or longer notes, whereas triplets are found only in the Correntes.

Melody

Most of Telemann’s melodic vocabulary depends on periodic construction, although a few melodies seem to be expanded through the technique of "Fortspinning." "Fortspinning" is defined by Willi Apel as "In melodic construction, the process of continuation, development, or working out of material, as opposed to repetition in a symmetrical arrangement." Some of Telemann’s opening melodic material is either immediately repeated or may be connected to non-motivic material. Through this process the melody is expanded, developed, and thus related to a new motivic idea. Example 17 demonstrates the expansion of melodic material, and its association with non-motivic material (Ex. 17).

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For the most part the melodic material of Telemann's sonata movements is all based on the first few measures. With few exceptions contrasting figures are very little used. In Sonata no. 6 the Pastorale movement is, however, treated uniquely. In this movement there are a little repetition of melodic materials until it reaches to a dominant key area. The upper voices move together in parallel thirds, but at the dominant area the interval is expanded to sixths. At the return to the tonic area the accompanying thirds are resumed. In contrary to the upper melodies, the bass rarely moves, and keeps its drone effects (Ex. 18).
Ex. 18. Telemann, no. 6, Pastorale, ms. 1-20.
Telemann, no. 6, Pastorale, mms. 21-40.
Ranges of Melody

The melodic range of the melody instruments used by Telemann in the Corellisirende Sonaten is d' to e". The usual range in the sonatas extends from d' to d"", but in the last measure of the Allemanda in Sonata no. 4 is an e". Telemann indicates that the pieces may be performed with violins or flutes, though the range of a violin is much greater than required. The avoidance of the upper and lower extremities of the instrumental ranges evidences that Telemann probably preferred the flute for these trio sonatas and that he was conscious of the skill levels of amateur musicians. Since the Corellisirende Sonaten present no serious technical problem, easy access is ensured.

As mentioned earlier the upper voices are frequently set in parallel in thirds or sixths. When the voices cross, which occurs frequently, the crossing intervals are particularly oriented toward triadic harmony. Melodic articulation between the two voices demonstrates little distinction. The melodic treatment of upper voices is generally similar with either stepwise phrases or triadic intervals. Wide leaps of octaves or sevenths are occasionally employed, but most of these are also triadically oriented.

The treatment of bass is stayed forward and conventional. A steadily moving bass is one of the most frequent figures seen in Telemann's sonatas. The walking bass used in the Corrente of Sonata no. 6 is contrasted with the running eights of the upper melodies in
much the same manner as they had been used in the Corelli Sonatas.

Melodie figures involving sixteenth notes often form links between the principal figures either in the form of register changes or sequences. These sixteenth-note values are usually found after the theme is stated in mainly eighth notes or quarters. Example 17 demonstrates motives joined by sixteenth notes, while example 19 exemplifies them in changes of register (See Ex. 17, & 19).

Ex. 19. Telemann, no. 1, Dolce, ms. 1-10.
The sixteenth note melodic figurations are usually employed at the end of the movements as a means of increasing the rhythmic drive to the final cadence (Ex. 20).

Ex. 20. Telemann, no. 2, Corrente, ms. 21-4.
German composers in the seventeenth and early eighteenth centuries adopted the musical ideas of many of the other European nations. Telemann was among the most popular of German musicians, and characterizes the typical German penchant for adopting foreign ideas. He especially followed the Italian musical tradition, and cultivated many traits derived from the study of Corelli's instrumental music. The style of Telemann's Corellian sonatas distinctly demonstrates the influence of Corelli.

Chamber music in Italy arose in Bologna in the late seventeenth century and the Bolognese works contain techniques that anticipate the figuration of the late Baroque period. Of great significance in the Bolognese style is the differentiation between the chamber and church sonatas. Corelli actually fused the two sonata types in that dance elements are found in the church sonatas and the abstract elements of the church sonatas are inserted into the chamber sonatas, where they give dance music a more developed instrumental character.

In addition to the amalgamation of internal elements, the external features that evolved, such as the alternation of tempo and the four-movement stereotype, are regarded as the most prominent
contributions derived from Corelli. Those elements were consciously experimented with in the creation of Telemann’s *Corellisirende Sonaten*. The character of the sonatas depends on the constantly alternating slow-fast pattern which ranges from gravity to vivacity. With this purpose in mind the penultimate slow movements gave contrasting elements in terms of key, tempo, and texture. Although Telemann’s sonatas include four, five, or six movements, his ideas are oriented toward a four-movement scheme.

Telemann’s music moved in a new direction around 1730. Slower harmonic rhythm, the use of parallel thirds and sixths, symmetrical melodic shape, and triplets all reflect Telemann’s stylistic changes. The *Corellisirende Sonaten* of 1735 utilize elements of both the older and newer style; besides the new techniques the older musical characteristics of fast harmonic rhythm, contrapuntal technique, closely related key relations, and “Fortspinnung” type of melodies derived from the beginning of the movement are all included.

Telemann actively sought out changes in German musical life to accompany the stylistic changes in his music around 1730. His enthusiasm for music publishing helped German music lovers, who were then able to obtain printed scores more easily than in the past. Telemann frequently organized public concerts, and provided the public with opportunities to listen not only to his music but other repertoires as well. His forward-looking ideas to improve musical circumstances were influential throughout Germany, and Telemann ranked among the most famous and important figures.
The Italian influences on the Corellisirende Sonaten are manifested in such frequently used Italian devices as galant rhythms, dance music, and techniques of double counterpoint. These elements are all formed in the newly emerging German style. Telemann was in his mid-fifties when he composed the Corellian sonatas, but his innovations nonetheless oriented his style toward the current musical mainstream. His output is enormous, and there are still many works to study. Telemann's recognition should be reevaluated after all the works are examined.
Table 6

Telemann's Corellisirende Sonaten 1735

<table>
<thead>
<tr>
<th>Sonata</th>
<th>Key</th>
<th>Movement, Meter, Measure Lengths</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>F</td>
<td>Largo C Presto C Dolce 6/8 Grave 3/2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>28 74 28 8</td>
</tr>
<tr>
<td>II</td>
<td>A</td>
<td>Largo C Allemanda/ C Sarabande/ 3/4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>16 4 6</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Grave 3/8 Vivace C Adagio Allegro assai Soave Presto C staccato C 35 C 36 68</td>
</tr>
<tr>
<td></td>
<td></td>
<td>32 8 6</td>
</tr>
<tr>
<td>III</td>
<td>b</td>
<td></td>
</tr>
<tr>
<td>IV</td>
<td>E</td>
<td>Andante C Allemanda/ C Largo C</td>
</tr>
<tr>
<td></td>
<td></td>
<td>15 44 23</td>
</tr>
<tr>
<td>V</td>
<td>g</td>
<td>Grave 3/2 Vivace C Presto C Grave C</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4 6 52 38</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Adagio 1)</td>
</tr>
<tr>
<td>VI</td>
<td>D</td>
<td>Pastorale/ Corrente/ Gavotta/ Grave 3/2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>6/8 66 3/4 80 C 32</td>
</tr>
</tbody>
</table>

The capital letters designate major keys and the minuscules represent minor keys.
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II. Music


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