

Willem de Fesch

(1687 - 1761)

Sonate G Dur
für
Flöte und Laute
(Gambe ad.lib.)



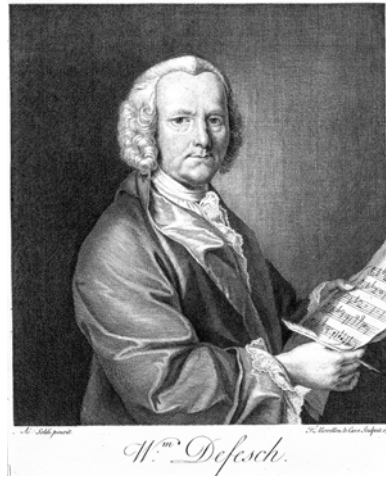
TREE EDITION

Willem de Fesch
(1687 - 1761)

Sonate G Dur
für
Flöte
(Blockflöte/Violine)
Laute (g´)
Viola da Gamba

herausgegeben
von
Albert Reyerman

© 1995
TREE EDITION
Albert Reyerman



Willem de Fesch

wurde 1687 als Sohn von Louis de Fesch und dessen Gattin Johanna Maasbracht in Alkmaar in Nord-Holland geboren. Sein älterer Bruder Pieter war *magister musices* an der Universität in Leiden.

1711 heiratete Wilhelm, nun im Amsterdam wohnend, die Tochter des Geigers Karl Rosier, Kapellmeister am Hof des Kölner Kurfürsten in Bonn. Der Ehe entsprossen drei Kinder : Anna Katherina, Christian Charles und Louis Michel. In seiner Amsterdamer Zeit tritt De Fesch als Violinist hervor und konzertiert oft in Antwerpen, wohin er mit seiner Familie 1725 übersiedelt, da er als Nachfolger von Alphonse d'Eve Kapellmeister an der Antwerpener Kathedrale wird. Dieser gut bezahlte Posten umfasste unter anderem die Leitung der Musikaufführungen im Hochchor und in den Kapellen der Kathedrale sowie die Ausbildung der Chorsängerknaben, die in einem Internat wohnten, dem *Koraalhuis*, dessen Leitung de Fesch ebenfalls oblag.

Diese Position kündigt er nach vielen Reibereien am 28.5.1730 und geht nach London, einem der wichtigsten kosmopolitischen Musikzentren seiner Zeit. Hier komponiert er zahllose Lieder sowie drei Oratorien: *Judith* (aufgeführt 1733 und 1740), sowie *Love and friendship* und *Joseph* (Aufführungen 1744, 1745 und später).

Er gilt als *respectable professor of the violin* und leitet ab 1748 das Orchester von Marylebone Gardens. Seine zahlreichen Instrumentalkonzerte sind im typischen Stil der Englischen Händel-Zeit geschrieben und seine Werke für Flöte, Violine, sowie seine Violoncello-Concerti waren in ganz Europa ebenso geschätzt wie seine Stücke für zwei Violinen solo. Willem de Fesch stirbt am 3.1.1761 in London.

Das vorliegende Werk ist original für Violine oder Flöte geschrieben *col basso per l'organo*.

Die Aussetzung des basso continuo für Laute in Renaissance-Stimmung (g') besorgte
Albert Reyerman

Literatur :

Willem de Fesch, Nederlands komponist en virtuoos, leven en werk. Löwen, Brüssel, 1949

Willem de Fesch

Sonata G-Dur

Flöte / Violine

Largo

The musical score is written for Flute or Violin in G major (one sharp) and 3/4 time. It is marked 'Largo'. The piece consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is 'Largo'. The first staff contains a melodic line with a trill. The second staff contains a complex rhythmic passage with several 'x' marks above it. The third staff concludes the piece with a final cadence.

Tree Edition

Allemanda

This musical score for 'Allemanda' is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piece consists of nine staves of music. The notation includes a variety of rhythmic values such as eighth, sixteenth, and thirty-second notes, often grouped in beams. There are several instances of slurs and accents. A specific ornament, marked with an 'x', is placed above a sixteenth note in the seventh staff. The music concludes with a double bar line and repeat dots at the end of the ninth staff.

Aria

The Aria section consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. A fermata is placed over the C5 note, which is marked with an 'x'. The second staff continues with quarter notes D5, E5, and F#5, followed by a repeat sign. After the repeat, there are quarter notes G4, A4, and B4, each with a fermata, followed by a quarter note C5 marked with an 'x'. The third staff features a series of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G4, A4, B4, C5, D5, E5, F#5, G4. The fourth staff has quarter notes G4, A4, B4, C5, D5, E5, F#5, G4, followed by a quarter note C5 marked with an 'x'. The fifth staff concludes with quarter notes G4, A4, B4, C5, D5, E5, F#5, G4, with a repeat sign at the end.

Gavotta

The Gavotta section consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The second staff continues with quarter notes D5, E5, and F#5, followed by a repeat sign. After the repeat, there are quarter notes G4, A4, and B4, followed by quarter notes C5, D5, and E5. The third staff features quarter notes F#5, G4, A4, and B4, followed by quarter notes C5, D5, and E5. The fourth staff concludes with quarter notes F#5, G4, A4, and B4, followed by quarter notes C5, D5, and E5, with a repeat sign at the end.

Willem de Fesch Sonata G-Dur

Viola da Gamba

Largo

The Largo movement consists of three staves of music in G major and common time. The first staff begins with a quarter rest followed by a series of eighth and quarter notes. The second staff continues with eighth and quarter notes, featuring a sharp sign above the final measure. The third staff concludes the movement with a final quarter note and a double bar line.

Allemanda

The Allemanda movement consists of five staves of music in G major and common time. The first staff starts with a quarter rest and a series of eighth notes. The second staff continues with eighth notes and features a sharp sign above the final measure. The third staff begins with a repeat sign and contains eighth notes. The fourth staff is filled with sixteenth-note patterns and includes a sharp sign above the final measure. The fifth and final staff concludes with eighth notes and a double bar line.

Aria



Gavotta



De Fesch
Sonate G-Dur

Laute

Largo

The image shows a musical score for a lute sonata by De Fesch. The score is written for two staves per system. The tempo is marked 'Largo'. The key signature is G major. The score consists of five systems of two staves each. The notation includes various note values, rests, and dynamic markings such as 'c II' and 'c I'. A measure number '5' is placed at the beginning of the third system, and '10' is placed above the first staff of the fifth system.

Allemanda

Musical staff 1: Treble clef, notes a, c, e, a, c, e, b, a, f, a, c, e, a, c, e. Chords: C||, C||.

Musical staff 2: Bass clef, notes e, c, b, c, b, c, e, c, b, c, e, c, b, c. Chords: C||, C||.

Musical staff 3: Treble clef, notes c, a, e, c, a, c, e, c, a, c, e, c, a, c, e, a, a, e. Chords: C||, C||.

Musical staff 4: Treble clef, notes a, c, e, a, c, e, b, c, c, c, c, b, c, c, e, a, c, e, a, b, c. Chords: C||, C||, C||.

Musical staff 5: Treble clef, notes a, c, e, a, c, e, a, c, e, c, e, c, e, e, b, e, c. Chords: C||, C||.

Musical staff 6: Bass clef, notes c, c, a, c, c, a, e, a, e, c, c, c, c, b, b, b, a. Chords: C||, C||.

Musical staff 7: Treble clef, notes e, e, a, c, e, c, e, c, c, e, b, a, c, e. Chords: C||, C||.

Musical staff 8: Bass clef, notes e, a, c, e, a, c, e, b, c, c, c, b, c, a, c, e. Chords: C||, C||.

Musical score for the first system, featuring a treble and bass staff with notes and rests. A *c11* marking is present below the bass staff.

Aria

Musical score for the second system, starting with a 3-measure rest in the bass staff. A *c11* marking is present below the bass staff.

Musical score for the third system, starting with a 5-measure rest in the bass staff. A *c11* marking is present below the bass staff.

Musical score for the fourth system, starting with a 10-measure rest in the bass staff. A *c11* marking is present below the bass staff.

Musical score for the fifth system, starting with a 15-measure rest in the bass staff. A *c11* marking is present below the bass staff.

Musical score for the sixth system, starting with a 20-measure rest in the bass staff. A *c11* marking is present below the bass staff.

Musical score for the seventh system, starting with a 25-measure rest in the bass staff. A *c11* marking is present below the bass staff.

Musical score for the eighth system, starting with a 30-measure rest in the bass staff. A *c11* marking is present below the bass staff.

Gavotta

The musical score for "Gavotta" consists of five systems, each with two staves. The notation includes notes, rests, and fingerings. Measure numbers 5, 10, 15, 19, and 25 are indicated. Chord symbols CII, CIV, and CII are present. A dynamic marking 'f' is used at measure 15.

System 1: Measures 1-5. Chord symbols: CII, CII, CII, CII, CII. Measure 5 has a fingering '5'.

System 2: Measures 6-10. Chord symbols: CII, CII, CII, CII, CII. Measure 10 has a fingering '10'.

System 3: Measures 11-15. Chord symbols: CIV, CIV, CIV, CII, CIV. Measure 15 has a dynamic marking 'f' and a fingering '15'.

System 4: Measures 16-19. Measure 19 has a fingering '19'.

System 5: Measures 20-25. Chord symbols: CII, CII, CII, CII, CII. Measure 25 has a fingering '25'.



TREE EDITION