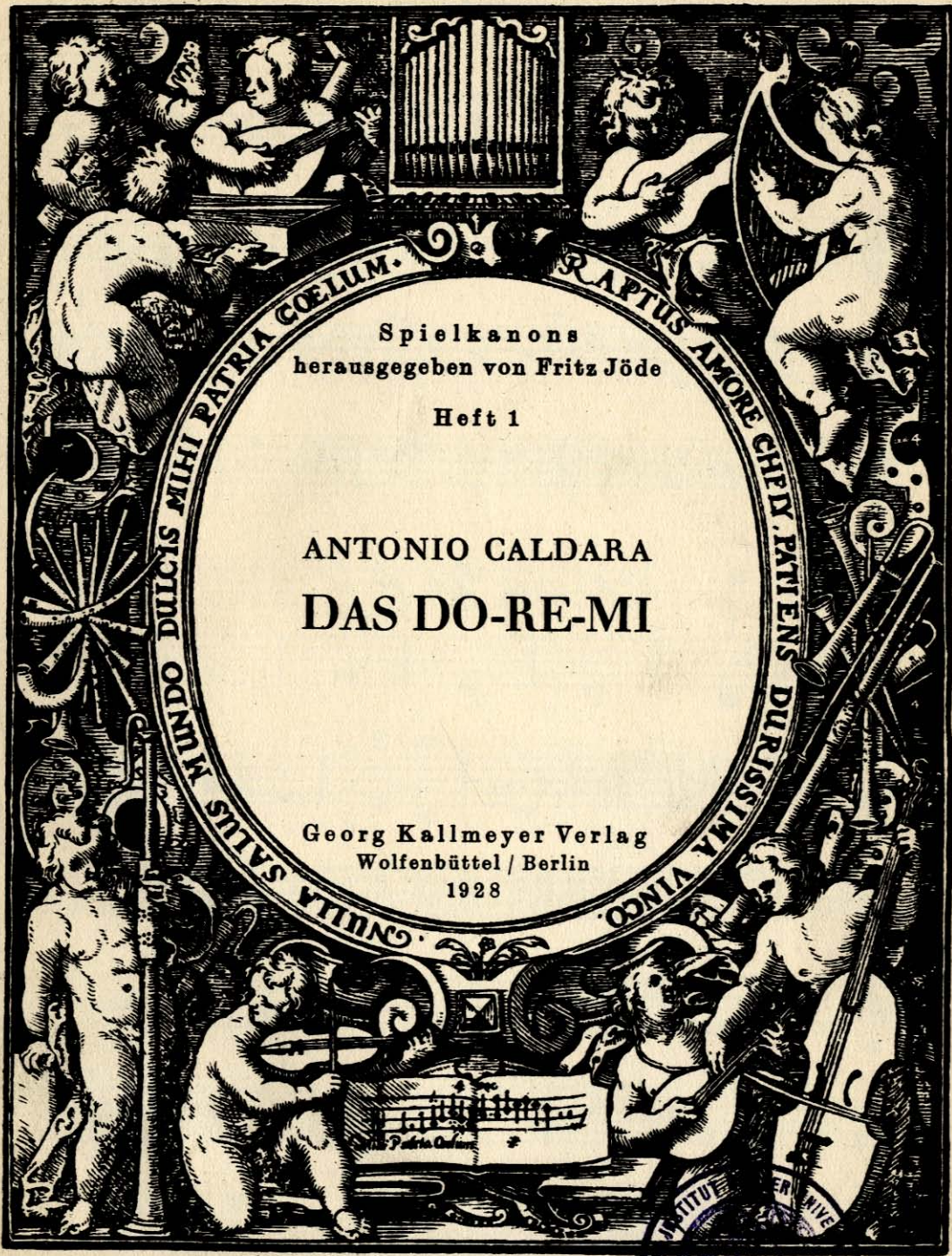


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Spielkanons
herausgegeben von Fritz Jöde

Heft 1

ANTONIO CALDARA
DAS DO-RE-MI

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Antonio Caldara,
1670 - 1738

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5

Musical score for exercise 5, measures 1-5. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of five staves. The first staff contains a whole note chord (F#, C, G, C) with a '1' above it. The second staff contains a quarter note (F#), a quarter note (C), a quarter note (G), and a quarter note (C), with a '2' above the second measure. The third staff contains a quarter note (F#), a quarter note (C), a quarter note (G), and a quarter note (C), with a '3' above the first measure. The fourth and fifth staves continue the melodic and harmonic development.

6

Musical score for exercise 6, measures 1-5. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of five staves. The first staff contains a whole note chord (F#, C, G, C) with a '1' above it. The second staff contains a quarter note (F#), a quarter note (C), a quarter note (G), and a quarter note (C), with a '2' above the second measure. The third staff contains a quarter note (F#), a quarter note (C), a quarter note (G), and a quarter note (C), with a '3' above the first measure. The fourth and fifth staves continue the melodic and harmonic development.

7

Musical score for exercise 7, measures 1-5. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of five staves. The first staff contains a whole note chord (F#, C, G, C) with a '1' above it. The second staff contains a quarter note (F#), a quarter note (C), a quarter note (G), and a quarter note (C), with a '2' above the second measure. The third staff contains a quarter note (F#), a quarter note (C), a quarter note (G), and a quarter note (C), with a '3' above the first measure. The fourth and fifth staves continue the melodic and harmonic development.

8

Musical score for exercise 8, measures 1-5. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of five staves. The first staff contains a whole note chord (F#, C, G, C) with a '1' above it. The second staff contains a quarter note (F#), a quarter note (C), a quarter note (G), and a quarter note (C), with a '2' above the second measure. The third staff contains a quarter note (F#), a quarter note (C), a quarter note (G), and a quarter note (C), with a '3' above the first measure. The fourth and fifth staves continue the melodic and harmonic development.

9

Musical score for exercise 9, consisting of five staves of music in treble clef with a key signature of two sharps (F# and C#). The first staff begins with a first fingering (1) on a quarter note. The second staff features a second fingering (2) on a dotted quarter note. The third staff continues the melodic line. The fourth staff includes a third fingering (3) on a quarter note. The fifth staff concludes the exercise with a repeat sign.

10

Musical score for exercise 10, consisting of five staves of music in treble clef with a key signature of two sharps (F# and C#). The first staff begins with a first fingering (1) on a quarter note. The second staff features a second fingering (2) on a dotted quarter note. The third staff continues the melodic line. The fourth staff includes a third fingering (3) on a quarter note. The fifth staff concludes the exercise with a repeat sign.

11

Musical score for exercise 11, consisting of five staves of music in treble clef with a key signature of three sharps (F#, C#, and G#) and a 2/4 time signature. The first staff begins with a first fingering (1) on a quarter note. The second staff features a second fingering (2) on a dotted quarter note. The third staff continues the melodic line. The fourth staff includes a third fingering (3) on a quarter note. The fifth staff concludes the exercise with a repeat sign.

12

Musical score for exercise 12, consisting of five staves of music in treble clef with a key signature of three sharps (F#, C#, and G#) and a 4/4 time signature. The first staff begins with a first fingering (1) on a quarter note. The second staff features a second fingering (2) on a dotted quarter note. The third staff continues the melodic line. The fourth staff includes a third fingering (3) on a quarter note. The fifth staff concludes the exercise with a repeat sign.

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Exercise 16, measures 1-3. The music is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/2 time signature. Measure 1 starts with a first finger fingering (1) on a half note. Measures 2 and 3 show a sequence of eighth notes with second (2) and third (3) fingerings, ending with a repeat sign.

17

Exercise 17, measures 1-5. The music is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. Measure 1 starts with a first finger fingering (1) on a half note. Measures 2 and 3 continue with eighth notes, with a second finger fingering (2) in measure 3. Measure 4 has a third finger fingering (3) on a half note. Measure 5 ends with a repeat sign.

18

Exercise 18, measures 1-5. The music is in treble clef with a key signature of two flats (Bb, Eb) and a 3/2 time signature. Measure 1 starts with a first finger fingering (1) on a half note. Measure 2 has a second finger fingering (2) on a dotted half note. Measures 3 and 4 continue with eighth notes. Measure 5 ends with a repeat sign.

19

Exercise 19, measures 1-5. The music is in treble clef with a key signature of two flats (Bb, Eb) and a 3/2 time signature. Measure 1 starts with a first finger fingering (1) on a half note. Measure 2 has a second finger fingering (2) on a dotted half note. Measure 3 has a third finger fingering (3) on a dotted half note. Measures 4 and 5 continue with eighth notes, ending with a repeat sign.

20

Exercise 20, measures 1-2. The first staff shows a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and a dotted quarter note G4. The second staff shows a bass line starting with a quarter note G3, followed by eighth notes F3, E3, D3, C3, B2, A2, and a dotted quarter note G2.

21

Exercise 21, measures 1-2. The first staff shows a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and a dotted quarter note G4. The second staff shows a bass line starting with a quarter note G3, followed by eighth notes F3, E3, D3, C3, B2, A2, and a dotted quarter note G2.

22

Exercise 22, measures 1-4. The first staff shows a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and a dotted quarter note G4. The second staff shows a bass line starting with a quarter note G3, followed by eighth notes F3, E3, D3, C3, B2, A2, and a dotted quarter note G2. The third staff shows a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and a dotted quarter note G4. The fourth staff shows a bass line starting with a quarter note G3, followed by eighth notes F3, E3, D3, C3, B2, A2, and a dotted quarter note G2.

23

Exercise 23, measures 1-3. The first staff shows a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and a dotted quarter note G4. The second staff shows a bass line starting with a quarter note G3, followed by eighth notes F3, E3, D3, C3, B2, A2, and a dotted quarter note G2. The third staff shows a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and a dotted quarter note G4.

24

Exercise 24, measures 1-2. The first staff shows a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and a dotted quarter note G4. The second staff shows a bass line starting with a quarter note G3, followed by eighth notes F3, E3, D3, C3, B2, A2, and a dotted quarter note G2.

25

Exercise 25, measures 1-3. The first staff shows a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and a dotted quarter note G4. The second staff shows a bass line starting with a quarter note G3, followed by eighth notes F3, E3, D3, C3, B2, A2, and a dotted quarter note G2. The third staff shows a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and a dotted quarter note G4.

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Die Kanons dieses Heftes wurden einer alten handschriftlichen Sammlung der preussischen Staatsbibliothek unter dem Titel »Divertimenti musicali per Campagna Canoni all' unisono á 3, 4, 5, 6 e á 9 voci. Con altri d'altro genere á 2, 3 e 4. Composti in Tempo, che battea la luna da Antonio Caldara, 1729 in Vienna« entnommen. Sie bilden darin bis auf die vier letzten, die in dem gleichen Bande weiterhin ebenfalls zusammen stehen, eine geschlossene Reihe. Der ihnen beigegebene Text (der immer mit dem Do=re-mi beginnt) läßt, sofern nicht die Durchführung der einzelnen Kanons selbst die Vermutung nahelegt, durch die Flüchtigkeit und teilweise Unmöglichkeit seiner Unterlegung darauf schließen, daß er später hinzugefügt wurde. Er konnte deshalb, zumal die (hier der Handschrift nach wiedergegebene) Folge der Stücke deutlich genug zu erkennen gibt, daß es sich um eine progressiv aufgebaute Studienreihe aus der Durtonleiter heraus handelt, mit vollem Recht wieder gestrichen werden. / Um diesem einzigartigen kleinen Werk aber im Sinne seiner offenbaren Absicht heute eine recht ergiebige Auswirkung zu ermöglichen, wurden die Kanons entgegen der Vorlage, wo jeder aus c heraus notiert ist, durch alle \sharp und \flat -Tonarten hindurchgeführt und außerdem mit dem Do-Schlüssel versehen. / Auf diese Weise kann der Spieler bereits vor der Kenntnis des Quintenzirkels alle Stücke von jedem beliebigen Grundton her in ständigen Transpositionsübungen ausführen. Von der Hinzufügung von Tempobezeichnungen und Phrasierungsangaben habe ich aber nicht nur aus dem Grunde abgesehen, weil wir heute überall den Weg zum Urtext suchen, sondern um demjenigen Lehrer, der dieses kleine Schulwerk in seinem Unterricht verwendet, Spielraum zu eigener produktiver Betätigung zu lassen. Er kann auf diese Weise selbst den Inhalt des Werkes, für welches Instrument er es auch verwendet, aufs vielfältigste auswerten. Zur Ausführung ist noch zu sagen, daß die Zahlen den Einsatz der Stimmen angeben und die Fermaten die Stellen, an denen die Stimmen schließen können. Während des Spiels selbst haben sie also keine Bedeutung. Fritz Jöde

Spiellkanons für Instrumente

Dieses Spielbuch ist ein Seitenstück zu dem von mir im selben Verlag herausgebrachten Singbuch „Der Kanon“ und stellt Musikgut für das Zusammenspiel der Instrumente, wie für den Instrumentalunterricht bereit. Der Hauptwert des Kanons für diese beiden Gebiete der Musikübung liegt in der Notwendigkeit der Konzentration auf eine einzige Stimme, die ohne jede äußere Behinderung von allen Beteiligten gemeinsam künstlerisch durchgearbeitet werden kann, ehe er selbst aufgebaut wird und damit vor die weitere Aufgabe stellt, in selbständiger Entfaltung aller Stimmen zur neuen übergeordneten Einheit zu gelangen. / Wie im Kanonsingbuch sind hier die Spiellkanons nicht in Partitur, sondern immer nur in einer Stimme gedruckt, wodurch allen Spielern die Möglichkeit heilsamen Zwanges auferlegt wird, sich im Zusammenspiel ganz auf ihr Ohr zu verlassen und nicht mit halbem Ohr einem Augenbilde zu folgen. / Gelingt es dem Spiellkanon, was dem Singkanon gelungen ist, so wird er viel Freude in das Zusammenspiel der Instrumente bringen und damit die Musizierfreudigkeit vermehren helfen. Fritz Jöde

Die Spiellkanons erscheinen zunächst in einzelnen in sich abgeschlossenen Heften, von denen bisher herauskamen:

1. Heft: **Antonio Caldara, Das Do-re-mi.** 26 dreistimmige Kanons über die Durtonleiter in allen Tonarten für Melodieinstrumente . . . Preis M. 0.90
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