

Georg Philipp
TELEMANN

Konzert in G
Grillen-Symphonie
TWV 50:1

für Flöte (Piccoloflöte), Oboe
Diskantchalumeau (Klarinette)
2 Violinen, Viola, Violoncello, 2 konzertierende Kontrabässe
und Basso continuo

Erstausgabe / First edition

herausgegeben von / edited by
Peter Thalheimer

Telemann-Archiv · Stuttgarter Ausgaben
Urtext

Partitur / Full score



Carus 39.801

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Vorwort

QUELLE

Dem vorliegenden Erstdruck des Konzertes G-Dur von Georg Philipp Telemann liegt eine autographe Partitur zugrunde, die unter der Signatur *Mus. ms. autogr. G. Ph. Telemann 3* in der Musikabteilung der Staatsbibliothek Preußischer Kulturbesitz in Berlin aufbewahrt wird. Die Handschrift stammt aus dem Nachlaß Georg Pölchaus. Dem Deutschen Musikgeschichtlichen Archiv Kassel sei für die Vermittlung eines Mikrofilms und der Staatsbibliothek Preußischer Kulturbesitz für die Publikationserlaubnis gedankt.

Die Aufschrift des Titelblatts lautet: „*Concert. | à 9. Parties. | Chalumeau. | Hautbois. | Traversière. | Premier Violon. | Second Violon. | Violle. | Première Bassecontre. | Seconde Bassecontre. | Basse continuë. | Par Telemann*”. (darunter von späterer Hand: „*Originalhandschrift | Possessor | G. Pölchau*.”)

Die Handschrift enthält am unteren Rand der 4. Notenseite (siehe Faksimile S.9) einen ausführlichen Titel und den Anfang der Niederschrift des ersten Satzes mit Besetzungsangaben von der Hand des Komponisten. Der Titel wurde – offenbar von Telemann selbst – wieder gestrichen. Er ist nicht mehr mit vollkommener Sicherheit zu entziffern, lautete aber wohl: „*1. Grillen-Symphonie nach welscher, französischer, engländischer, schottischer u. polnischer Schreibahrt*”. Vielleicht hängt die Streichung mit einer Änderung des im Titel genannten kompositorischen Programms zusammen. Die Kombination der musikalischen Nationalstile scheint in der Tat nicht in dem ursprünglich vorgesehenen Sinne verwirklicht. Ausgeführt ist jedoch die Absicht, eine humoristische Naturschilderung zu komponieren, und Telemann gibt den Instrumenten im ersten und im zweiten Satz reichlich Gelegenheit, in Repetitionsfiguren und ähnlich typischen Motiven zu „zirpen“. Das Stichwort „Grillen-Symphonie“ ist, obwohl es in der Überschrift der endgültigen Niederschrift nicht mehr steht, ein Schlüsselbegriff für Spieler und Hörer des Konzerts und wurde deshalb für die vorliegende Ausgabe übernommen.

Die ausschließlich deutschen Vortragsbezeichnungen sprechen dafür, daß das Konzert im zweiten Drittel des 18. Jahrhunderts entstanden ist. Telemanns Entschluß, die geläufigen italienischen Bezeichnungen durch deutsche zu ersetzen, läßt sich anhand seines Kirchenkantatenschaffens – das sich ja durch besondere Regelmäßigkeit der Produktion auszeichnet – fast auf den Tag genau datieren: Wie Werner Menke¹ ermittelt hat, verwendet Telemann deutsche Vortragsangaben erstmals in seiner Neujahrskantate für 1734 und behält von da an die neue Bezeichnungsweise bei.

BESETZUNGSFRAGEN

Das vorliegende Konzert ist seiner Besetzung nach eines der eigenwilligsten Werke Telemanns. Da es mehrere auch in Telemanns Zeit seltener verwendete Instrumente erfordert und die Terminologie innerhalb der Handschrift uneinheitlich ist, sei hier auf einzelne Instrumente näher eingegangen.

Flöte. Telemann schreibt am Anfang des ersten Satzes „*Traversière; l' ordinaire, ou cette à l' Octave, ou les deux conjointes*”. Mit *Traversière ordinaire* ist eindeutig die Traversflöte in d^1 gemeint, die der Lage nach unserer heutigen Querflöte entspricht. Schwieriger zu deuten ist der Terminus *Traversière a l' octave*, da damit sowohl die Piccoloquerflöte in d^2 als auch die Baßquerflöte in d^0 gemeint sein kann. Beide Instrumente waren zur Zeit Telemanns in Gebrauch, wie die Flötenschule von Michel Corrette² und die *Encyclopédie*³ belegen. Wie sich aus T. 3 - 4 des ersten Satzes ergibt, kommt die Baßquerflöte jedoch nicht in Frage: die Flötenstimme würde hier, in Sechzehnfußlage gespielt, das „Bassettchen“ der Violinen in einer satztechnisch

SOURCE

The source of this first printing of the concerto in G major by Georg Philipp Telemann is an autograph score with the signature *Mus. ms. autogr. G. Ph. Telemann 3*, held by the music division of the Staatsbibliothek Preussischer Kulturbesitz in Berlin. The manuscript comes from the estate of Georg Pölchau. I wish to thank the Deutsches Musikgeschichtliches Archiv Kassel for procuring a microfilm of the score and the Staatsbibliothek Preussischer Kulturbesitz for the publication rights.

The inscription on the titlepage reads: “*Concert. | à 9. Parties. | Chalumeau. | Hautbois. | Traversière. | Premier Violon. | Second Violon. | Violle. | Première Bassecontre. | Seconde Bassecontre. | Basse continuë. | Par Telemann*”. (Underneath, by a later hand: “*Originalhandschrift | Possessor | G. Pölchau*.”)

The manuscript contains, on the lower margin of the fourth page (see facsimile, p.9), a detailed title and the beginning of the first movement with suggestions for performance, in the composer's hand. The title was then cancelled – apparently by Telemann himself. It can no longer be deciphered with certainty but most probably reads: “*1. Grillen-Symphonie nach welscher, französischer, engländischer, schottischer u. polnischer Schreibahrt*”. (“Cricket Symphony – in the Italian, French, English, Scottish, and Polish styles.”). The cancellation may have to do with a change in the compositional plan stated in the title. The combination of national musical styles appears not to have been realized in the original sense. Certainly realized, however, is the intent to compose a humorous description of nature, and Telemann gives the instruments in the first and second movements plenty of opportunity to “chirp”, in repetitive figures and similar programmatic motives.

The catchword “Cricket Symphony”, although it no longer appears in the title of the final manuscript, provides a basic concept for players and hearers of the concerto and has therefore been used in the present edition.

The exclusively German movement headings and technical markings suggest that the concerto was composed after 1733. Telemann's decision to replace the commonly used Italian terms with German ones can be dated almost exactly to the day from its usage in his church cantatas – remarkable for the regularity of their production. As Werner Menke¹ has pointed out, Telemann used German markings for the first time in his New Year's Cantata for 1734 and continued to use them from then on.

QUESTIONS OF INSTRUMENTATION

This concerto is one of the most unique of Telemann's works when one considers its unusual setting. Because it calls for several instruments seldom used both now and in Telemann's time, and because the terminology within the manuscript is inconsistent, individual instruments are here specifically discussed.

Flute. Telemann writes at the beginning of the first movement: “*Traversière; l' ordinaire, ou cette à l' Octave, ou les deux conjointes*” (“*Traverse flute; ordinary, or that at the octave, or the two together.*”). With *Traversière ordinaire* the transverse flute in d^1 is undoubtedly meant, the range of which corresponds to that of today's transverse flute. It is more difficult to interpret the term *Traversière a l' octave*, which could mean the piccolo transverse flute an octave higher as well as the bass transverse flute an octave lower. Both instruments were in use in Telemann's time, as the flute method of Michel Corrette² and the *Encyclopédie*³ confirm. A clue in measures 3 - 4 of the first movement, however, would seem to rule out the use of the bass flute. The lower flute voice here, played in the 16-foot range,

nicht unproblematischen Weise unterschreiten; dabei würde der durch die beiden vorangehenden Takte vorgegebene harmonische Verlauf verschleiert und so die Korrespondenz zwischen den beiden Zweitaktgruppen gestört – der augenscheinlich beabsichtigte und mit Hilfe des Bassettchens erzielte Echoeffekt der Takte 3 - 4 käme nicht, oder doch nur stark eingeschränkt zur Geltung. Auch an anderen Stellen zeigt sich bei näherer Betrachtung, daß Telemann den Flötenpart als Oberstimme konzipiert hat, nicht als Mittelstimme, zu der der Part bei einer Ausführung auf der Baßquerflöte würde. – Mit dem Zusatz „*ou les deux conjointes*“ sieht Telemann die Möglichkeit einer Kopplung der *Traversière ordinaire* mit der *Traversière a l'octave* vor; doch sei für den Fall einer Doppelbesetzung der Flötenstimme empfohlen, die gleichzeitige Verwendung beider Flöten auf die Tuttiabschnitte zu beschränken.

Chalumeau. Das Chalumeau ist die früheste in der Kunstmusik gebräuchliche Form der Klarinetteninstrumente. Es hat 8 Grifflöcher und zwei Klappen und wurde normalerweise nicht überblasen, so daß der Tonumfang nur eine Undezime betrug. Das Instrument wurde in verschiedenen Stimmlagen (f¹, c¹, f, c) gebaut. Im vorliegenden Falle rechnet Telemann mit einem c¹-Alt-Chalumeau (heute „Diskant-Chalumeau“ genannt). Daß das Chalumeau nicht nur als Vorläufer der Klarinette zu betrachten ist, sondern sich in der Frühzeit der Klarinette neben dieser eine gewisse Eigenständigkeit bewahrt hat, haben die Untersuchungen Heinz Beckers⁴ gezeigt. Um 1960 hat Otto Steinkopf, Berlin, erstmals wieder Chalumeaux gebaut. Als Vorbilder dienten dabei die Instrumente des Musikhistoriska Museet Stockholm.

Bei der Verwendung moderner Instrumente empfiehlt es sich, das Chalumeau durch eine Klarinette zu ersetzen. Dem Klang des Chalumeau am nächsten kommen Es-, D- und C-Klarinette, doch ist auch die B- oder A-Klarinette verwendbar.

Violinen. Telemann rechnet offensichtlich mit nur einfacher Besetzung der Violinpartien. Abgesehen von der ersten Soloepisode des ersten Satzes sind die beiden Violinen durchwegs unisono geführt. Dabei ist im Tutti die zweite Stimme des Orchestersatzes meist zweien der drei Blasinstrumente zugewiesen, so daß sich bei einfacher Streicherbesetzung ein klanglich ausgeglichenes Verhältnis zwischen erster und zweiter Stimme ergibt. Diese Ausgewogenheit würde jedoch durch die heute übliche – und vom Formtypus des Werkes her durchaus naheliegende – Mehrfachbesetzung des Streichertutti erheblich gestört. Für eine Ausführung in Orchesterbesetzung wurde deshalb vom Herausgeber zusätzlich eine Violinstimme mit der Bezeichnung „Violino II ripieno“ in die Partitur eingefügt, die, meist den Bläserstimmen folgend, die zweite Stimme des Orchestersatzes verstärkt. Sie ersetzt bei chorischer Violinbesetzung die originale 2. Violinstimme und sollte dann annähernd ebenso stark besetzt werden wie die 1. Violine. Die Ripienstimme ist durch kleineren Stich als Herausgeberergänzung ausgewiesen. Die Einzelstimmen sind so angelegt, daß das Konzert sowohl in solistischer als auch in chorischer Streicherbesetzung gespielt werden kann.

Kontrabässe. Für diese zu Telemanns Zeit nur selten konzertierend eingesetzten Instrumente benützt Telemann verschiedene Bezeichnungen: Auf dem Titelblatt nennt er „*Premiere Basse-contre*“ und „*Seconde Basse-contre*“, auf der ersten Notenseite zuerst „1. *Basse concertante*“ und „2. *Basse concertante*“, korrigiert dann aber „*Basse*“ jeweils in „*Contrebasse*“. Zu Beginn des 2. Satzes schreibt er einfach „1. u. 2. *Contrabaß*“. Nach Umfang und Anlage der Kontrabaßstimmen ist anzunehmen, daß Telemann an das sechssaitige Kontrabaßinstrument der Gamba-familie (Violone) mit der Stimmung D₁ G₁ C E A d gedacht hat. Da die solistischen Partien E₁ nicht unterschreiten, sind auch viersaitige Kontrabässe verwendbar. Als Ersatz kommen (eine Oktave höher) Violoncelli oder Baßgamben in Frage.

Basso continuo. Der Generalbaß sollte von Cembalo und Violoncello (eventuell mehrfach besetzt) ausgeführt werden. Eine zusätzliche Duplierung in Sechzehnfußlage ist nicht zu empfehlen. Die Verwendung eines Fagotts ist denkbar, doch sollte es in den Pizzicato-Abschnitten pausieren.

would sound below the “basset” voice of the violins in a technically problematic way; the harmonic movement prepared by the preceding two measures would thereby be veiled and the parallel construction of the two 2-measure phrases disturbed – the obviously intentional echo effect, to be achieved with the help of the violin’s basset voice, would not succeed or would at least be greatly diminished. In other passages in the score as well, a closer analysis shows that Telemann conceived the flute part as an upper voice, not a middle voice, which the part would become if played on the bass flute. With the additional comment, *ou les deux conjointes*, Telemann foresees the possibility of coupling the *Traversière ordinaire* with the *Traversière a l'octave*; but it is suggested, where two flutes are used, that doubling of the flute parts be restricted to the tutti sections.

Chalumeau. The chalumeau is the earliest form of the clarinet to be used in serious music. It has eight finger-holes and two keys and is normally not overblown, so that it has a range encompassing just one tenth. The instrument is built in various ranges (f¹, c¹, f, c). In this concerto Telemann had in mind a c¹-alto-chalumeau (today called the “discant chalumeau”). That the chalumeau is to be seen not only as a predecessor of the clarinet but enjoyed a certain independence even in the early years of the clarinet, has been shown by the research of Heinz Becker⁴. Otto Steinkopf, Berlin, first began building chalumeaux again about the year 1960. The instruments in the Musikhistoriska Museet Stockholm served as models. With the use of modern instruments it is recommended that the chalumeau be replaced by a clarinet. The E^b, D and C clarinets approximate the sound of the chalumeau best, but the B^b and A clarinets may also be used.



Violins. Telemann apparently intended a primarily unison setting of the violin parts. Aside from the first solo episode in the first movement, the two violins play in unison throughout the work. In addition, the second voice of the orchestral score is usually assigned to two of the three wind instruments in the tutti so that, with strings on a single part, a balanced sound relationship results between the first and second voices. This balance would be considerably disturbed by today’s common usage of multiple strings in the tutti – although the work lends itself to this practice because of its formal structure. For performance by an orchestra, therefore, the editor has added to the score a violin part with the designation “Violino II ripieno”, which generally follows the wood-wind parts and strengthens the second voice of the orchestral setting. This part should replace the original 2nd violin part in a performance with string instruments alone, and it should balance the 1st violin in strength. The ripieno voice is shown in small print as an editorial supplement. The individual parts are so arranged that the concerto may be played by a solo string ensemble as well as a group.

Contrabasses, For these instruments seldom specified for solo performance in Telemann’s time, the composer uses various terms; on the title page he calls them “*Premiere Basse-contre*” and “*Seconde Basse-contre*”, and on the first page of music at first “1. *Basse concertante*” and “2. *Basse concertante*”, the “*Basse*” then further corrected to “*Contrebasse*”. At the beginning of the second movement he writes simply “1. u. 2. *Contrabaß*”. It is to be assumed, from the range and arrangement of the contrabass parts, that Telemann had in mind the six-stringed contrabass instrument of the gamba family (violone) with the tuning D₁ G₁ C E A d. Because the solo parts do not go below E₁, the four-stringed contrabass is also usable. As replacements, violoncelli or bass gambas (an octave higher) are possibilities.

Basso continuo. The thorough bass should be performed by harpsichord and violoncello (two or three cello in a larger ensemble). An additional doubling in the 16-foot range is not recommended. The use of a bassoon is possible; however, it should be tacet in the pizzicato passages.

REVISIONSBERICHT

Zusätze des Herausgebers sind in der Partitur durch Kleinstich, Kursivschrift oder Punktierung (bei Bögen) kenntlich gemacht. Über alle darüber hinaus vorgenommenen Änderungen informiert das Lesartenverzeichnis. Die Akzidentiensetzung wurde den heutigen Regeln angepaßt. Telemanns deutsche Bezeichnungen „gerissen“ und „mit dem Bogen“ wurden durch „pizzicato“ und „arco“ ersetzt. Die dynamischen Angaben „gel.“ (gelinde) und „st.“ (stark) sind als *p* und *f* wiedergegeben.

<i>Etwas lebhaft</i>		
T. 11	Violine I, II	4. Viertel: 
15	Kontrabaß II	ohne Keile
18	Oboe	4. Viertel: 
19	Oboe	11. und 12. Note ohne Keile
24	Flöte	tr bereits auf dem vorletzten Achtel
41	Basso continuo	ohne Keile
44	Kontrabaß II	9. Note = <i>e</i> (notiert)
<i>Tändelnd</i>		
5 - 15	Flöte	unisono mit Chalumeau
36 b	Basso continuo	punktierte Viertelnote (ohne Pause)
<i>Presto</i>		
1		Taktzeichen: $\frac{3}{4}$
10	Viola	2. und 3. Note fehlen
17	Viola	1. Note = <i>h</i>
21	Oboe	ohne Keil
38/39		 :
44, 45	Flöte, Basso continuo	ohne Keile
54,55	Basso continuo	ohne Keile
58,59,68,69	Flöte, Basso continuo	ohne Keile
72	Flöte, Oboe Chalumeau	Ganze Note (ohne Pause)

Die Da-Capo-Abschnitte der Rahmensätze (T. 59 ff. bzw. 72 ff.) sind in der Vorlage nicht ausgeschrieben, die Wiederholung ist durch das Zeichen ||: gefordert. Das im Lesartenverzeichnis erwähnte Wiederholungszeichen bei T. 38/39 des Schlußsatzes ist, soweit es den Abschnitt T. 39 - 72 betrifft, wohl ein Versehen Telemanns: die Überleitungsfigur des Generalbasses in T. 72 führt eindeutig zurück nach T. 1, auch fehlt in T. 72 ein T. 39 entsprechendes Wiederholungszeichen. -- Die Unisono-Führung von Flöte und Chalumeau in T. 5 - 15 des zweiten Satzes ist wahrscheinlich ein Flüchtigkeitsfehler, der Telemann bei Ausarbeitung der sonst an entsprechender Stelle selbständig geführten Bläserstimmen unterlaufen ist. Die Neufassung der Flötenpartie in diesem Abschnitt ist als Vorschlag des Herausgebers zu betrachten.

Stuttgart, 1974
Peter Thalheimer

¹ *Das Vokalwerk Georg Philipp Telemann's*, Kassel 1942, S. 63.



² *Methode Pour apprendre aisément a jouer de la Flûte Traversière*, Paris ca. 1735, S. 11.

³ *Encyclopédie ou dictionnaire raisonné des Sciences, des Arts et des Metiers par une société de Gens de Lettres*, Stichwort „Dessus de flûte traversière“ in Band 4 (Paris 1754) und Tafel XXII der „Lutherie“ des 5. Tafelbandes (1767).

⁴ Heinz Becker, „Das Chalumeau im 18. Jahrhundert“, in *Speculum Musicae Artis* (Festgabe für Heinrich Husmann zum 60. Geburtstag), München 1970, S. 23 ff., und „Das Chalumeau bei Telemann“, in *Konferenzbericht der 2. Magdeburger Telemann-Festtage*, Magdeburg 1967, S. 68 ff. Ergänzende Literatur: Kurt Birsak, „Das Dreiklappen-Chalumeau im Bayerischen Nationalmuseum“, in *Mf* 26 (1973), S. 493 ff.; Jürgen Eppelsheim, „Das Denner-Chalumeau des Bayerischen Nationalmuseums“, ebenda S. 498 ff.

REVISION COMMENTARY

Editorial supplements appear in the score in small print, italics, or dotted lines (for ties). All changes beyond these are noted in the following revision listing. The use of accidentals is adapted to today's rules. Telemann's German designations *gerissen* ("tom") and *mit dem Bogen* ("with the bow") are replaced by *pizzicato* and *arco*. The dynamic markings *gel.* (*gelinde* - "soft") and *st.* (*stark* - "loud") are also given as *p* and *f*.

<i>Etwas lebhaft</i> ("Somewhat Lively")		
M. 11	Violin I, II	4th quarter-note: 
15	Contrabass II	without accents
18	Oboe	4th quarter-note: 
19	Oboe	11th and 12th notes without accents
24	Flute	trill already on the next-to-last 8th note
41	Basso continuo	without accents
44	Contrabass II	9th note = <i>e</i> (notated)
<i>Tändelnd</i> ("Capricious")		
M. 5 - 15	Flute	in unison with the chalumeau
36b	Basso continuo	dotted quarter-note (no rest)
<i>Presto</i>		
M. 1	Viola	meter: $\frac{3}{4}$
10	Viola	2nd and 3rd notes missing
17	Viola	1st note = <i>b</i>
21	Oboe	without accent
38/39		 :
44, 45	Flute, Basso continuo	without accents
54, 55	Basso continuo	without accents
58,59,68,69	Flute, Basso continuo	without accents
72	Flute, Oboe, Chalumeau	whole note (no rest)

The da capo sections of the outer movements (Mm. 59 ff. and 72 ff., respectively) are not written out in the source; the repetition is shown by the sign ||: . The repeat sign mentioned in the revision listing at mm. 38/39 of the final movement is, so far as it pertains to mm. 39 - 72, probably an oversight of Telemann's; the transitional passage in the thorough bass in m. 72 leads unquestionably back to m. 1. Also, there is no corresponding repeat sign in m. 72 back to m. 39. The unison of flute and chalumeau in mm. 5 - 15 of the 2nd movement is probably a careless error that Telemann slipped into while working out the wind voices, which are in every corresponding place independently conceived. The new version of the flute part in this section is to be seen as a suggestion by the editor.

Stuttgart, 1974
Peter Thalheimer
(Translated by Barbara Stechow Harris)

¹ *Das Vokalwerk Georg Philipp Telemann's*, Kassel, 1942, p. 63.

² *Methode Pour apprendre aisément à jouer de la Flûte Traversière*, Paris, ca. 1735, p. 11.

³ *Encyclopédie ou dictionnaire raisonné des Sciences, des Arts et des Metiers par une société de Gens de Lettres*, under "Dessus de flûte traversière", Vol. IV, Paris, 1754; see also Plate XXII of the "Lutherie," Plate Volume V, 1767.

⁴ Heinz Becker, "Das Chalumeau im 18. Jahrhundert" in *Speculum Musicae Artis* (Festschrift for Heinrich Husmann on his 60th birthday), Munich, 1970, pp. 23 ff. and "Das Chalumeau bei Telemann", in *Konferenzbericht der 2. Magdeburger Telemann-Festtage*, Magdeburg, 1967, pp. 68 ff. Additional literature: Kurt Birsak, "Das Dreiklappen-Chalumeau im Bayerischen Nationalmuseum", in *Die Musikforschung* 26 (1973), pp. 493 ff.; Jürgen Eppelsheim, "Das Denner-Chalumeau des Bayerischen Nationalmuseums", *ibid.*, pp. 498 ff.

Ch. Lamerai.

Harpe.

Traversière; l'ordinaire, *Staccato à l'Octave* - ou les deux conjointes.

Violons, 1. et 2.

Violle.

1. Flute concertante.

2. Flute concertante.

Clarinet en B \flat .

Basse continue.

Cello.

Double Bass.

A page of handwritten musical notation on 15 staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The word "pizz" is written in several places, indicating pizzicato. The handwriting is somewhat messy and appears to be a working draft or a composer's sketch. The staves are numbered 1 through 15 on the left side. The music is written in a single system across all staves.

A handwritten musical score consisting of ten staves. The notation is dense and includes various musical symbols such as notes, rests, and clefs. The score is annotated with several handwritten notes and lyrics:

- Staff 3: *mit dem Bogen*
- Staff 4: *mit dem Bogen*
- Staff 7: *ganz*
- Staff 7: *mit dem Bogen*

The handwriting is somewhat messy, and there are some corrections or overwrites visible on several staves.

This image shows a page of handwritten musical notation, likely a score for a symphony. The page is filled with multiple staves of music, each with its own instrument label. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The instruments labeled include Violin, Viola, Cello, Double Bass, Flute, Clarinet, Bassoon, and Trumpet. The handwriting is in black ink on aged paper. There are some corrections and scribbles throughout the score, particularly in the lower half. At the bottom of the page, there is a large, dark scribble that partially obscures the notation. The overall appearance is that of a working draft or a composer's sketch.

Konzert in G

Grillen-Symphonie

TWV 50:1

Georg Philipp Telemann

1681–1767

Traversière; l'ordinaire,
ou cette à l'Octave, ou
les deux conjointes.

Etwas lebhaft

Flauto traverso o/e
Flauto traverso piccolo

Hautbois.
Oboe

Chalumeau.
Chalumeau (*Clarinetto*)

1. Contrebasse concertante.
Contrabbasso I
(Violoncello I)

2. Contrebasse concertante.
Contrabbasso II
(Violoncello II)

Violons, 1. et 2.
Violino I
Violino II ripieno
Viola

Cembalo

Basse continue.
Violoncello

Aufführungsdauer / Duration: ca. 11 min.

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Herausgeber und
Generalbassaussetzung:
Peter Thalheimer

The image displays a musical score for a piano piece, consisting of several systems of staves. The score is written in G major (one sharp) and 3/8 time. The first system includes a treble clef staff with a triplet of eighth notes, a grand staff with a bass clef staff, and a piano staff. The second system features a treble clef staff with dynamic markings 'p' and 'f', a grand staff with a bass clef staff, and a piano staff. The third system includes a treble clef staff with a trill (tr) and a grand staff with a bass clef staff. The fourth system features a treble clef staff with a trill (tr) and a grand staff with a bass clef staff. The fifth system includes a treble clef staff with a trill (tr) and a grand staff with a bass clef staff. The sixth system features a treble clef staff with a trill (tr) and a grand staff with a bass clef staff. A large, stylized watermark 'CARUS' is overlaid on the score.

9

tr

tr

tr

f

9

12

tr

divisi

pizz.

pizz.

pizz.

12

pizz.

15
(8)

arco pizz.

15

18

18

21

arco

arco

21

24

tr

tr

3 3

3 3 3 3 3 3

3 3 3 3 3 3

divisi

pizz.

pizz.

arco

arco

24

27
(8)

3 3 3 3

tr

tr

f

f

arco

27

arco

30

(8)

tr

tr

tr

tr

tr

3

3

30

Musical notation for measures 33-35, top system. It consists of three staves in treble clef with a key signature of one sharp (F#). The music features a melody in the upper voice and accompaniment in the lower voices.

Musical notation for measures 33-35, middle system. It consists of two staves in bass clef with a key signature of one sharp (F#). The music features a rhythmic accompaniment.

Musical notation for measures 33-35, bottom system. It consists of two staves in treble clef with a key signature of one sharp (F#). The music features a melody in the upper voice and accompaniment in the lower voice.

Musical notation for measures 33-35, grand staff. It consists of a grand staff with a treble clef on the left and a bass clef on the right, with a key signature of one sharp (F#). The music features a melody in the upper voice and accompaniment in the lower voice.

Musical notation for measures 36-38, top system. It consists of three staves in treble clef with a key signature of one sharp (F#). The music features a melody in the upper voice and accompaniment in the lower voices. A trill (tr) is indicated in the second measure.

Musical notation for measures 36-38, middle system. It consists of two staves in bass clef with a key signature of one sharp (F#). The music features a rhythmic accompaniment.

Musical notation for measures 36-38, bottom system. It consists of two staves in treble clef with a key signature of one sharp (F#). The music features a melody in the upper voice and accompaniment in the lower voice. Trills (tr) are indicated in the first and second measures.

Musical notation for measures 36-38, grand staff. It consists of a grand staff with a treble clef on the left and a bass clef on the right, with a key signature of one sharp (F#). The music features a melody in the upper voice and accompaniment in the lower voice.

39
(8)

f

39

42

tr

tr

tr

42

Musical score for measures 46-48. The score is written for piano and bass. It features complex rhythmic patterns, including sixteenth-note runs and triplets. Trills (tr) are present in the upper staves. Dynamics include piano (p) and fortissimo (f). The key signature has one sharp (F#).

Musical score for measures 46-48. The score is written for piano and bass. It features complex rhythmic patterns, including sixteenth-note runs and triplets. Trills (tr) are present in the upper staves. Dynamics include piano (p) and fortissimo (f). The key signature has one sharp (F#).

Musical score for measures 49-51. The score is written for piano and bass. It features complex rhythmic patterns, including sixteenth-note runs and triplets. Trills (tr) are present in the upper staves. Dynamics include fortissimo (f) and piano (p). The key signature has one sharp (F#).

Musical score for measures 49-51. The score is written for piano and bass. It features complex rhythmic patterns, including sixteenth-note runs and triplets. Trills (tr) are present in the upper staves. Dynamics include fortissimo (f) and piano (p). The key signature has one sharp (F#).

52

Musical score for measures 52-54. The piano part (left) features a complex rhythmic pattern with triplets and slurs. The violin part (right) has a melodic line with slurs and accents. The key signature is one sharp (F#).

Musical score for measures 52-54, showing the violin and viola parts. The violin part has a melodic line with slurs and accents. The viola part has a similar melodic line. The key signature is one sharp (F#).

52

Musical score for measures 52-54, showing the piano and cello parts. The piano part has a rhythmic pattern with slurs. The cello part has a melodic line with slurs. The key signature is one sharp (F#).

55

Musical score for measures 55-57. The piano part (left) features a complex rhythmic pattern with triplets and slurs. The violin part (right) has a melodic line with trills (tr) and slurs. The key signature is one sharp (F#).

Musical score for measures 55-57, showing the violin and viola parts. The violin part has a melodic line with trills (tr) and slurs. The viola part has a similar melodic line. The key signature is one sharp (F#).

55

Musical score for measures 55-57, showing the piano and cello parts. The piano part has a rhythmic pattern with slurs. The cello part has a melodic line with slurs. The key signature is one sharp (F#).

58

tr

58

61

p

f

p

67

64 (8)

tr

tr

tr

tr

tr

tr

tr

tr

tr

tr

p

f

64

(67) (8)

tr

tr

tr

tr

tr

tr

tr

tr

tr

tr

tr

p

f

(67)

Tändelnd

Musical score for 'Tändelnd'. The score is written for a piano and consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and two additional staves above it. The second system includes a grand staff and two additional staves below it. The music features a key signature of one sharp (F#) and a 3/4 time signature. The piece is characterized by frequent triplet patterns, often marked with a '3' and a 'p' (piano) dynamic. The score includes various dynamics such as *p* (piano), *f* (forte), and *mf* (mezzo-forte). A large, stylized watermark 'CARUS' is overlaid on the right side of the page.

System 1: Treble clef, key signature of one sharp (F#). Measures 1-4. Treble staff contains rests. Bass staff contains rests. Measures 3-4 show triplets in the treble and bass staves.

System 2: Treble clef, key signature of one sharp (F#). Measures 5-8. Treble staff contains triplets. Bass staff contains eighth notes. Dynamics include *f* and *p*.

System 3: Treble clef, key signature of one sharp (F#). Measures 9-12. Treble staff contains triplets. Bass staff contains eighth notes. Dynamics include *f* and *p*.

System 4: Treble clef, key signature of one sharp (F#). Measures 13-16. Treble staff contains triplets. Bass staff contains eighth notes. Dynamics include *f* and *p*. A large watermark 'Canis' is overlaid on this system.

System 5: Treble clef, key signature of one sharp (F#). Measures 17-20. Treble staff contains triplets. Bass staff contains eighth notes. Dynamics include *f* and *p*. First and second endings are indicated.

System 6: Treble clef, key signature of one sharp (F#). Measures 21-24. Treble staff contains triplets. Bass staff contains eighth notes. Dynamics include *f* and *p*. First and second endings are indicated.

System 7: Treble clef, key signature of one sharp (F#). Measures 25-28. Treble staff contains triplets. Bass staff contains eighth notes. Dynamics include *f* and *p*. First and second endings are indicated.

Musical notation for measures 19-22, top system (treble clef). The notation is mostly blank, indicating rests for the upper voices.

Musical notation for measures 19-22, middle system (bass clef). The notation is mostly blank, indicating rests for the lower voices.

Musical notation for measures 19-22, piano accompaniment (treble and bass clef). The right hand features a melodic line with triplets and slurs, starting with a *p* dynamic. The left hand provides a steady accompaniment.

Musical notation for measures 19-22, grand staff (treble and bass clef). This system shows the piano accompaniment in a grand staff format.

Musical notation for measures 23-26, top system (treble clef). The notation is mostly blank, indicating rests for the upper voices.

Musical notation for measures 23-26, middle system (bass clef). The notation is mostly blank, indicating rests for the lower voices.

Musical notation for measures 23-26, piano accompaniment (treble and bass clef). The right hand features a melodic line with triplets and slurs, alternating between *f* and *p* dynamics. The left hand provides a steady accompaniment.

Musical notation for measures 23-26, grand staff (treble and bass clef). This system shows the piano accompaniment in a grand staff format.

Musical score for measures 28-32. The system includes piano and bass staves. Measures 28-30 contain rests for all parts. Measures 31-32 feature triplets of eighth notes in the piano part and quarter notes in the bass part. A large watermark 'Canus' is overlaid on the right side of the page.

Musical score for measures 33-37. The system includes piano and bass staves. Measures 33-35 feature continuous triplets of eighth notes in the piano part. Measures 36-37 feature a change in dynamics from *f* to *p*. A large watermark 'Canus' is overlaid on the right side of the page.

Musical score for measures 38-42. The system includes piano and bass staves. Measures 38-40 feature chords in the piano part and quarter notes in the bass part. Measures 41-42 feature rests in the piano part and quarter notes in the bass part. A large watermark 'Canus' is overlaid on the right side of the page.

Musical score for measures 43-52. The system includes piano and bass staves. Measures 43-45 feature triplets of eighth notes in the piano part. Measures 46-52 feature first and second endings. A large watermark 'Canus' is overlaid on the left side of the page.

Musical score for measures 53-62. The system includes piano and bass staves. Measures 53-55 feature triplets of eighth notes in the piano part. Measures 56-62 feature first and second endings. Dynamic markings *f* and *p* are present. A large watermark 'Canus' is overlaid on the left side of the page.

Musical score for measures 63-67. The system includes piano and bass staves. Measures 63-65 feature chords in the piano part and quarter notes in the bass part. Measures 66-67 feature rests in the piano part and quarter notes in the bass part. A large watermark 'Canus' is overlaid on the left side of the page.

Presto

Musical score for piano and orchestra, marked Presto. The score consists of 11 systems of staves. The first system has three treble staves and two bass staves. The second system has two treble staves and two bass staves. The third system has two treble staves and one bass staff. The fourth system is a grand staff with one treble and one bass staff. The fifth system has two treble staves and one bass staff. The sixth system has two treble staves and one bass staff. The seventh system has two treble staves and one bass staff. The eighth system has two treble staves and one bass staff. The ninth system has two treble staves and one bass staff. The tenth system has two treble staves and one bass staff. The eleventh system has two treble staves and one bass staff. A large watermark 'CARUS' is overlaid diagonally across the middle of the page.

13

13

19

19

Musical score for measures 26-31. The score consists of six staves: three for the vocal line (Soprano, Alto, Tenor) and three for the piano accompaniment (Right Hand, Left Hand, and Bass). The key signature is one sharp (F#) and the time signature is 4/4. The music features a mix of quarter, eighth, and sixteenth notes, with some triplet markings.

Piano accompaniment for measures 26-31, consisting of two staves (Right Hand and Left Hand). The right hand plays chords and arpeggiated figures, while the left hand provides a steady bass line with eighth-note patterns.

Musical score for measures 32-37. The score consists of six staves: three for the vocal line and three for the piano accompaniment. The key signature remains one sharp (F#) and the time signature is 4/4. The music continues with similar rhythmic patterns to the previous section, ending with a repeat sign and a fermata.

Piano accompaniment for measures 32-37, consisting of two staves (Right Hand and Left Hand). The right hand plays chords and arpeggiated figures, while the left hand provides a steady bass line with eighth-note patterns.

Fine

39

39

45

45

50
(8)

50

56
(8)

56

62

Musical score for measures 62-66. The system includes a piano part with three staves (treble, middle, and bass clefs) and a violin part with two staves (treble and bass clefs). The music is in G major and 3/4 time. The piano part features a rhythmic accompaniment of eighth and sixteenth notes, while the violin part has a melodic line with some grace notes.

62

Musical score for measures 62-66, featuring a cello part. The system consists of two staves (treble and bass clefs). The music is in G major and 3/4 time. The cello part has a melodic line with some grace notes, mirroring the violin part.

67

Musical score for measures 67-71. The system includes a piano part with three staves (treble, middle, and bass clefs) and a violin part with two staves (treble and bass clefs). The music is in G major and 3/4 time. The piano part features a rhythmic accompaniment of eighth and sixteenth notes, while the violin part has a melodic line with some grace notes.

Empty musical staves for measures 67-71, consisting of two systems of three staves each (treble, middle, and bass clefs).

67

Musical score for measures 67-71, featuring a cello part. The system consists of two staves (treble and bass clefs). The music is in G major and 3/4 time. The cello part has a melodic line with some grace notes, mirroring the violin part.

Da Capo al Fine

Singstimmen a cappella

Zwölf Spruchkanons über Psalmverse
zu 2–4 Stimmen TVWV 10:2–3 39.100

Sologesang mit Instrumenten

Ach Herr, strafe mich nicht (Ps 6) TVWV 7:2 †
S (T), Ob (Obda), VI, Bc 39.110

Auf Gott will ich mich stets verlassen TVWV 1:100
S, B, Bfl f', VI, Bc † 39.138

Da, Jesu, deinen Ruhm zu mehren TVWV 1:531a †
S (T), Bfl f' (VI), Ob (VI), Bc, [Coro SATB, 2 VI, Va, Vc/Cb] 39.120

Entzückende Lust TVWV 1:442 † / A (Ms o Bar o B), Vga, Bc 39.129

Erquicktes Herz, sei voller Freuden TVWV 1:470 †
A (B), VI, Bc 39.497

Göttlichs Kind, laß mit Entzücken TVWV 1:1020a
S (Ms o T o Bar), Tr (Ob), VI, Bc 39.104

Ich hebe meine Augen auf (Ps 121) TVWV 7:15 †
T (S), VI (Ob), Bc 39.111

Ich will den Herrn loben (P 34,2) TVWV 7:18 † / SMS, Bc 39.125

In deinem Wort und Sakrament TVWV 1:931
SATB, 2 VI, Va, Bc 39.135

Jauchzet dem Herrn, alle Welt (Ps 100) TVWV 7:20 †
B, Tr, VI, Va, Bc 39.106

Laudate pueri Dominum (Ps 112 [113]) TVWV 7:26
S (T), 2 VI, Bc, [2 Ob] 39.123

Lauter Wonne, lauter Freude TVWV 1:1040 / S (T), Bfl f', Bc 39.489

Missa brevis in h TVWV 9:14 † / A (B), 2 VI, Bc 39.131

O selig Vergnügen, o heilige Lust TVWV 1:1212
A, B, 2 Bfl f', Bc 39.121

Più del fiume da diletto / Einem eingezogenen Leben
aus TVWV 21:26/S, Bfl c² (Ob), Bc, [2 VI, Va] 39.450

Sechs Arien aus dem „Harmonischen Gottesdienst“
S (T), Bfl f', Bc 39.488

Veni Sancte Spiritus TVWV 3:89 / SSS (SSA), Bc 39.038

Victoria! mein Jesus ist erstanden/Nur unbetäubt! Geduld
kann überwinden TVWV 1:1746 † / B, Tr, VI, Va, Bc 39.132

Weiche, Lust und Fröhlichkeit TVWV 1:1536 †
S (T), Va (Vga), Bc, [Ob, VI] 39.494

Wohl dem, der den Herrn fürchtet TVWV 8:16 / SMS, Bc 39.126

Zerreiß das Herz (aus der Matthäusp passion TVWV 5:31) †
Ms, Bfl f', 2 VI, Va, Bc 39.490

Chor mit Basso continuo

Biblische Sprüche I. 16 Motetten (Eingangssätze von Kantaten)
Coro SS (SA), Bc, [Coro SAM, 2 VI, Va] (auch einzeln) 39.101

Biblische Sprüche II. 16 Motetten (Eingangssätze von Kantaten)
Coro SS (SA), Bc, [Coro SAM, 2 VI, Va] (auch einzeln) 39.102

Der Gott unsers Herrn Jesu Christi TVWV 8:4 / Coro SATB, Bc 39.036

Der Herr ist König (Ps 97,1) TVWV 8:6 / Coro SATB, [Bc] 39.037

Ein feste Burg ist unser Gott TVWV 8:7 / Coro SATB, [Bc] 39.051

Halte, was du hast TVWV 8:9 / Coro SATB/SATB, [Bc] 39.112

Ich hebe meine Augen auf zu den Bergen (Ps 121) TVWV 7:16
Soli SATB, Coro SATB, 2 Ob, 2 VI, Va, Bc 39.127

Ich will den Herrn loben (Ps 34,2–4) TVWV 7:18
2 Singstimmen mittlerer bis hoher Lage, Bc 39.125

Missa brevis über „Allein Gott in der Höh sei Ehr“ TVWV 9:2
Coro SATB, Bc, [2 VI, Va] 39.096

Missa brevis zum Osterfest über „Christ lag in Todes Banden“
TVWV 9:3 / Coro SATB, Bc, [2 VI, Va] 39.098

Missa brevis zum Pfingstfest über „Komm, Heiliger Geist,
Herre Gott“ TVWV 9:10 / Coro SATB, Bc, [2 VI, Va] 39.099

Missa brevis zum Weihnachtsfest über „Ein Kindelein
so löblich“ TVWV 9:5 / Coro SATB, Bc, [2 Cor, 2 VI, Va] 39.097

Wohl dem, der den Herrn fürchtet (Ps 112,1b–3) TVWV 8:16
2 Singstimmen mittlerer Lage, Bc 39.126

Chor mit Solisten und Instrumenten

Allein Gott in der Höh sei Ehr TVWV 1:58 †
Solo Bar, Coro SATB, 2 VI, Va, Bc, [Tr] 39.119

Daran ist erschienen die Liebe Gottes TVWV 1:165 †
Soli SATB, Coro SATB, Solo Bfl f', 2 Ob, 2 VI, Va, Bc 39.130

Deus, judicium tuum (Ps 71) TVWV 7:7
Soli SSATB, Coro SATBB, 2 Fl, 2 Ob, 2 Fg, 2 VI, Va, Vc, Bc 39.114

Die Tageszeiten TVWV 20:39
Soli SATB, Coro SATB, 2 Fl, 2 Ob, Fg, Tr, 2 VI, Va, Vga, Bc 39.137

Donner-Ode TVWV 6:3 / Soli SATBB, Coro SATB,
2 Fl, 2 Ob, Fg, 2 Cor, 3 Tr, Timp, 2 VI, Va, Vc, Bc 39.142

Du aber, Daniel, gehe hin TVWV 4:17
Soli SB, Coro SATB, Bfl, Ob, Fg, VI, 2 Vga (Va), Bc 39.139

Gott sei mir gnädig TVWV 1:681 †
Soli SATB, Coro SATB, 2 VI, Va, Bc 10.186

Herzlich tut mich verlangen TVWV 1:784 †
Soli TB, Coro SATB, 2 VI, Va, Bc 39.108

Hosianna dem Sohne David TVWV 1:809
Soli SA, Coro SA [SAM], 2 VI, Bc, [Va] 39.117

Ich danke dem Herrn von ganzem Herzen (Ps 111) TVWV 7:14 †
Soli SATB, Coro SATB, 2 Ob, Tr, 2 VI, Va, Bc, [1–2 Bfl f'] 39.107

In deinem Wort und Sakrament TVWV 1:931 †
Voci SATB, VI, Va, Bc 39.135

Jauchzet, ihr Himmel TVWV 1:957
Soli SA, Coro SA (SAM), 2 VI, Bc 39.496

Lobet den Herrn, alle Heiden (Ps 117) TVWV 1:1059/1
Soli SA, Coro SA (SAM), 2 VI, Bc, [3 Tr, Timp, Va] 39.103

Lukas-Passion TVWV 5:29 †
Soli STB, Coro SAT, Fl, Ob, Obda, Vlsol, 2 VI, Va, Bc, [Fg] 39.495

Machet die Tore weit TVWV 1:1074
Soli SAJTb, Coro SATB, 2 Ob, 2 VI, Va, Bc 39.105

Magnificat in C TVWV 9:17
Soli SATBB, Coro SATB, 3 Ctr, Timp, 2 VI, Va, Bc 39.143

Magnificat „Meine Seele erhebt den Herrn“ TVWV 9:18 †
Soli SATB, Coro SATB, 2 Ob, 2 Bfl f', 2 VI, Va, Bc 39.122

Missa brevis in C TVWV 9:15 † / SATB, 2 VI, Bc 39.118

Nun danket alle Gott TVWV 1:1166 †
Soli SATB, Coro SATB, Fl (Bfl f'), 2 Tr, Timp, 2 VI, Va, Bc 39.109

Nun komm, der Heiden Heiland TVWV 1:1178
Soli SATB, Coro SATB, 2 Ob, 2 VI, Va, Bc 39.493

O Jesu Christ, dein Kripplein ist TVWV 1:1200
Solo S, Coro SATB, 2 VI, Va, Bc 39.492

Siehe, das ist Gottes Lamm I TVWV 1:1318
Soli SA, Coro SA (SAM), 2 VI, Bc 39.491

Siehe, das ist Gottes Lamm II TVWV 1:1316 †
Soli SATB, Coro SATB, 2 Ob, 2 VI, Va, Bc 39.128

Siehe! es hat überwunden TVWV 1:1328 †
Soli SAB, Coro SATB, 3 Tr, Timp, 2 VI, Va, Bc 39.136

Singet dem Herrn ein neues Lied (Ps 98) TVWV 1:1345 †
Soli SATB, Coro SATB, 2 Cor, 2 Trb (Org, VI), Arpa (Cemb), 2 VI, Bc 39.140

Singet dem Herrn ein neues Lied (Ps 96,1–9) TVWV 7:30 †
Soli SATB, Coro SATB, 2 VI, Va, Bc 39.124

Stehe auf, Nordwind TVWV 1:1397 †
Soli SATB, Coro SATB, 2 Fl (2 Bfl f'), 2 VI, Va, Bc 39.133

Trauer-Actus „Ach, wie nützlich“ TVWV 1:38 †
Soli SATB, Coro SATB, 4 Bfl f' f' c' f' (3 Bfl f' + Fg), 4 Vga, Bc 39.134

Uns ist ein Kind geboren TVWV 1:1452
Soli SSATB, Coro SATB, 2 Fl (2 Cor), 2 Ob, 2 VI, Va, Bc 39.115

Wende dich zu mir TVWV 1:1550
Soli SS (A o Bar), Coro SS[B], 2 VI, Vc, Bc, [Va] 39.116

Instrumentalmusik**Kammermusik**

Sonate in a TWV 42:a 6 † / Bfl f', Ob, Bc 39.796

Suite in h TWV 43:h 1 / Fl, VI (Ob), Vga (Vc), Bc 39.794

Vier neue Sonaten für Flöte mit Bc:
Sonaten 1+2 in D TWV 41:D 10 und e TWV 41: e 9 † 39.802
Sonaten 3+4 in G TWV 41:G 12 und e TWV 41: G 11 † 39.803

Orchester / Konzerte

Chaconne in f TWV 55:f 1,8 / 2 Bfl f', 2 VI, Va, Bc 39.800

Drei Choralbearbeitungen TWV 55:a 2 † / 2 VI, Va, Bc 39.799

Hamburgische Trauermusik † / 2 Ob, 3 Tr, Timp, 2 VI, Va, Bc 39.798

Concerto per due Corni TWV 52:D 1 † / 2 Cor, 2 VI, Va, Bc 39.808

Concerto per due Corni TWV 52:F 4 † / 2 Cor, 2 VI, Va, Bc 39.809

Concerto in F per Violino TWV 51:F3 † / VI solo, VI, Bc 39.807

Gambenkoncert in A TWV 51:A 5 † / Vga (Va, Vc) solo, 2 VI, Bc 39.806

Konzert in D für Traversflöte TWV 51:D4 † / Fl, 2 VI, Va, Bc 39.811

Konzert in D für 2 Violinen TWV 52:D3 † / 2 VI solo, 2 VI, Va, Bc 39.812

Konzert in G (Grillen-Symphonie) TWV 50:1 † / Fl (Pic), Ob,
Diskantchalumeau (Clb), 1–2 VI, Va, 2 Cb (2 Vc) soli, Bc 39.801

Oboenkoncert in d TWV 51:d 2 † / Ob solo, 2 VI, Va, Bc 39.810

Suite in a TWV 55:a 2 / Bfl f', 2 VI, Va, Bc 39.804

Violinkonzert in A TWV 51:A 4 † / VI solo, 2 VI, Va, Bc 39.805

† = Erstausgabe, () = Alternativbesetzung, [] = ad libitum