

Georg Philipp
TELEMANN

Konzert in A
Concerto in A major
TWV 51:A3

für Violine solo, 2 Violinen, Viola
und Basso continuo

for violin solo, 2 violins, viola
and basso continuo

herausgegeben von / edited by
Wolfgang Hirschmann

Telemann-Archiv · Stuttgarter Ausgaben
Urtext

Partitur / Full score



Carus 39.805

Vorwort

Aus dem Corpus der ca. 20 erhalten gebliebenen Violin-Solokonzerte von Georg Philipp Telemann (1681–1767) wird hier in Erstveröffentlichung das Violinkonzert A–Dur vorgelegt.¹ Das Werk zeigt viele für Telemanns Konzertschaffen charakteristische Elemente, etwa die Bevorzugung der Viersätzigkeit oder auch die differenzierte und feingliedrige Behandlung der Ritornellsatzform, wie sie uns im 2.Satz entgegentritt: Man beachte die reiche harmonische Architektonik des Satzes und die Differenziertheit der Ritornelldisposition (Eröffnungsrifornell T.1–14, kurze Befestigung der Subdominante D–Dur T.22/23, größeres Ritornell auf der Dominante E–Dur T.30–39, Weiterführung in die Tonikaparallele fis–Moll T.48–50 und die Subdominantparallele h–Moll T.52–54, schließlich als Höhepunkt des immer gespannter werdenden Satzverlaufes das Ritornell auf der Dominantparallele cis–Moll T.59–66; nach deutlicher Zäsur T.66 Schlußabschnitt auf der Tonika A–Dur mit Schlußritornell ab T.79). Charakteristisch ist auch das komplexe Beziehungsgeflecht zwischen Ritornell- und Solomotivik in diesem Satz: Einerseits exponiert das Solo eigenständige Motivik (vgl. das auch strukturell wichtige Kopfmotiv T.14–16 bzw. T.67/68), andererseits nimmt es – in unterschiedlich deutlicher Ausprägung – Bezug auf die Motivik des Tutti (vor allem auf die Schlußgruppe des Ritornells). Spezifisch erscheint auch die reduzierte Virtuosität der Solovioline und die eher knappe Entfaltung der ihr zugewiesenen Partien (vor allem in der zweiteiligen Repriseform folgenden Schlußsatz). Daß Telemann mehr an dem älteren Konzept eines Miteinander gleichberechtigter Stimmen, in denen der Solist ein 'primus inter pares' ist, als an einem kontrastiven Gegeneinander der Stimmen, das – wie bei Vivaldi – vor allem *den* Solisten virtuos exponieren soll, orientiert war, zeigt sich auch in der Tatsache, daß beide langsame Sätze rein dem Tutti anvertraut sind: Der 1. Satz ist ein strenges, zweiteiliges Doppelfugato (Hauptzäsur T.10), der 3. Satz ein knapper, harmonisch ausdrucksstarker, akkordischer Einschub, der – wie viele langsame Konzertsätze der Zeit – offen im phrygischen Schluß ausläuft. All denjenigen, die derartige Elemente als 'nicht konzertgemäß' empfinden, möchte man ein Wort Johann Adolf Scheibes (1708–1776) entgegenhalten:

"Ich will auch allemal weit lieber ein Concert hören, welches ein guter Componist verfertigt hat, wenn sich auch darinnen das concertirende Instrument nicht eben in seiner völligen Stärke zeigt, als ein anderes, eines in der Composition ungeübten und unerfahrenen Instrumentalisten, in welchem sich das Instrument trefflich und stark genug hervor thut."²

Mit anderen Worten: nicht Virtuosität, sondern kompositorische Qualität entscheidet.

Bei der Frage nach der Datierung des Werkes sind wir noch immer auf Hypothesen angewiesen. Stilistische Kriterien greifen hier selten zuverlässig; aufgrund des Quellenbefunds (siehe unten) freilich wird man nicht ganz fehlgehen, wenn man für das Konzert das erste

Viertel des 18. Jahrhunderts (vielleicht noch genauer den Zeitraum von 1710 bis 1720) als Entstehungszeit annimmt.

Zur Quellenlage

Sämtliche erhaltene Quellen zu diesem Konzert befinden sich in der Hessischen Landes- und Hochschulbibliothek, Darmstadt. Im einzelnen handelt es sich um folgende Handschriften:

Quelle A:

Hessische Landes- und Hochschulbibliothek, Darmstadt, Signatur *Mus.ms.1033/30 c*; Partitur aus der Feder eines unbekanntenen Schreibers, 4 Blatt, Format 22 x 34,5 cm. Kopftitel: "*Concerto / del Sig / Telemann*". Unruhiger Schreibduktus, zahlreiche Korrekturen und Schreibfehler

Quelle B:

Hessische Landes- und Hochschulbibliothek, Darmstadt, Signatur *Mus.ms.1033/30 b*; Partitur aus der Feder von Johann Christoph Graupner, 3 Blatt, Format 21 x 34 cm. Kopftitel: "*Concert: a 5. Violin: Principale. / 2 Violin: Viol. e Basso / del Sign Telemann*". Reinschriftcharakter; nahezu keine Korrekturen.

Quelle B1:

Hessische Landes- und Hochschulbibliothek, Darmstadt, Signatur *Mus.ms.1033/30 a*; Stimmensatz aus der Feder von Johann Christoph Graupner, Format 21,5 x 34,5 cm. Folgende Stimmen: *Cembalo*. mit Umschlag (Umschlagtitel: "*Concerto / a / Violino Conc: / 2Violin / Viola / e / Cembalo. / Telemann*"), 2 Blatt; *Violino Conc.*; 2 Blatt; *Violin I^{mo}*; 2 Blatt; *Violino 2d^o*; 2 Blatt; *Viola*, 1 Blatt; *Violone in Rip.*; 1 Blatt.

Während zwischen B und B1 ein direktes Abhängigkeitsverhältnis (wohl in dem Sinne, daß der Stimmensatz nach der Partitur geschrieben wurde) besteht, läßt sich nicht eindeutig klären, ob Quelle A mit B und B1 in Verbindung steht. Es erscheint zumindest wahrscheinlich, daß A als Vorlage für B diene. Der Darmstädter Hofkapellmeister Graupner (1683–1760) hätte dann die teilweise schwer leserliche Partitur ins Reine geschrieben und bei dieser Gelegenheit offensichtliche Fehler verbessert, Satzüberschriften ergänzt (die in A fehlen) sowie die Bogensetzung vereinheitlicht und verdeutlicht. Freilich bleibt es dann fraglich, warum Graupner nicht auch die Generalbaß-Bezifferung (die sich nur in A findet) übernahm.

Etwas mehr Aufschluß in diesen Quellenfragen gewähren uns die Untersuchungen von Oswald Bill³: Durch Papiervergleich mit den datierten Kantaten Graupners konnte Bill feststellen, daß sämtliche Darmstädter Telemann-Abschriften aus der Feder Graupners nach 1723 liegen, unsere Quellen B und B1 also auf jeden Fall nach 1723, möglicherweise im Zeitraum von 1724 bis 1727 (B1 vielleicht noch später) entstanden sind. Des weiteren konnte Bill zeigen, daß zahlreiche Darmstädter Telemann-Quellen auf in Darmstadt nicht nachweisbarem Papier geschrieben, also fremder Provenienz sind. Dazu gehören auch die zahlreichen Abschriften jenes unbekanntenen Schreibers, der Quelle A anfertigte. Diese 'Fremdquellen' stammen möglicherweise aus dem Besitz von Johann Samuel Ender (1694–1762), der 1723 nach Darmstadt kam, unter Graupner zum Vizekapellmeister aufstieg und nach dessen Tod Hofkapellmeister wurde.

¹ Vgl. Siegfried Kross, *Das Instrumentalkonzert bei Georg Philipp Telemann*, Tutzing 1969, S.143, S.70, S.87; außerdem: Wolfgang Hirschmann, *Studien zum Konzertschaffen von Georg Philipp Telemann*, Kassel etc. 1986, S.88–92.

² Johann Adolf Scheibe, *Critischer Musikus*, Leipzig 1745 (Nachdruck Hildesheim–Wiesbaden 1970), S.639.

³ Oswald Bill, *Telemann und Graupner, in: Telemann und seine Freunde. Kontakte – Einflüsse – Auswirkungen. Bericht über die Internationale Wissenschaftliche Konferenz anlässlich der 8. Telemann-Festtage der DDR, Magdeburg 15. und 16. März 1984, Teil 2, Magdeburg 1986, S.27–35*

Ender ist als großer Anhänger und Sammler der Musik Telemanns belegt. Nach seiner Ankunft in Darmstadt 1723 hat er wohl seine persönliche Telemann-Sammlung (eigener und fremder Abschriften) der Hofkapelle zur Verfügung gestellt und Zweitabschriften zugelassen.⁴ Diese Theorie würde die zahlreichen Graupnerschen Parallelabschriften nach 1723 – wie auch im Falle des A-Dur-Konzerts – ebenso erklären wie die fremde Herkunft der Quellen. Stammt die Quelle A tatsächlich aus diesem Endlerschen Bestand, würde dies unsere Annahme, daß A die Vorlage von B bildete, abstützen, zum anderen auch heißen, daß das Werk 1723 oder davor entstanden ist.

Vom Quellenvergleich her könnte ein recht spezifischer Fehler (4.Satz, Basso continuo, T.61, vgl. die Einzelanmerkungen), der allen drei Quellen gemeinsam ist, als Bestätigung dieser Sichtweise angesehen werden.

Zur Edition

Basis der Edition bildet die Quelle B wegen ihres Reinschriftcharakters, der im Vergleich zu A häufig korrekteren Lesarten sowie der weitgehend einheitlichen und deutlichen (auch spieltechnisch richtigen) Setzung der Artikulationsbögen. Über die wichtigsten vom Notentext der Edition abweichenden Lesarten in den Quellen sowie über Korrekturen oder Ergänzungen, die aus den Quellen A und B1 übernommen wurden, geben die Einzelanmerkungen Auskunft. Herausgeberzusätze sind im Notentext als solche kenntlich gemacht (Kleinstich, Kursivschrift, gestrichelte Bögen). Die Kadenzauszierung im 3. Satz erhebt keinen Anspruch auf Verbindlichkeit; es bleibt jedem Spieler überlassen, hier eigengestalterisch tätig zu werden.

Allgemein sei noch auf folgendes hingewiesen: Satzüberschriften fehlen in Quelle A, die Generalbaß-Bezifferung und die Schlußfermaten aller Sätze hingegen finden sich nur in A. Diese Quelle enthält außerdem am Ende des 1., 2. und 4. Satzes (dort auch bei der Binnenzäsur T.34) eine Angabe der Taktanzahl für den jeweiligen Satz. In der Cembalostimme von B1 finden sich im 2.Satz Tutti/Solo-Angaben, die koordiniert sind mit dem Mitgehen (bei "Tutti") bzw. Pausieren (bei "Solo") der Stimme des Basso in Ripieno von B1 im betreffenden Satz (in den anderen drei Sätzen spielt der Basso in Ripieno durchgehend mit). Bei den mit "Solo" bezeichneten Partien sollte also die Baßbesetzung auf ein Begleitinstrument (Violoncello) und Cembalo verdünnt werden. Zur besseren Orientierung des Solisten wurden in diesem Satz die Solo/Tutti-Angaben auch in die Stimme der Solovioline übernommen. In den Stimmen von Quelle B1 ist häufig *pp* statt *p* notiert – eine für Graupner typische Schreibgewohnheit.

Abschließend sei der Hessischen Landes- und Hochschulbibliothek, Darmstadt, für die Erteilung der Publikationserlaubnis und die Bereitstellung von Quellenkopien recht herzlich gedankt. Dem Leiter der dortigen Musikabteilung, Herrn Dr. Oswald Bill, möchte ich im besonderen danken für bereitwillige Hilfe und fruchtbares Gespräch.

Fürth/Bayern, 1986
 Wolfgang Hirschmann

⁴ Daneben standen der Hofkapelle nach O. Bill möglicherweise auch noch die Telemann-Musikalien des Flötisten Michael Böhm (eines Schwagers des Komponisten), der 1711–1729 in Darmstadt wirkte, zur Verfügung.

Einzelanmerkungen

Die einzelnen Anmerkungen zu jedem Satz sind folgendermaßen aufgebaut: Zunächst werden Taktzahl und Quelle (A, B, B1), auf die sich die jeweilige Bemerkung bezieht, verzeichnet, sodann die betreffende Stimme; es folgt die Angabe, auf das wievielte rhythmische Zeichen im Takt die Anmerkung Bezug nimmt (Pausen werden mitgezählt, übergebundene Noten nicht), schließlich die Anmerkung selbst. Folgende Abkürzungen finden Verwendung: Bez. = Bezifferung; Bg., Bgg. = Bogen, Bögen; Bc. = Basso continuo; Ed. = Edition; Rip. = Ripieno; St. = Stimme; V. = Violino; V.c. = Violino concertino; Va. = Viola.

1.Satz:

- 6 A Bc. 4/5: 4tel gis statt 2 8tel gis-a
- 7 A Bc. 3: Bez. ^b statt ^h
- 8 A Bc.: auf dem 2.4tel Bez. 6 statt 6
- 10 B,B1 V.II 1/2: kein Bg.; Ed. folgt A
- 10 A V.II 4–6: 4tel fis'/4tel gis' statt 2 8tel fis'-gis'/4tel a'
- 17 A V.c. 4: gis" statt e"
- 17 A Bc. 4/5: Halbe h/4tel h statt punktierte Halbe h
- 17 A Bc.: Bez. $\frac{4}{2}$ auf 4. 4tel statt 3. 4tel
- 18 B,B1 V.c. 2/3: kein Bg.; Ed. folgt A
- 18 A Bc.: Bez. $\frac{4}{2}$ zu 2. 8tel statt 1. 8tel

2.Satz:

- 9 A Va. 5: cis' statt h
- 13 A V.c. 1: tr-Zeichen
- 14 A V.c. 9: Haltebg. zum 1. 8tel von T.10
- 17 B V.c. 1–8: Bgg. über 1.–3. und 5.–7. 16tel; Ed. folgt B1 und A
- 17 B,B1 V.c. 8: e" statt d"; Ed. folgt A
- 20 B,B1 V.c. 10/11: kein Bg.; Ed. folgt A
- 21 B,B1 V.c. 4/5: kein Bg.; Ed. folgt A
- 22 B V.c. 6–9: Bgg. jeweils über 2 16tel; Ed. folgt B1
- 22 A Bc. 7: Bez. $\frac{6}{b}$ statt $\frac{6}{h}$
- 23 A Bc. 7: Bez. $\frac{6}{b}$ statt $\frac{6}{h}$
- 23 A Va. 4: d' statt cis'
- 23 B V.c. 1–4/7–10: Bgg. jeweils über 2 16tel; Ed. folgt B1
- 24 B V.c. 1–4: Bgg. jeweils über 2 16tel; Ed. folgt B1
- 26 B1 V.c. 11–14: Bg. über den ersten 3 16teln
- 27 B1 V.c. 5–8: Bg. über den ersten 3 16teln
- 28 B,B1 V.c. 10/11: kein Bg.; Ed. folgt A
- 30 B,B1 V.c. 2/3: kein Bg.; Ed. folgt A
- 30 A Va. 4/5: d' statt e'
- 41 B1 Bc.: Angabe "Solo" in der Cembalostimme hier statt in T.40
- 44–47 B,B1 V.c. 2.4tel: keine Bgg.; Ed. folgt A
- 48 B,B1 V.c. 2/3: kein Bg.; Ed. folgt A
- 48 B1 Bc. 7: Angabe "Tutti" in der Cembalost. und Einsatz von Violone in Rip. auf 8. 8tel statt auf 4. 8tel
- 51 B V.c. 9–11: kein Bg.; Ed. folgt B1
- 51 A V.c. 12: g" statt fis"
- 52 B,B1 Bc. 3: e statt fis; Ed. folgt A
- 54 B,B1 V.c. 10/11: kein Bg.; Ed. folgt A
- 55 B1,A V.c. 12: a" statt gis"
- 61 A V.II 8: eis" statt dis"
- 69 B1 V.c. 5–8/13–16: Bgg. jeweils über die ersten 3 16tel
- 70 B1 V.c. 5–8/13–16: Bgg. jeweils über die ersten 3 16tel
- 71 B V.I 4–7: Bgg. jeweils über 2 16tel; Ed. folgt B1
- 71 B,B1 V.c. 1–4: keine Bgg.; Ed. folgt A
- 72 B V.I 1–4/7–10: Bgg. jeweils über 2 16tel; Ed. folgt B1

- 73 B,B1 V.c. 9–14: keine Bgg.; Ed. folgt A
 75 B,B1 V.c. 3/4: kein Bg.; Ed. folgt A
 81 B,B1 Va. 1: tr-Zeichen
 82 B1 V.c. 2: a' statt d"
 84 A Va. 1: a' statt h'
 85 B1 V.c. 8: e" statt d"
 87 A Bc. 6: Bez. 6 statt 6
 88 A Bc. 6: Bez. 6 statt 6
 88 B Va. 7/8: keine Artikulationsstriche; Ed. folgt B1 und A
 88 B Bc. 7/8: keine Artikulationsstriche; Ed. folgt B1
 90 B Va. 1: kein Artikulationsstrich; Ed. folgt B1
 90 B Bc. 1/2: keine Artikulationsstriche; Ed. folgt B1
 90 A Va. 6: d' statt e'
 91 B1 V.c. 10: e' statt a'

3.Satz:

- 3 B Bc. 1–3: keine Artikulationsstriche; Ed. folgt B1 (Cembalost.)

4.Satz:

- 15–20 B1 VI: statt Pause ist St. von V.c. notiert
 27 B1 VI 3: gis' statt fis'
 28 B,B1 VII: *p* unter 1. statt unter 2. 4tel
 32 B1 VII 3: fis' statt dis'
 34b A Bc.: Pause auf dem 3. 4tel fehlt
 34b B,B1 Bc. 1: punktierte Halbe statt Halbe + Pause
 57 B,B1 Bc. 3/4: 8tel d + 4tel d' statt 4tel d + 8tel d'; Ed. folgt A
 61 B,B1,A Bc. 5/6: h–a statt gis–fis
 67 A V.c. 6: g" statt gis"
 75 A Bc. 1: Bez. 6
 75 A V.c. 6/7: Bg.
 77 A Bc. 1: a statt A
 79b A Bc.: Pause auf dem 3. 4tel fehlt
 79b B,B1 Bc. 1: punktierte Halbe statt Halbe + Pause

Preface

This is the first edition of the Violin Concerto in A major by Georg Philipp Telemann (1681–1767), one of his approximately 20 extant concertos for violin solo and orchestra.⁵ The work contains many elements that are characteristic of Telemann's concerto style such as the choice of a four-movement structure or the differentiated and finely articulated treatment of the ritornello form found in the second movement. Noteworthy is the rich harmonic underlay of the movement and the multifaceted handling of the ritornello structure (opening ritornello bars 1–14, brief reinforcement of the subdominant key of D major in bars 22/23, longer ritornello on the dominant, E major, in bars 30–39, continuation into the relative minor of the tonic, F sharp minor, in bars 48–50, and into the submediant, B minor, in bars 52–54; this finally leads to the climax of the increasingly tense development, the ritorello on the mediant, C sharp minor, in bars 59–66; after a clear caesura in bar 66, the final section returns to the tonic key of A major, and the closing ritornello starts at bar 79). Also characteristic is the complex interplay between the ritornello motives and the solo motives in this movement: on the one hand, the solo expounds independent motivic material (see the structurally important opening motive in bars 14–16 and bars 67–68); on the other hand, the solo also makes more or less precise references to the motives of the tutti, particularly to the closing group of the ritornello. Other specifically Telemannesque features are the moderate technical demands of the solo violin part and its rather succinctly developed material (particularly in the closing movement, after the two-part reprise form). Moreover, the fact that the two slow movements are entrusted entirely to the tutti also shows that Telemann oriented himself more on the older concerto concept of a collaboration of equal parts, in which the soloist was a "primus inter pares", than on the opposition of contrasting parts, which – like in Vivaldi's works – aimed to highlight the soloist's virtuosity. While the first movement is a strict double fugato in two parts (the main caesura is at bar 10), the third movement is a short, harmonically more expressive, chordal interlude which – like many slow concerto movements of the time – ends on an open Phrygian cadence. Anyone who finds such elements improper to the concerto form should read what Johann Adolf Scheibe (1708–1776) has to say:

"I would much rather hear a concerto written by a good composer, in which the concertizing instrument is not exploited to the maximum, than one by an instrumentalist who is without practice or experience in the art of composition, but in which the instrument is displayed in a suitable and forceful manner."⁶

In other words: decisive is not virtuosity, but compositional quality.

It cannot be established with certainty when the work was written. Although stylistic criteria cannot be applied with much authoritativeness, the source examinations (see below) lead us to believe that the concerto was composed in the first quarter of the 18th century (or, to

⁵ See Siegfried Kross, *Das Instrumentalkonzert bei Georg Philipp Telemann*, Tutzing 1969, p. 143, p. 70, p. 87; and Wolfgang Hirschmann, *Studien zum Konzertschaffen von Georg Philipp Telemann*, Kassel etc. 1986, p. 88–92.

⁶ Johann Adolf Scheibe, *Critischer Musikus*, Leipzig 2¹⁷⁴⁵ (reprint Hildesheim–Wiesbaden 1970), p. 639.

be more precise, possibly between 1710 and 1720).

The Sources

All of the extant sources of this concerto are located in the Hessische Landes- und Hochschulbibliothek in Darmstadt. These are the following manuscripts:

Source A:

Hessische Landes- und Hochschulbibliothek in Darmstadt, class. no. *Mus. ms. 1033/30 c*; score copied by an unidentified scribe, 4 sheets, format: 22 x 34,5 cm. Heading: *Concerto / del Sig / Telemann*. Unsteady handwriting, numerous corrections and errors.

Source B:

Hessische Landes- und Hochschulbibliothek in Darmstadt, class. no. *Mus. ms. 1033/30 b*; score copied by Johann Christoph Graupner, 3 sheets, format: 21 x 34 cm. Heading: *Concert: a 5. Violin: Principale. / 2 Violin: Viol. e Basso / del Sign Telemann*. Of fair-copy quality, practically without corrections.

Source B1:

Hessische Landes- und Hochschulbibliothek in Darmstadt, class. no. *Mus. ms. 1033/30 a*; set of parts copied by Johann Christoph Graupner, format: 21,5 x 34,5 cm. Contains the following parts: *Cembalo*, with cover (title on cover: *Concerto / a / Violino Conc: / 2 Violin / Viola / e / Cembalo. / Telemann*), 2 sheets; *Violino Conc:*, 2 sheets; *Violino 1^{mo}*, 2 sheets; *Violino 2^{do}*, 2 sheets; *Viola*, 1 sheet; *Violone in Rip:*, 1 sheet.

Whereas there is a distinct interdependence between Sources B and B1 (the parts were undoubtedly copied from the score), there is no way of precisely determining whether Source A is related to Sources B and B1. It seems at least probable that A was taken as the source for B. Since the score was partially very hard to read, the Darmstadt Court Kapellmeister Graupner (1683–1760) might have decided to make a fair copy of the score, at which occasion he would have corrected obvious errors, added headings to the movements (which are missing in A), and standardized and clarified the bowing. But if this is the case, why did Graupner not also include the thoroughbass figures, which are found only in A?

Oswald Bill's research⁷ provides further insights into these questions of the relationship between the sources: by comparing the paper of the manuscripts with that of Graupner's dated cantatas, Bill was able to prove that all of Graupner's copies of Telemann's works written in Darmstadt originated after 1723. Sources B and B1 were thus written at least after 1723, and possibly between 1724 and 1727 (B1 perhaps still later). Furthermore, O. Bill has shown that many Telemann sources from Darmstadt were written on paper which cannot be traced to this city, and were thus brought there from somewhere else. This includes the many copies made by the unknown scribe who prepared Source A. These "foreign sources" perhaps belonged to Johann Samuel Endler (1694–1762), who came to Darmstadt in 1723, rose to the rank of Vice-Kapellmeister under Graupner, and was appointed Court Kapellmeister after Graupner's death. Endler is ascertainably known to have been an ardent advocate and collector of Telemann's music. After his arrival in Darmstadt in 1723, he must have put his personal Telemann collection (his own copies and copies

made by others) at the disposal of the Court Chapel, and allowed additional copies to be made.⁸ This theory would explain the many parallel copies made by Graupner after 1723, for example that of the A Major Concerto, as well as the foreign origin of the sources. If Source A actually does stem from Endler's collection, this would lend weight to our theory that A was taken as the source for B. Furthermore, it would also mean that the work was composed in 1723 or earlier.

A confirmation of this theory might be seen in the presence of one very noticeable error (in the thoroughbass, 4th movement bar 61; see the Textual Notes) which is common to all three sources.

The Edition

Our edition was based on Source B because of the fair-copy quality of this source which, in comparison with A, more frequently has the correct readings as well as a generally uniform and clear slurring (which also respects the requirements of performance technique). The Textual Notes provide information about the most important readings that differ from the sources, as well as about corrections or additions which were taken from Sources A and B1. Editorial additions have been distinguished as such in the music (by small print, italics and broken slurs). The ornamentation of the cadenza in the third movement is not binding; the performer is free to create his own embellished cadenza.

In closing, we would like to point out that while the titles of the movements are missing in Source A, this source is the only one that has thoroughbass figures and fermatas on the final notes of all four movements. Moreover, this source also lists the number of bars contained in the movement at the end of the first, second and fourth movements (in the latter, at the inner caesura at bar 34 as well). In the second movement we find tutti/solo indications in the harpsichord part of B1 that show when the Basso in Ripieno part of B1 plays (at "tutti") or rests (at "solo"). In the other three movements, the Basso in Ripieno plays throughout. At the parts marked "solo", the bass should be thinned down to one accompanying instrument (violoncello) and harpsichord. To help the soloist orient himself, we have included the solo/tutti indications in the solo violin part in this movement. Finally, we would like to point out that *pp* is more frequent than *p* in the parts of Source B1 – a manner of notation being familiar in Graupner's manuscripts.

We wish to extend our warmest thanks to the Hessische Landes- und Hochschulbibliothek in Darmstadt for permitting the publication and for furnishing copies of the sources. My special thanks go out to the director of this institution's Music Department, Dr Oswald Bill, for his courteous help and valuable observations.

Fürth/Bayern, 1986
Wolfgang Hirschmann

English translation: Roger Clément

⁷ Oswald Bill, *Telemann und Graupner*, in: *Telemann und seine Freunde. Kontakte – Einflüsse – Auswirkungen. Bericht über die Internationale Wissenschaftliche Konferenz anlässlich der 8. Telemann-Festtage der DDR. Magdeburg 15. und 16. März 1984*, Teil 2, Magdeburg 1986, p.27–35

⁸ According to Oswald Bill, it is also possible that the Court Chapel owned some Telemann works collected by the flutist Michael Böhm (a brother-in-law of the composer), who worked in Darmstadt from 1711 to 1729.

Textual Notes

The Textual Notes have been arranged in the following order: bar number and source (A, B, B1); the part in question; the note value concerned (rests are included, ties are not); the remark itself. The following abbreviations have been used: fig. = figures; bc = basso continuo; ed. = edition; rip. = ripieno; V. = violin; V.c. = Violino concertino; Va. = viola.

1st Movement:

- 6 A Bc. 4/5: quarter g# instead of 2 eighths g# - a
- 7 A Bc. 3: fig. b instead of b
- 8 A Bc.: fig. 6 instead of 6 on 2nd quarter
- 10 B, B1 VII 1/2: no slur; ed. follows A
- 10 A VII 4-6: quarter f# / quarter g# instead of 2 eighths f# - g# / quarter a'
- 17 A V.c. 4: g#" instead of e"
- 17 A Bc. 4/5: half note b / quarter b instead of dotted half b
- 17 A Bc.: fig. $\frac{4}{2}$ on 4th quarter instead of 3rd quarter
- 18 B, B1 V.c. 2/3: no slur; ed. follows A
- 18 A Bc.: fig. $\frac{4}{2}$ applies to 2nd instead of 1st eighth

2nd Movement:

- 9 A Va. 5: c#" instead of b
- 13 A V.c. 1: tr sign
- 14 A V.c. 9: tie to the 1st eighth of bar 10
- 17 B V.c. 1-8: slurs over 1st-3rd and 5th-7th sixteenths; ed. follows B1 and A
- 17 B, B1 V.c. 8: e" instead of d"; ed. follows A
- 20 B, B1 V.c. 10/11: no slur; ed. follows A
- 21 B, B1 V.c. 4/5: no slur; ed. follows A
- 22 B, V.c. 6-9: slurs always over 2 sixteenths; ed. follows B1
- 22 A Bc. 7: fig $\frac{6}{b}$ instead of $\frac{6}{b}$
- 23 B, V.c. 1-4/7-10: slurs always over 2 sixteenths; ed. follows B1
- 23 A Bc. 7: fig $\frac{6}{b}$ instead of $\frac{6}{b}$
- 23 A Va. 4: d' instead of c#
- 24 B V.c. 1-4: slurs always over 2 sixteenths; ed. follows B1
- 26 B1 V.c. 11-14: slur over the first 3 sixteenths
- 27 B1 V.c. 5-8: slur over the first 3 sixteenths
- 28 B, B1 V.c. 10/11: no slur; ed. follows A
- 30 B, B1 V.c. 2/3: no slur; ed. follows A
- 30 A Va. 4/5: d' instead of e'
- 41 B1 Bc.: indication "Solo" in the harpsichord part instead of at bar 40
- 44-47 B, B1 V.c. 2nd quarter: no slurs; ed. follows A
- 48 B, B1 V.c. 2/3: no slur; ed. follows A
- 48 B1 B.c. 7: indication "Tutti" in the harpsichord part and Violone in Rip. entrance on 8th eighth instead of on the 4th eighth
- 51 B V.c. 9-11: no slur; ed. follows B1
- 51 A V.c. 12: g" instead of f#"
- 52 B, B1 Bc. 3: e instead of f#; ed. follows A
- 54 B, B1 V.c. 10/11: no slur; ed. follows A
- 55 B1, A V.c. 12: a" instead of g#
- 61 A VII 8: e#" instead of d#"
- 69 B1 V.c. 5-8/13-16: slurs each time over the first 3 sixteenths
- 70 B1 V.c. 5-8/13-16: slurs each time over the first 3 sixteenths
- 71 B VI 4-7: slurs always over 2 sixteenths; ed. follows B1

- 72 B VI 1-4/7-10: slurs always over 2 sixteenths; ed. follows B1
- 71 B, B1 V.c. 1-4: no slurs; ed. follows A
- 73 B, B1 V.c. 9-14: no slurs; ed. follows A
- 75 B, B1 V.c. 3/4: no slur; ed. follows A
- 81 B, B1 Va. 1: tr sign
- 82 B1 V.c. 2: a' instead of d"
- 84 A Va. 1: a' instead of b'
- 85 B1 V.c. 8: e" instead of d"
- 87 A Bc. 6: fig. 6 instead of 6
- 88 A Bc. 6: fig. 6 instead of 6
- 88 B Va. 7/8: no phrasing signs; ed. follows B1 and A
- 88 B Bc. 7/8: no phrasing signs; ed. follows B1
- 90 B Va. 1: no phrasing signs; ed. follows B1
- 90 B Va. 1/2: no phrasing signs; ed. follows B1
- 90 A Va. 6: d' instead of e'
- 91 B1 V.c. 10: e' instead of a'

3rd Movement:

- 3 B Bc. 1-3: no phrasing signs; ed. follows B1 (harpsichord part)

4th Movement:

- 15-20 B1 VI: the V.c. part is notated here instead of the rest
- 27 B1 VI 3: g#" instead of f#"
- 28 B, B1 VII: *p* under 1st quarter instead of 2nd quarter
- 32 B1 VII 3: f#" instead of d#"
- 34b A Bc.: rest on 3rd quarter is missing
- 34b B, B1 Bc. 3/4: eighth d + quarter d' instead of quarter d + eighth d'; ed. follows A
- 61 B, B1, A Bc. 5/6: b - a instead of g# - f#
- 67 A V.c. 6: g" instead of g#"
- 75 A Bc. 1: fig. 6
- 75 A V.c. 6/7: slur
- 77 A Bc. 1: a instead of A
- 79b A Bc: rest on 3rd quarter is missing
- 79b B, B1 Bc. 1: dotted half note instead of half + rest

This image shows a page of handwritten musical notation on aged, slightly stained paper. The score is organized into four systems, each consisting of four staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The first system features a complex melodic line in the top staff, with the second and third staves providing accompaniment. The second system includes dynamic markings like 'pian.' and 'pian.' in the second and third staves. The third system has 'forte' markings in the second and third staves. The fourth system continues the melodic and accompanimental lines. The paper shows signs of age, including some foxing and wear at the edges.

Quelle A: Partiturnabschrift eines unbekanntes Schreibers; Blatt 3^v (Originalgröße 22 x 34,5 cm).

1053/30
 42. Concerto a 5. Violini: principali. del Signor Lehmann
 a Violini, Viol. e Basso
 Grave.

1733 6053/306

Quelle B: Partiturnabschrift von Johann Christoph Graupner; Blatt 1^r (Originalgröße 21 x 34 cm).

Concerto.

Violino Pri:

The image shows a page of handwritten musical notation for the first violin part of a concerto. The score is written on twelve staves. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Grave' at the beginning. The dynamics include 'p' (piano), 'f' (forte), and 'pp' (pianissimo). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The paper shows signs of age and wear, with some staining and a slightly irregular edge.

Quelle B1: Stimmensatz von Johann Christoph Graupner; Stimme der Solovioline, Blatt 1^v
(Originalgröße 21,5 x 34,5 cm).

Concerto

Georg Philipp Telemann
1681–1767

1. Grave

Violino concertino

Violino I

Violino II

Viola

Basso continuo
(*Violoncello,*
Contrabbasso,
Cembalo)

5

7 6 6 4 2 6 3 4 6 2

6 # 3 9 # 7 6 6 b 4+ 6 7 6 4 2 4 3 6 # 5 6

Aufführungsdauer/Duration: ca. 10 min.

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10

6 5
4 #

6 5 7 # 6

14

6 5 5 6 5 6 5 6 7 6 6 7 6 4 2 4 2 6 5 6

2. Vivace

The musical score is divided into four systems. The first system consists of four staves: three treble clefs and one bass clef. The first three staves have dynamics *f*, *p*, and *f* respectively. The fourth staff is a grand staff with the word *Tutti* and *f* above the treble clef, and fingerings 6, 6, 6, 6, 4, 2, 6, 6, 6, 6, 6, 4, 2, 6, 6, 6 below the bass clef. The second system has three staves with dynamics *f*, *p*, and *f*. The third system has three staves with dynamics *f*, *p*, and *f*. The fourth system has three staves with dynamics *f*, *f*, and *f*. A large watermark 'CARUS' is overlaid on the score.

8

Musical score for measures 8-11. The score is written for four staves: two treble clefs and two bass clefs. The key signature is two sharps (F# and C#). The music features a complex rhythmic pattern with many sixteenth notes and eighth notes. A large, stylized watermark 'CARUS' is overlaid on the score.

12

Musical score for measures 12-15. The score is written for four staves: two treble clefs and two bass clefs. The key signature is two sharps (F# and C#). The music continues with complex rhythmic patterns. A large, stylized watermark 'CARUS' is overlaid on the score. The word 'Solo' is written above the bass staff in measure 14. Fingerings are indicated by numbers 1-5 below the notes.

17

Musical score for measures 17-19. The top staff contains a vocal line with a melodic line of eighth and sixteenth notes. The three staves below it are empty, indicating that the instruments are silent during this passage.

Piano accompaniment for measures 17-19. The right hand plays chords and single notes, while the left hand plays a simple bass line. Fingerings are indicated with numbers 5, 6, and 6.

20

Musical score for measures 20-23. The top staff contains a vocal line. The three staves below it contain instrumental parts for the piano. The word "Tutti" is written above the second staff in measure 21.

Piano accompaniment for measures 20-23. The right hand plays chords and the left hand plays a bass line. The word "Tutti" is written above the right hand part in measure 21. Fingerings are indicated with numbers 6, 4 2, 6 6, and 4 2 6 6.

24 *Solo*

Musical notation for measures 24-26. The first staff (treble clef) contains a melodic line with eighth and sixteenth notes. The second and third staves (treble clef) are mostly empty, with a few notes in measure 24. The fourth staff (bass clef) contains a bass line with eighth notes.

Piano accompaniment for measures 24-26. The upper staff (treble clef) contains chords. The lower staff (bass clef) contains a bass line with fingerings: 6 # 6 # 6 6 6 5 6. The word *Solo* is written above the first measure.

27 *Tutti*

Musical notation for measures 27-30. The first staff (treble clef) contains a melodic line with eighth notes. The second and third staves (treble clef) are mostly empty. The fourth staff (bass clef) contains a bass line with eighth notes. The word *Tutti* is written above the first measure.

Piano accompaniment for measures 27-30. The upper staff (treble clef) contains chords. The lower staff (bass clef) contains a bass line with fingerings: 6 6 6 5 6 # # 6 # 6 # 6 # 6 # 6 6 6. The word *Tutti* is written above the last measure.

31

6 4 6 6 6 6 # #

34

6 6 # # 6 6

38

Solo

Musical staff with treble clef, key signature of two sharps (F# and C#), and a solo section. The staff contains a melodic line with dynamic markings *p* and *f*.

Two musical staves, likely for violin and viola, showing the continuation of the melodic line from the first staff.

Piano accompaniment for the first system, including treble and bass clefs. It features chords and a bass line with fingerings 6, 6, 6, 5, #, 6, 4, 2. A *Solo p* marking is present.

42

Musical staff with treble clef, key signature of two sharps, and a solo section. The staff contains a melodic line with dynamic markings *p*.

Two musical staves, likely for violin and viola, showing the continuation of the melodic line from the first staff of this system.

Piano accompaniment for the second system, including treble and bass clefs. It features chords and a bass line with fingerings 4, 2, 6, 6, #.

45

6 #
5

48

Tutti

Solo

f

f

Tutti

Solo

6 6

51

Tutti

54

57

Tutti

Musical score for measures 57-60. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature is two sharps (F# and C#). The tempo/mood is marked *Tutti*. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Musical score for measures 61-64. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature is two sharps. The tempo/mood is marked *Tutti*. The piano part continues with eighth-note accompaniment. Fingerings are indicated with numbers 4, 5, and #.

61

Musical score for measures 65-70. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature is two sharps. The tempo/mood is *Tutti*. The piano part features a consistent eighth-note accompaniment.

Musical score for measures 71-74. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature is two sharps. The tempo/mood is *Tutti*. The piano part features a consistent eighth-note accompaniment. Fingerings are indicated with numbers #, 6, #, 6, #, 6, #, 6.

65

Solo

tr

Musical notation for measures 65-68. The first staff shows a melodic line with a trill (tr) in measure 67. The second and third staves show accompaniment. The key signature is two sharps (F# and C#).

Musical notation for measures 69-72. The first staff shows a melodic line with a solo section starting in measure 70. The second and third staves show accompaniment. The key signature is two sharps (F# and C#).

6 6 6 # 6

69

Musical notation for measures 73-76. The first staff shows a melodic line with a solo section starting in measure 73. The second and third staves show accompaniment. The key signature is two sharps (F# and C#).

Musical notation for measures 77-80. The first staff shows a melodic line with a solo section starting in measure 77. The second and third staves show accompaniment. The key signature is two sharps (F# and C#).

6 6

72

76

Tutti

Tutti

4 6 6 6 6 6 6 6 4 6 6 2

88

Musical score for measures 88-92. The score is written for a piano and includes a large watermark 'Cakrus' diagonally across the page. The key signature is two sharps (F# and C#) and the time signature is 3/4. The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes. The first three staves are for the right hand, and the fourth staff is for the left hand. Fingering numbers '6 6 6' and '6 6 6' are visible under the left hand notes in measures 90 and 91.

3. Adagio

Musical score for measures 93-97, marked '3. Adagio'. The score is written for a piano and includes a large watermark 'Cakrus' diagonally across the page. The key signature is two sharps (F# and C#) and the time signature is 3/4. The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes. The first three staves are for the right hand, and the fourth staff is for the left hand. A fermata is present over the final note of measure 97 in the right hand.

*) *Vorschlag zur Auszierung der Kadenz:*

Musical score for the cadence suggestion, marked with a fermata and a trill (tr) over the final note. The key signature is two sharps (F# and C#) and the time signature is 3/4.

4. Allegro

The first system of the musical score consists of five staves. The top four staves are for a string quartet (Violin I, Violin II, Violin III, and Viola), and the bottom staff is for the piano. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music is marked with a forte 'f' dynamic. The first two measures of the piano part are marked with a '6', and the next two measures are marked with a '6 7 6'.

The second system of the musical score consists of five staves. The top four staves are for a string quartet (Violin I, Violin II, Violin III, and Viola), and the bottom staff is for the piano. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music is marked with a forte 'f' dynamic. The first two measures of the piano part are marked with a '6', and the next two measures are marked with a '6 7 6'.

11

16

6 7 6 4 5 #

30

1. 2.

f

f

6 6 6 6 6 #

35

f

40

6 6 6

p

46

p

p

50

Musical score for measures 50-54. The score is in G major (two sharps) and 2/4 time. It features a piano introduction with a treble and bass clef staff. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff has a bass line with eighth notes. A grand staff system below shows chords in the right hand and a bass line in the left hand. Dynamics include 'f' (forte).

6

6

7 6

55

Musical score for measures 55-60. The score continues the piano introduction with a treble and bass clef staff. The treble staff has a melodic line with eighth notes. The bass staff has a bass line with eighth notes. A grand staff system below shows chords in the right hand and a bass line in the left hand. Dynamics include 'f' (forte).

6

7 6

6

6

6

61

Musical score for measures 61-65. The score is in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The vocal line starts with a quarter rest followed by eighth notes. The piano accompaniment features chords and eighth notes. Dynamics include 'p' (piano) in measures 64 and 65. Fingering numbers 6, 6, and 7 are visible in the piano part.

66

Musical score for measures 66-70. The score is in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The vocal line features sixteenth notes. The piano accompaniment features chords and eighth notes. Dynamics include 'f' (forte) in measures 69 and 70. A fingering number 6 is visible in the piano part.

70

f *p* *p*

6 6

75

f *f* *f* *tr* *tr* *tr*

1. 2.

6 6 6