

# Concerto

Georg Philipp Telemann (TWV 52:G2)

Grave

Musical score for the first system, measures 1-7. The score includes parts for Violino primo concertato, Violino primo ripieno, Violino secondo concertato, Violino secondo ripieno, Viola, Violone, and Cembalo. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Grave'. The first violin concertato part begins with a rest in measure 1, followed by a melodic line. The other instruments enter in measure 8.

6

Musical score for the second system, measures 8-14. The score includes parts for vn. 1 conc., vn. 1 rip., vn. 2 conc., vn. 2 rip., va., ve., and cemb. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Grave'. The first violin concertato part continues with a melodic line, including a trill (tr) in measure 10. The other instruments continue their parts. The cembalo part includes figured bass notation: 7, 4/2, 6, 7, 4/2, 6, 7, 6, 7, 6, 5, #.

16

vn. 1 conc.

vn. 1 rip.

vn. 2 conc.

vn. 2 rip.

va.

ve.

cemb.

6 7  $\frac{4}{2}$  6  $\frac{4}{2}$  6 6 5

23

vn. 1 conc.

vn. 1 rip.

vn. 2 conc.

vn. 2 rip.

va.

ve.

cemb.

$\frac{6}{5}$   $\frac{6}{4}$   $\frac{6}{5}$   $\frac{9}{3}$  8 6  $\frac{6}{5}$  7 6 7 6 6 5

**Allegro**

vn. 1 conc.  
vn. 1 rip.  
vn. 2 conc.  
vn. 2 rip.  
va.  
ve.  
cemb.

This system contains the first three measures of the score. The first violin (vn. 1) has two parts: 'conc.' (concerto) and 'rip.' (ritardando). The 'conc.' part features a complex rhythmic pattern of eighth and sixteenth notes. The 'rip.' part is a simple melodic line. The second violin (vn. 2) also has 'conc.' and 'rip.' parts, with the 'conc.' part being mostly rests and the 'rip.' part having a few notes. The viola (va.), violin (ve.), and cembalo (cemb.) parts are mostly rests in these measures.

4  
vn. 1 conc.  
vn. 1 rip.  
vn. 2 conc.  
vn. 2 rip.  
va.  
ve.  
cemb.

This system contains measures 4, 5, and 6. Measure 4 is marked with a '4' above the first staff. The first violin (vn. 1) continues with its 'conc.' and 'rip.' parts. The second violin (vn. 2) has a more active 'conc.' part with sixteenth-note patterns. The viola (va.), violin (ve.), and cembalo (cemb.) parts remain mostly rests, with some notes appearing in the final measure.

7

vn. 1 conc.

vn. 1 rip.

vn. 2 conc.

vn. 2 rip.

va.

ve.

cemb.

7 6 4<sup>+</sup> 6 7 6 6

10

vn. 1 conc.

vn. 1 rip.

vn. 2 conc.

vn. 2 rip.

va.

ve.

cemb.

6 # 6 6 7 #

14

vn. 1 conc.

vn. 1 rip.

vn. 2 conc.

vn. 2 rip.

va.

ve.

cemb.

6 4+ 6 4/2 6 7 6 4/2 6

17

vn. 1 conc.

vn. 1 rip.

vn. 2 conc.

vn. 2 rip.

va.

ve.

cemb.

6 6/5 7 3

20

vn. 1 conc.

vn. 1 rip.

vn. 2 conc.

vn. 2 rip.

va.

ve.

cemb.

6

23

vn. 1 conc.

vn. 1 rip.

vn. 2 conc.

vn. 2 rip.

va.

ve.

cemb.

7 # 6 9 6 # 6 # 6

26

vn. 1 conc.

vn. 1 rip.

vn. 2 conc.

vn. 2 rip.

va.

ve.

cemb.

6 7 # 6

29

vn. 1 conc.

vn. 1 rip.

vn. 2 conc.

vn. 2 rip.

va.

ve.

cemb.

4+ 6 7 6 4+ 2+ 6 # 6 7 7 7

32

vn. 1 conc.

vn. 1 rip.

vn. 2 conc.

vn. 2 rip.

va.

ve.

cemb.

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

35

vn. 1 conc.

vn. 1 rip.

vn. 2 conc.

vn. 2 rip.

va.

ve.

cemb.

7 # # 6 # 6 6



38

vn. 1 conc.

vn. 1 rip.

vn. 2 conc.

vn. 2 rip.

va.

ve.

cemb.

6 7 6  $4^+$ <sub>2</sub> 6 7 6

41

vn. 1 conc.

vn. 1 rip.

vn. 2 conc.

vn. 2 rip.

va.

ve.

cemb.

$4^+$ <sub>2</sub> 6 # 6 6 # 7 #

45

vn. 1 conc.

vn. 1 rip.

vn. 2 conc.

vn. 2 rip.

va.

ve.

cemb.

6 7 # 6

48

vn. 1 conc.

vn. 1 rip.

vn. 2 conc.

vn. 2 rip.

va.

ve.

cemb.

4 6 4 6 7 6 6 4 2 7 5 3 8 6 4 9 7 5 6

51

vn. 1 conc.

vn. 1 rip.

vn. 2 conc.

vn. 2 rip.

va.

ve.

cemb.

6 4 6 5 7 6 6 6 6

54

vn. 1 conc.

vn. 1 rip.

vn. 2 conc.

vn. 2 rip.

va.

ve.

cemb.

6 7 8 9 6 6 7 6

4 2 5 3 6 4 5

Largo

vn. 1 conc.  
vn. 2 conc.  
cemb.

5 6 # 6 7 6 # 5 4 3 6 # 6 7 7 # 5 4 3 6 # 6 5

Detailed description: This system contains measures 5, 6, and 7. The first violin (vn. 1) and second violin (vn. 2) parts are in treble clef with a key signature of one sharp (F#). The cembalo part is in bass clef. Measure 5 features a complex rhythmic pattern with sixteenth and thirty-second notes. Measure 6 has a similar pattern with some rests. Measure 7 continues the rhythmic texture. Fingering numbers are provided below the notes.

vn. 1 conc.  
vn. 2 conc.  
cemb.

5 4 6 5 6 5 4 3 4 6 6 5 4 3 6

Detailed description: This system contains measures 8, 9, and 10. The first violin (vn. 1) and second violin (vn. 2) parts are in treble clef. The cembalo part is in bass clef. Measure 8 shows a melodic line in the first violin. Measure 9 features a similar melodic line in the second violin. Measure 10 continues the melodic development. Fingering numbers are provided below the notes.

vn. 1 conc.  
vn. 2 conc.  
cemb.

6 5 5 4 3 6 6 7 7 5 4 3 6

Detailed description: This system contains measures 11, 12, and 13. The first violin (vn. 1) and second violin (vn. 2) parts are in treble clef. The cembalo part is in bass clef. Measure 11 has a melodic line in the first violin. Measure 12 features a similar melodic line in the second violin. Measure 13 continues the melodic development. Fingering numbers are provided below the notes.

vn. 1 conc.  
vn. 2 conc.  
cemb.

6 # 6 # 6 6 6 5 6 4 5 4 6 # 6 6 # 6 7 6 8 6

Detailed description: This system contains measures 14, 15, and 16. The first violin (vn. 1) and second violin (vn. 2) parts are in treble clef. The cembalo part is in bass clef. Measure 14 has a melodic line in the first violin. Measure 15 features a similar melodic line in the second violin. Measure 16 continues the melodic development. Fingering numbers are provided below the notes.

vn. 1 conc.  
vn. 2 conc.  
cemb.

6 # 6 5 9 -12- 6 #

Detailed description: This system contains measures 17, 18, and 19. The first violin (vn. 1) and second violin (vn. 2) parts are in treble clef. The cembalo part is in bass clef. Measure 17 has a melodic line in the first violin. Measure 18 features a similar melodic line in the second violin. Measure 19 continues the melodic development. Fingering numbers are provided below the notes.

Presto

vn. 1 conc.  
vn. 1 rip.  
vn. 2 conc.  
vn. 2 rip.  
va.  
ve.  
cemb.

6 4  
6 4 3 5 4 6 5  
4 2 6 7

4  
vn. 1 conc.  
vn. 1 rip.  
vn. 2 conc.  
vn. 2 rip.  
va.  
ve.  
cemb.

6 7 6 7 6 6 4 2

7

vn. 1 conc.

vn. 1 rip.

vn. 2 conc.

vn. 2 rip.

va.

ve.

cemb.

6  
4  
3

5  
4

6  
5

4<sup>+</sup>

6

7

#

6

7

10

vn. 1 conc.

vn. 1 rip.

vn. 2 conc.

vn. 2 rip.

va.

ve.

cemb.

6

7

6

7<sup>#</sup>

6

#

5

13

vn. 1 conc.

vn. 1 rip.

vn. 2 conc.

vn. 2 rip.

va.

ve.

cemb.

16

vn. 1 conc.

vn. 1 rip.

vn. 2 conc.

vn. 2 rip.

va.

ve.

cemb.

7 6 6 7

19

vn. 1 conc.

vn. 1 rip.

vn. 2 conc.

vn. 2 rip.

va.

ve.

cemb.

6 7 6 7 6 5

22

vn. 1 conc.

vn. 1 rip.

vn. 2 conc.

vn. 2 rip.

va.

ve.

cemb.

tasto solo

6/4 6/4 5/4 6



26

vn. 1 conc.

vn. 1 rip.

vn. 2 conc.

vn. 2 rip.

va.

ve.

cemb.

4<sup>+</sup> 2 6 7 # tasto solo # 6 4

30

vn. 1 conc.

vn. 1 rip.

vn. 2 conc.

vn. 2 rip.

va.

ve.

cemb.

6 4 3 5 4 6 4<sup>+</sup> 2 6 7 # # #

33

vn. 1 conc.

vn. 1 rip.

vn. 2 conc.

vn. 2 rip.

va.

ve.

cemb.

6  
4

36

vn. 1 conc.

vn. 1 rip.

vn. 2 conc.

vn. 2 rip.

va.

ve.

cemb.

6/4 3    6    4/2    6    7/4    6    7

39

vn. 1 conc.

vn. 1 rip.

vn. 2 conc.

vn. 2 rip.

va.

ve.

cemb.

6 7 6 7 5

42

vn. 1 conc.

vn. 1 rip.

vn. 2 conc.

vn. 2 rip.

va.

ve.

cemb.

6 # # # 6 #

45

vn. 1 conc.

vn. 1 rip.

vn. 2 conc.

vn. 2 rip.

va.

ve.

cemb.

# 6 7 6 7 6 7 6 7 6

48

vn. 1 conc.

vn. 1 rip.

vn. 2 conc.

vn. 2 rip.

va.

ve.

cemb.

7 6 7 6 5 # 7 6 6 5 6 6 # 4



58

vn. 1 conc.

vn. 1 rip.

vn. 2 conc.

vn. 2 rip.

va.

ve.

cemb.

6  
3

5  
4

6  
5

4<sup>+</sup>  
2

6

7

#

6

7

61

vn. 1 conc.

vn. 1 rip.

vn. 2 conc.

vn. 2 rip.

va.

ve.

cemb.

6

7

6

7

#

6

5

#

64

vn. 1 conc.

vn. 1 rip.

vn. 2 conc.

vn. 2 rip.

va.

ve.

cemb.

# #

67

vn. 1 conc.

vn. 1 rip.

vn. 2 conc.

vn. 2 rip.

va.

ve.

cemb.

7 5 6 7

70

vn. 1 conc.

vn. 1 rip.

vn. 2 conc.

vn. 2 rip.

va.

ve.

cemb.

6 7 6 7 6 5

73

vn. 1 conc.

vn. 1 rip.

vn. 2 conc.

vn. 2 rip.

va.

ve.

cemb.

6 # 4+ 6 6 # 6 6 # 4+ 6 6 # 4+



77

vn. 1 conc.

vn. 1 rip.

vn. 2 conc.

vn. 2 rip.

va.

ve.

cemb.

6 6 # 6 6 7 6 7 6 5+4 3 7

80

vn. 1 conc.

vn. 1 rip.

vn. 2 conc.

vn. 2 rip.

va.

ve.

cemb.

7 7<sub>b</sub> 7 6 b b 7 6 5 b

83

vn. 1 conc.

vn. 1 rip.

vn. 2 conc.

vn. 2 rip.

va.

ve.

cemb.

7 6 #

#

6 #

# 6

86

vn. 1 conc.

vn. 1 rip.

vn. 2 conc.

vn. 2 rip.

va.

ve.

cemb.

#

#

#

#

89

vn. 1 conc.

vn. 1 rip.

vn. 2 conc.

vn. 2 rip.

va.

ve.

cemb.

7 7 5 4 # # 6

92

Da Capo

vn. 1 conc.

vn. 1 rip.

vn. 2 conc.

vn. 2 rip.

va.

ve.

cemb.

7 6 7 6 7 # 5 # 6 6 #

## Telemann: Concerto TWV 52:G2

This work is of interest as one of two early concertos by Georg Philipp Telemann (1681–1767) that J.S. Bach is certain to have known during his years at Weimar (1708–17), as is evident from his manuscript copy of the present work and his keyboard transcription of the other (TWV 51:g21, arranged as BWV 985). Bach apparently shared these works with the Dresden violinist Johann Pisendel, whose sets of parts, including Bach's copy of the present work, are still preserved at Dresden. Despite its illustrious provenance, Peter Williams speaks of “the rather flabby lines” in this concerto (*Bach: A Musical Biography*, Cambridge: Cambridge University Press, 2016, p. 114), probably having in mind its conventional melodic ideas and the absence of the occasional rhythmic and harmonic surprises that enliven other early instrumental works by Telemann (including TWV 51:g21). Bach nevertheless might have admired the work's fluent emulation of what Williams calls “the dazzling new Italian styles”; it probably provided a model for scoring and instrumentation in Bach's own concertos.

### Sources

D DS [Darmstadt] Mus. Ms. 1033-57b is a set of 7 parts, entitled (on the first page of the v1 concertato part) “Concerto a 7.” It is attributed to Johann Christoph Graupner, the son of the Darmstadt composer, who as a student in Leipzig knew Telemann. Although generally accurate, it contains numerous errors in the basso continuo figures. The sign transcribed here as “tr” looks more like a mordent sign but could be two cursive letters.

D DI [Dresden] Mus. Ms. 2392-O-35a is a set of 9 parts, including doublets of the ripieno violins and “Violoncello” and “Organo” in place of “Violone” and “Cembalo.” There is evidently no title page or wrapper, hence no title other than “Concerto” at the head of each part. There are no trill signs except as noted below. The principal hand is that of Bach, whose seven original parts Kirsten Beißwenger dated “ca. 1709” (*Johann Sebastian Bachs Notenbibliothek*, Kassel: Bärenreiter, 1992, entry 1/T/5), with the two doublets added by Pisendel “not before 1720.” As the manuscript became a part of Pisendel's estate, entering the library of the Saxon court, it might have been made from the lost original score of the composer, who is believed to have been a frequent visitor to Weimar. A correction in both copies of v2 ripieno suggests that Pisendel copied the doublets from the parts made by Bach, later correcting the latter's error in m. 1/20 (see list of readings below).

An earlier edition by Felix Schroeder (Wolfenbüttel: Mösel, 1977; Corona no. 141), although citing both sources used here, as well as a later set of parts also in Dresden (Mus. Ms. 2392-O-35b), fails to identify them properly and lacks a critical report. Bach's handwriting, for example, was not recognized, and the cembalo part of DS is described as lacking an instrumental designation. The edition adds dynamic markings, slurs, and a faulty realization of the basso continuo.

The present edition is based on high-quality scans of the manuscripts that have been placed online by the libraries. The two sources give very similar texts, the only substantive difference occurring in the penultimate measure, where DI has a slightly more elaborate rhythm in the bass line. Even the b.c. figures are essentially the same in both sources, although Bach sometimes adds figures for clarity (e.g., 6/4/2 for 4/2). Both sources use flats where we would use naturals (modernized here).

Readings are from DS except where variants from that source are listed below, in which case they are from DI unless otherwise indicated. Variants in the b.c. figures of DI are listed only where they substantively alter the harmony. In general, these distinctive readings of DI are not adopted, as they may be arbitrary revisions by Bach (as in m. 3/12, where he gives a more dissonant reading, albeit one



16 v1 DI: no fermata  
v2, cemb DS: no fermata

*Fourth movement*

— vn rip DS: cut-time  
6, 57 bc DI, note 2: no 2  
18–21 v2 rip DI: these mm. contain the part for v1 rip (likewise the duplicate v2 rip part), but not so mm. 69–72; hence Bach's reading is clearly an error  
22, 27 bc DS: "Solo" (DI: "accord." on beat 1 of m. 24)  
34 v1 conc DS: note 8: e' not g'  
36 cemb DS: no natural  
50 bc DI: 6/4–5/3 on note 2  
51 v1 conc DI: notes 1–2 slurred  
v2 conc DI: "segno" here, fermata in m. 72  
56 bc DI: 5–6+ on last note  
62 bc DS: figs. garbled: 7 on note 1, sharp on note 3, 7 on note 4  
74 bc DS: flat (i.e., natural) on last note  
75 bc DI: sharp on note 5  
78 cemb DS: no sharp on note 2  
79 bc DI: 5–6 on note 2  
84 bc DI: 6/4, 7/5 over last two notes (but not in m. 85, implying that this is JSB's arbitrary addition)  
88 v2 conc DS: no sharp on c"  
bc DS: no sharp on note 1  
94 bc DS: no 7 on note 1, no sharp on note 5  
cemb DI: note 2 (b) is an 8th, preceded by 8th rest