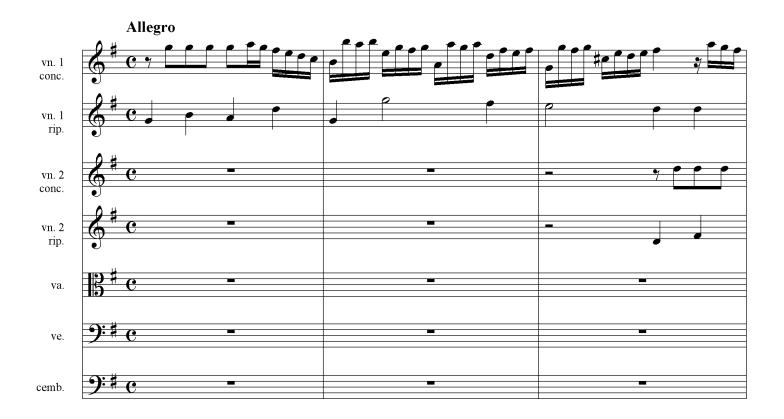
Concerto

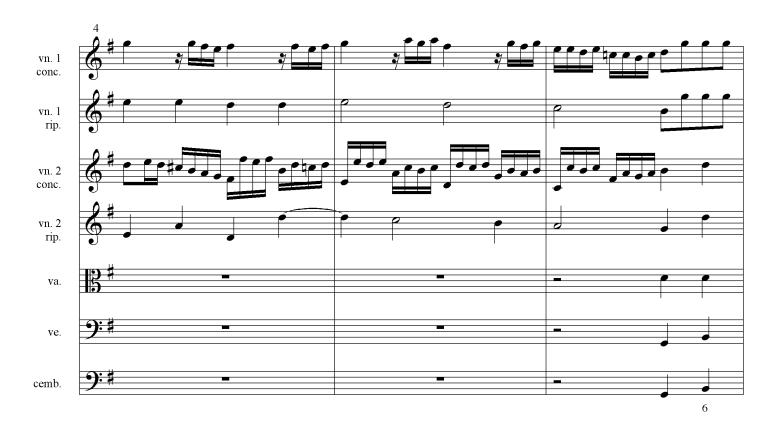
Georg Philipp Telemann (TWV 52:G2)

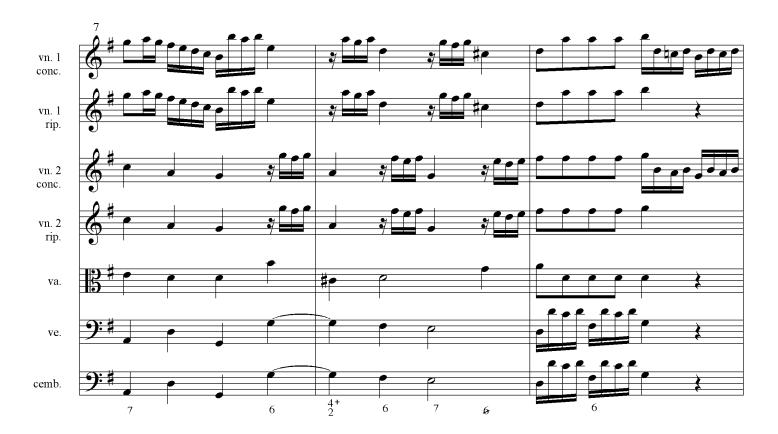








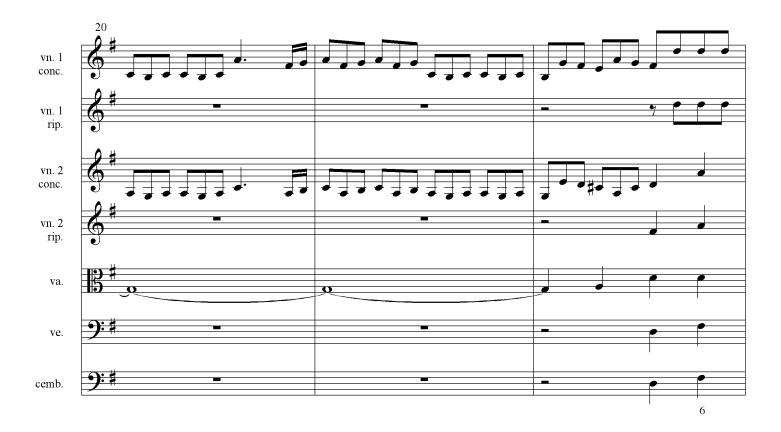


















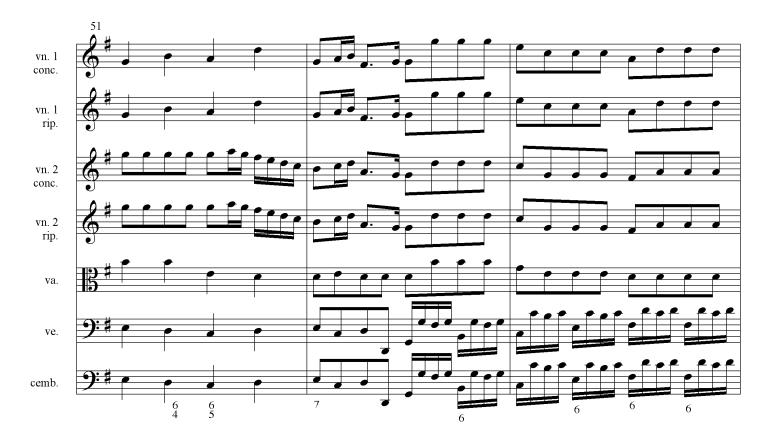


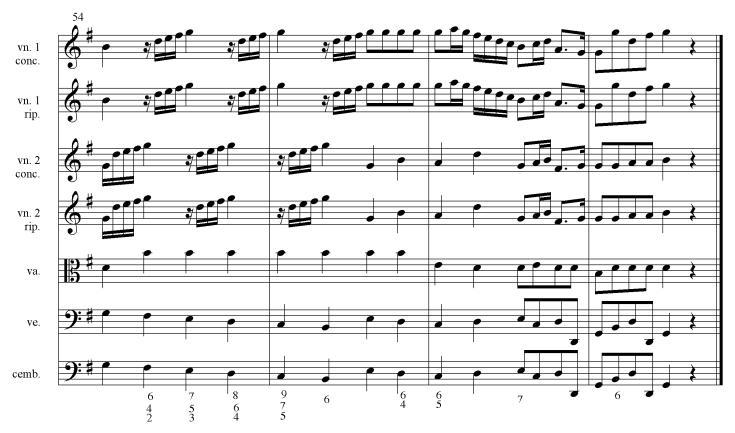




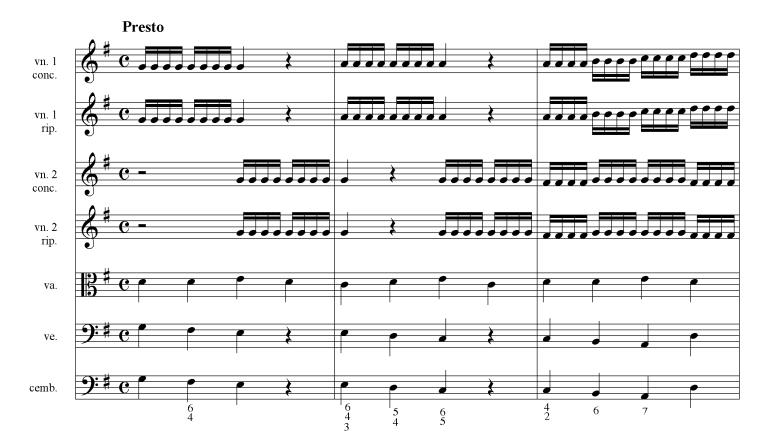










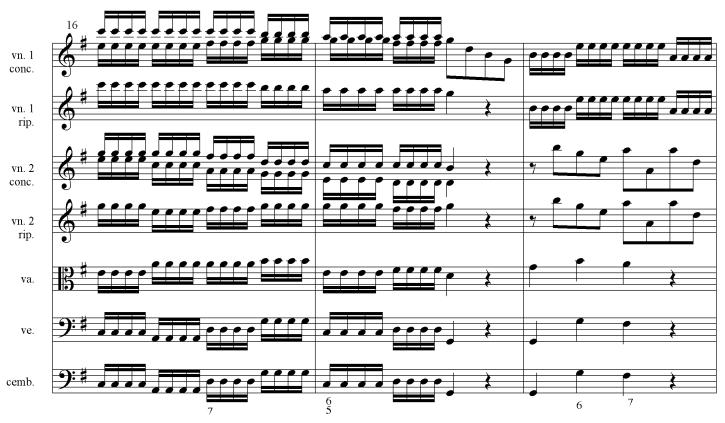










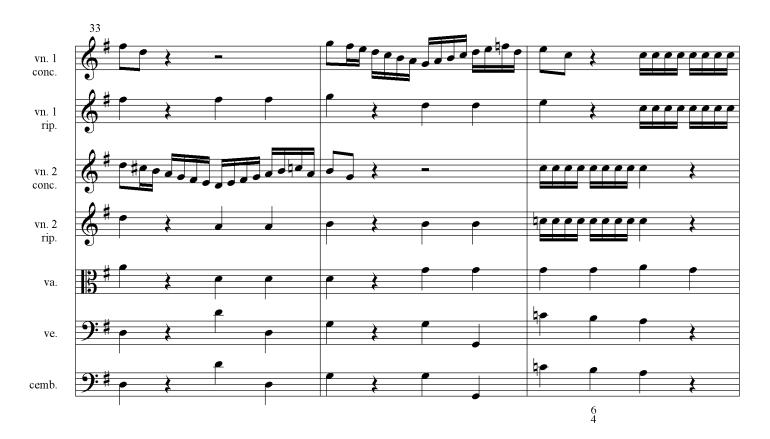










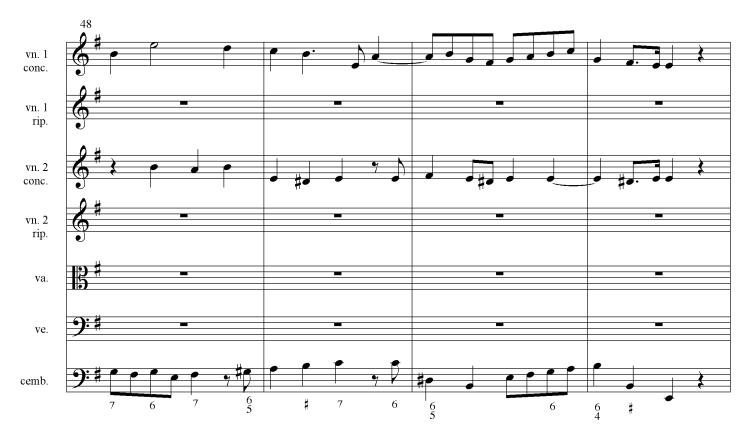






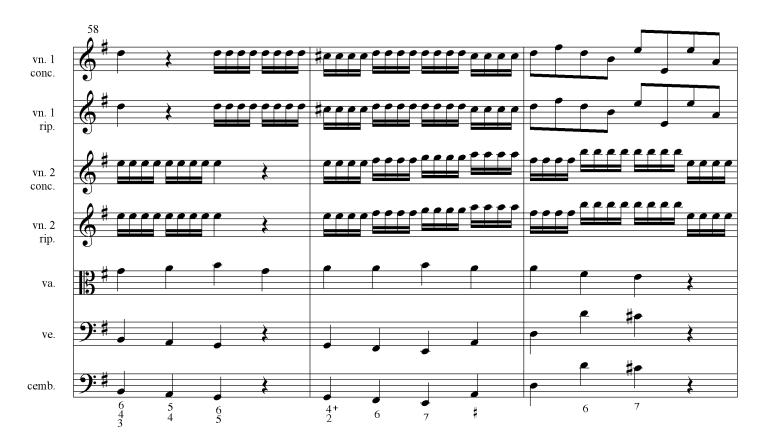






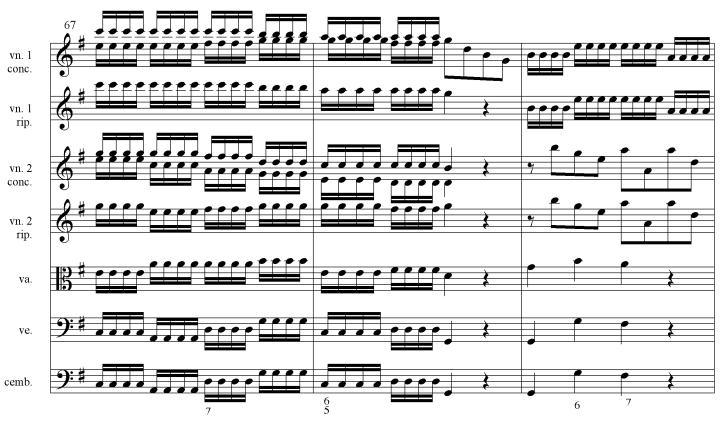




























Telemann: Concerto TWV 52:G2

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 Dl [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: Möseler, 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 Dl 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 Dl unless otherwise indicated. Variants in the b.c. figures of Dl are listed only where they substantively alter the harmony. In general, these distinctive readings of Dl 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

more consistent with the previous measure).

Readings

<u>m. pt.</u> <u>reading</u>

First movement

		Dl: "Grave" not "Adagio" (all pts. exc. v1 conc which has no tempo mark)
	v1	DS: "Adagio" not "Grave"
	v1 conc	DS: 3/4
6	v2 rip	Dl: no tie (b'); also in duplicate part
11	v2 rip	sic (parallel octaves in both sources)
18–19	v1 conc	DS: no tie
19	v2 conc	"tr" in both sources
20	v2 conc	Dl: "tr" on note 2
	v2 rip	Dl: this m. orig. om., notes inserted (also in duplicate part), but note 2 is inserted
	-	incorrectly as g' in the original part
29	v2 rip, ve	DS: no fermata

Second movement

18	bc	Dl: 6/5 on note 2
18ff.	vn conc	DI: alto clef (from penultimate note up to last note of m. 22); all triplets slurred
		and marked "3" (mm. 19–22, 43–46)
	v2 conc	DS: alto clef (from penultimate note up to last note of m. 22)
24	bc	DS: sharp on note 8 (sic)
25	bc	DS: no sharp on note 2
30	bc	DS: no stroke on fig. 2 on note 5 (signifying sharp)
31	bc	DS: no figs. on notes 1, 5
32	bc	DS: no 7 on note 1; 6+ on note 13 not 16
34	bc	DS: no sharp on note 4
41	bc	DS: 6/5 on last note
47–48	8 cemb	DS: no tie
48	va	DS: no tie (a'; the two quarters are separated by a line break)
57		DI: fermata over last note or rest (all parts)
	va	DS: fermata on last note
Third movement		
4	,	
4	bc	DS, last two notes: : 6+, 6
6	bc	DI: 7 on note 4
		DS, note 8: 6 not 6/5
7	bc	DS, note 3: 6 not 3
8	bc	Dl, note 7: no fig.
10	bc	DS, note 3: no fig.
12	bc	Dl, notes 3, 4: 5+, 6/#
13	bc	DS, note 4: sharp
14	bc	Dl, note 4: probably 6/5 (lower figure unclear)
		DS: no 6/4 (on beat 4)

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

Fourth movement

—	vn rip	DS: cut-time	
6, 57	bc	Dl, note 2: no 2	
18–21	v2 rip	Dl: 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	D1: 6/4–5/3 on note 2	
51	v1 conc	Dl: notes 1–2 slurred	
	v2 conc	Dl: "segno" here, fermata in m. 72	
56	bc	Dl: 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	Dl: sharp on note 5	
78	cemb	DS: no sharp on note 2	
79	bc	Dl: 5–6 on note 2	
84	bc	Dl: 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	Dl: note 2 (b) is an 8th, preceded by 8th rest	