

Georg Philipp
Telemann
(1681—1767)

INSTRUMENTAL WORKS FOR RECORDER

Part 3: Trio-sonatas with Recorder –
TWV 42

Vol. 1, for 2 recorders:

TWV42:C 1 (C maj.)
TWV42:F 7 (F maj.)



Adagio

6 6 6 9 8 6 9 6 6 6

6

6 9 8 6 7 6 7 7 b 7 7 6 # # 6 6 6

II

6 6 6b 6 6 6 6 6 9 8 4 7 7 5 #



Vivace

6 9 8 7 9 8 6 6 6

4

6 6 6 5 # 6 6 6

7

6 6 6 6 9 8 7 9 8 7 #

10

7 # 6 # 6 # # 6 ##

13

6 6 6 6 # 6 7

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PREFACE

This edition reproduces Telemann's trio-sonatas for two instruments and continuo (TWV class 42) for which the recorder is explicitly stated as an instrument, either as the only possibility or one among several. It does not include sonatas which could be performed on the recorder or could be (or have been) adapted to the recorder.



This volume includes the two trio-sonatas for 2 recorders and continuo. The sources used are:

- TELEMANN G.P., *Der Getreue Music-Meister*, Hamburg 1728, copy in the *Bibliothèque Nationale de France* (Paris).
- Manuscript *Mus.ms 1042/32* in the *Universität- und Landesbibliothek Darmstadt*.

EDITORIAL REMARKS

- All editorial additions are placed above the staff or marked by dotted lines or parentheses.
- Original time signatures, note values, ties, slurs, bar lines and beamings have been retained. Original clefs are kept in the score; in the separate recorder parts a version with standard treble clef is also supplied.
- All marked accidentals have been retained, even when superfluous according to modern conventions; however, they have been silently 'modernised' when today conventions dictate a different sign (i.e.: a sharp used to raise a flattened note has been converted to a natural sign).
- Accidentals above the staff or in small type between parentheses are editorial suggestions.
- The source of *Der Getreue Music-Meister* was already in score format, while the Darmstadt manuscript was in separate parts.

CRITICAL NOTES:

1. Original: 
2. Original: 
3. Original: D.
4. Original: 7

à Trè

G.P. Telemann (1681 — 1767)

TWV 42:C I

Introduzione, Grave

Flauti dolci
Flauti Flauto traverso
à Violino 1
[Basso continuo]
Flauti dolci Flauto traverso
à Violino 2

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

II Vivace

6 7 5 6 7 6 7 6 7 7

6 5 7 4 6 6
2 6 6

6 7 5 6 7 6 7 6 7 7

Andante

Soli tutti
Soli tutti

p 6 # 6 # 6 5 f 6 6

Siebenzehnte Lection der Music-Meisters (p. 68)

DIDO. Triste **Disperato**

Soli *tutti*

6 7 8

5

6 # 4+ 6 7 6 # 6

9

Triste

Soli *Soli*

13 **Disperato**

tutti

6 5 4 5

17

6

4 *Soli*

6 6 6 7 6 5 # 6 6 # 6 p 6

7 *tutti* *Soli* *tutti*

Soli *tutti* *Soli* *tutti*

6 # 6 5 f # 5 6 7 p f 5 6

10 *Soli* *tutti* *Soli* *tutti*

Soli *tutti* *Soli* *tutti*

7 p f 8 7 # 6 5 # 6 8 7 # # 6 4 6

14

6 6 # 6 6 4 # # # #

Si ripiglia al Allegro dell'Introduzione nella II. Lettione

Dreizehente Lection der Music-Meisters (p. 52)

Xantippe

Musical score for measures 1-5. The piece is in 3/4 time. The first system shows the beginning of the piece. Fingerings are indicated below the notes: 5/4, 3, 6, 6/5, 6.

Musical score for measures 6-11. The piece continues with various dynamics and articulations. Fingerings are indicated below the notes: #, #, 6, 6/5, #, 6/5, #, 6/5.

Musical score for measures 12-14. The piece continues with various dynamics and articulations. Fingerings are indicated below the notes: 6, #, 6, 6, #, #, 6, #.

Musical score for measures 15-20. The piece concludes with various dynamics and articulations. Fingerings are indicated below the notes: #, #, b, 6, 6, #, #, 6, 6, 6.

Musical score for measures 21-23. The piece continues with various dynamics and articulations. Fingerings are indicated below the notes: 6/4, 5/3.

Musical score for measures 24-27. The piece continues with various dynamics and articulations. Fingerings are indicated below the notes: 6.

Musical score for measures 28-31. The piece continues with various dynamics and articulations. Fingerings are indicated below the notes: 6, 6, 6.

Musical score for measures 32-35. The piece concludes with various dynamics and articulations. Fingerings are indicated below the notes: 6/4, 5/3, 6, 6/4, 6/4, 6, 6.

Sechzehnte Lection der Music-Meisters (p. 64)

Clelia.

6

6 # 6 # 6 #

6 5 # 6 6 4 6 6 4

6 6

5 6 # 6 5 # # #

6 65 43 6 6 6 6

6 6 6 6 6



Vierzehnte Lection der Music-Meisters (p. 56)

LUCRETIA. Largo.

First system of the musical score for 'LUCRETIA. Largo.' in G minor, 3/4 time. It consists of three staves: two treble clefs for recorders and one bass clef for the basso continuo. The music features a slow, melodic line in the first recorder with some grace notes, and a more rhythmic accompaniment in the second recorder and basso continuo. Fingerings are indicated by numbers 1-5 below the notes.

Second system of the musical score for 'LUCRETIA. Largo.' It continues the melodic and accompanimental lines from the first system. The basso continuo part includes a sequence of figured bass notation: 6, #, 3-6, 6, #7, #.

Third system of the musical score for 'LUCRETIA. Largo.' It continues the melodic and accompanimental lines. The basso continuo part includes a sequence of figured bass notation: 6, #, 6, 4+2, 7, #, 6, #, 6.

Fourth system of the musical score for 'LUCRETIA. Largo.' It concludes the piece with a double bar line and repeat signs. The basso continuo part includes a sequence of figured bass notation: 4+2, 6, 6, 6, 5, #, 6, 6.

Funfzehnte Lection der Music-Meisters (p. 60)

Corinna.

First system of the musical score for 'Corinna.' in G minor, 3/4 time. It features two treble clefs for recorders and one bass clef for the basso continuo. The first recorder part has 'soli' and 'tutti' markings. The music is characterized by a more active and rhythmic melodic line compared to 'LUCRETIA'.

Second system of the musical score for 'Corinna.' It continues the melodic and accompanimental lines. The basso continuo part includes a sequence of figured bass notation: 7, 3, 6, 5b, 5, #.

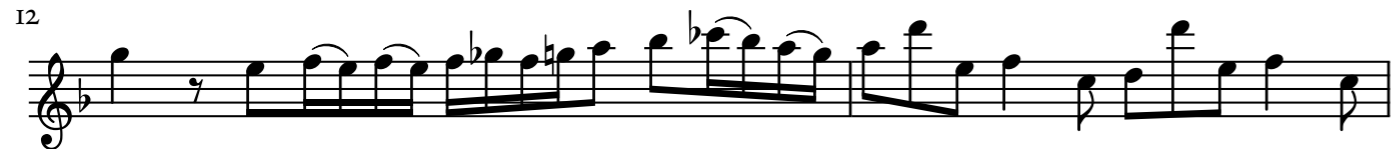
Third system of the musical score for 'Corinna.' It continues the melodic and accompanimental lines. The basso continuo part includes a sequence of figured bass notation: 5, 4, 3, 6, 6, 6, #, 5, 3, 6, 4, 4, 5, 3.

Fourth system of the musical score for 'Corinna.' It concludes the piece with a double bar line and repeat signs. The basso continuo part includes a sequence of figured bass notation: 6, 4, 6, 4, 5, 3, 6, 4, 5, 3, 6, 6, 4, 6.

Adagio



Vivace



Georg Philipp
Telemann
(1681 — 1767)

Trio-sonatas with
Recorder – TWV 42

Vol. 1, for 2 recorders

Recorder 1
(original clef C_4)

VistaMare Musica

à Trè

G.P. Telemann (1681 — 1767)

TWV 42:C I

Introduzione, Grave

Musical score for the introduction of 'à Trè'. It consists of a single melodic line in 3/2 time. The tempo is marked 'Grave'. The score includes a repeat sign with first and second endings at measure 7, and a 'Vivace' section starting at measure 11. The piece concludes with a fermata at measure 28.

Andante

Musical score for the 'Andante' section of 'à Trè'. It consists of a single melodic line in 3/4 time. The tempo is marked 'Andante'. The section is divided into 'Soli' and 'tutti' passages. It begins with a fermata at measure 5 and ends with a fermata at measure 10.

Allegro

Musical score for the 'Allegro' section of 'à Trè'. It consists of a single melodic line in 6/8 time. The tempo is marked 'Allegro'. The score includes trills (tr) at measures 5, 19, 28, and 35. It features first and second endings at measure 10 and a third ending at measure 28. The piece concludes with a fermata at measure 51.

Sonata

G.P. Telemann (1681 — 1767)

a 2 Flaut. douc. e A Cembalo
TWV 42:F 7

Affettuoso

Si ripiglia al Allegro dell'Introduzione nella II. Lettione

XANTIPPE

LUCRETIA. Largo.

Musical staff for Lucretia, measures 1-8.

Musical staff for Lucretia, measures 9-14.

Musical staff for Lucretia, measures 15-22.

CORINNA.

Musical staff for Corinna, measures 1-5, with 'soli' and 'tutti' markings.

Musical staff for Corinna, measures 6-12, with 'soli', 'tutti', and 'soli' markings.

Musical staff for Corinna, measures 13-20, with 'tutti', 'soli', and 'tutti' markings.

Musical staff for Corinna, measures 21-28.

CLELIA.

Musical staff for Clelia, measures 1-6, with 'soli', 'tutti', 'soli', and 'tutti' markings.

Musical staff for Clelia, measures 7-10.

Musical staff for Clelia, measures 11-18.

Musical staff for Lucretia, measures 15-19, with 'soli' and 'tutti' markings.

Musical staff for Lucretia, measures 20-25, with 'soli', 'tutti', and 'soli' markings.

Musical staff for Lucretia, measures 26-29.

Musical staff for Lucretia, measures 30-37.

DIDO. Triste

Musical staff for Dido, measures 1-3, with 'Soli' and 'Disperato tutti' markings.

Musical staff for Dido, measures 4-6.

Musical staff for Dido, measures 7-9.

Musical staff for Dido, measures 10-13, with 'Triste Soli' and 'Disperato tutti' markings.

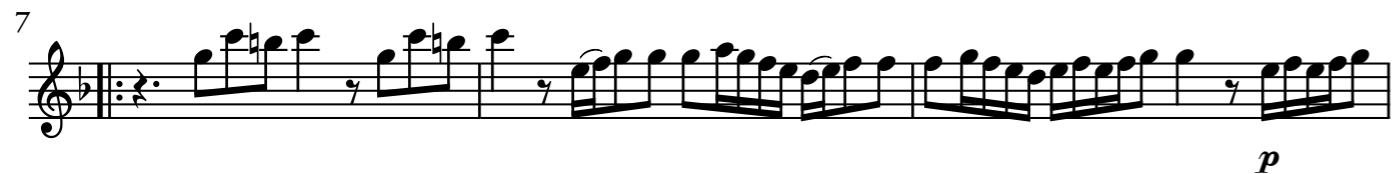
Musical staff for Dido, measures 14-16.

Musical staff for Dido, measures 17-24.

Adagio



Vivace



Georg Philipp
Telemann
(1681 — 1767)

Trio-sonatas with
Recorder – TWV 42

Vol. 1, for 2 recorders

Recorder 1
(modern clef )

VistaMare Musica

à Trè

G.P. Telemann (1681 — 1767)

TWV 42:C I

Introduzione, Grave

Musical staff 1: Introduction, Grave. Treble clef, 3/4 time signature. The piece begins with a series of dotted rhythms and eighth notes.

Musical staff 2: Introduction, Grave. Treble clef, 3/4 time signature. The piece continues with eighth notes and rests. A repeat sign with first and second endings is present at the end of the staff.

Musical staff 3: Introduction, Grave. Treble clef, 3/4 time signature. The piece continues with eighth notes and rests.

Musical staff 4: Introduction, Grave. Treble clef, 3/4 time signature. The piece continues with eighth notes and rests.

Musical staff 5: Introduction, Grave. Treble clef, 3/4 time signature. The piece continues with eighth notes and rests.

Musical staff 6: Introduction, Grave. Treble clef, 3/4 time signature. The piece continues with eighth notes and rests.

Musical staff 7: Introduction, Grave. Treble clef, 3/4 time signature. The piece continues with eighth notes and rests.

Musical staff 8: Introduction, Grave. Treble clef, 3/4 time signature. The piece continues with eighth notes and rests.

Andante

Soli

tutti

soli

Musical staff 9: Andante. Treble clef, 3/4 time signature. The piece begins with a series of eighth notes and rests.

Musical staff 10: Andante. Treble clef, 3/4 time signature. The piece continues with eighth notes and rests.

Allegro

Musical staff 11: Allegro. Treble clef, 3/8 time signature. The piece begins with a series of eighth notes and rests.

Musical staff 12: Allegro. Treble clef, 3/8 time signature. The piece continues with eighth notes and rests. A trill (tr) is marked above a note.

Musical staff 13: Allegro. Treble clef, 3/8 time signature. The piece continues with eighth notes and rests.

Musical staff 14: Allegro. Treble clef, 3/8 time signature. The piece continues with eighth notes and rests.

Musical staff 15: Allegro. Treble clef, 3/8 time signature. The piece continues with eighth notes and rests.

Musical staff 16: Allegro. Treble clef, 3/8 time signature. The piece continues with eighth notes and rests.

Musical staff 17: Allegro. Treble clef, 3/8 time signature. The piece continues with eighth notes and rests. A trill (tr) and a triplet (3) are marked above notes.

Musical staff 18: Allegro. Treble clef, 3/8 time signature. The piece continues with eighth notes and rests.

Musical staff 19: Allegro. Treble clef, 3/8 time signature. The piece continues with eighth notes and rests.

Musical staff 20: Allegro. Treble clef, 3/8 time signature. The piece continues with eighth notes and rests. A second ending (2) is marked above a note.

Musical staff 21: Allegro. Treble clef, 3/8 time signature. The piece continues with eighth notes and rests.

Sonata

G.P. Telemann (1681 — 1767)

a 2 Flaut. douc. e A Cembalo
TWV 42:F 7

Affettuoso

XANTIPPE

LUCRETIA. Largo.

Musical staff for Lucretia, measures 1-8.

Musical staff for Lucretia, measures 9-14.

Musical staff for Lucretia, measures 15-20.

CORINNA.

Musical staff for Corinna, measures 1-5, with 'soli' and 'tutti' markings.

Musical staff for Corinna, measures 6-12, with 'soli' and 'tutti' markings.

Musical staff for Corinna, measures 13-20, with 'tutti' and 'soli' markings.

Musical staff for Corinna, measures 21-26.

CLELIA.

Musical staff for Clelia, measures 1-6, with 'soli' and 'tutti' markings.

Musical staff for Clelia, measures 7-10.

Musical staff for Clelia, measures 11-14.

Musical staff for Clelia, measures 15-19, with 'soli' and 'tutti' markings.

Musical staff for Clelia, measures 20-25, with 'soli' and 'tutti' markings.

Musical staff for Clelia, measures 26-29.

Musical staff for Clelia, measures 30-34.

DIDO. Triste

Musical staff for Dido, measures 1-3, with 'Soli' and 'Disperato tutti' markings.

Musical staff for Dido, measures 4-6.

Musical staff for Dido, measures 7-9.

Musical staff for Dido, measures 10-13, with 'Triste Soli' and 'Disperato tutti' markings.

Musical staff for Dido, measures 14-16.

Musical staff for Dido, measures 17-20.

Adagio



Vivace



Georg Philipp
Telemann
(1681 — 1767)

Trio-sonatas with
Recorder – TWV 42

Vol. 1, for 2 recorders

Recorder 2
(original clef C_4)

VistaMare Musica

Sonata

G.P. Telemann (1681 — 1767)
a 2 Flaut. douc. e A Cembalo
TWV 42:F 7

Affettuoso

Si ripiglia al Allegro dell'Introduzione nella II. Lettione

XANTIPPE

LUCRETIA. Largo.

Musical score for Lucretia, measures 4-16. The piece is in 3/4 time and features a single melodic line with various ornaments and triplets. Measure 16 includes first and second endings.

CORINNA.

Musical score for Corinna, measures 5-19. The piece is in 2/4 time and includes dynamic markings for 'soli' and 'tutti'. Measure 19 features a repeat sign and a fermata.

CLELIA.

Musical score for Clelia, measures 5-5. The piece is in 3/4 time and includes dynamic markings for 'soli' and 'tutti'. Measure 5 features a fermata and an ornament.

Musical score for Dido, measures 10-30. The piece is in 3/4 time and includes dynamic markings for 'soli' and 'tutti'. Measure 30 includes first and second endings.

DIDO. Triste

Musical score for Dido, measures 5-17. The piece is in 3/4 time and includes dynamic markings for 'Soli' and 'Disperato tutti'. Measure 17 features a fermata and an ornament.

Adagio



Vivace



Georg Philipp
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(1681 — 1767)

Trio-sonatas with
Recorder – TWV 42

Vol. 1, for 2 recorders

Recorder 2
(modern clef C_4)

VistaMare Musica

à Trè

G.P. Telemann (1681 — 1767)

TWV 42:C I

Introduzione, Grave

Andante

Allegro

Sonata

a 2 Flaut. douc. e A Cembalo
TWV 42:F 7
G.P. Telemann (1681 — 1767)

Affettuoso

Si ripiglia al Allegro dell'Introduzione nella II. Lettione

XANTIPPE

LUCRETIA. Largo.

Musical score for Lucretia, measures 1-16. The piece is in 3/4 time and G minor. It features a melodic line with various ornaments and trills. Measure 16 includes first and second endings.

CORINNA.

Musical score for Corinna, measures 1-19. The piece is in 2/4 time and G minor. It features a melodic line with various ornaments and trills. Dynamics include soli and tutti.

CLELIA.

Musical score for Clelia, measures 1-5. The piece is in 2/4 time and G minor. It features a melodic line with various ornaments and trills. Dynamics include soli and tutti.

Musical score for Dido, measures 10-30. The piece is in 3/4 time and G minor. It features a melodic line with various ornaments and trills. Dynamics include soli and tutti. Measure 30 includes first and second endings.

DIDO. Triste

Musical score for Dido, measures 1-8. The piece is in 3/4 time and G minor. It features a melodic line with various ornaments and trills. Dynamics include Soli and Disperato tutti. Measure 8 includes a Triste Soli section.

Musical score for Dido, measures 13-17. The piece is in 3/4 time and G minor. It features a melodic line with various ornaments and trills. Dynamics include Disperato tutti.

Basso continuo

à Trè

G.P. Telemann (1681 — 1767)

TWV 42:C I

Introduzione, Grave

6 5 6 7 6 5 7 6

Vivace

5 3 6 6

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

6 5 7 4 6 6 6 7

5 6 7 6 7 6 7 7

Andante

p 6 # 6 # 6 5 f 6 6 6 6 7 6

6 # 6 6 # 6 # 6 5 f # 5 6

7 # pf 5 6 7 pf 8 7 # p 6 # 6 8 7 # # 6 6

6 6 # 6 6 6 # # # #

Si ripiglia al Allegro dell'Introduzione nella II. Lettione

XANTIPPE

5 3 6 6 5 6 # # 6 6

8 # 6 5 # 6 5 # # 6 6 # 5 # #

16 b 6 6 # # 6 6 6 5 6 7 6 # 6 5

22 # # # # 6 6 5 4 3 6

31 6 6 6 6 6 5 6 6 6 6 6

LUCRETIA. Largo.

6 6 6 5 4 3 6 6 # 3-6 6

9 # 7 # 6 6 # 6 4+ 7 # 2

15 6 # 6 4+ 6 6 5 # 6 6

CORINNA.

6 7 6

4 3

8

5b 5 # 5 3 6 6 6 # 5 6 6 5

6 6 5 6 5 6 6 6

CLELIA.

6 # 6 # 6 5 6 6 6 6 6

6 6 6 5 6

6 6 6 5 6

6 6 6 5 6 6 6 6 6

DIDO. Triste Disperato

2

6 7 x # 6 5 # 4+ 6 7 6 #

8

6 # 6 5 6 5

6 5 6

Sonata

G.P. Telemann (1681 — 1767)

a 2 Flaut. douc. e A Cembalo

TWV 42:F 7

Affettuoso

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

7 9 8 4 7 # 6 b b 7 7 7 7 7 b 7 b 7 7 4 7 # #

6 6 6 6 6 6 6 6 9 8 6 5 3 6 4 3
4 4 4 3

Allegro

6 6 6 6 5 5 6 6 6 6 4

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

7 6 b 5 6 # 9 8 6 5 6

6 5 6 5 6 # 6 b 6 6

4 6 7 6 b 6 6
2 5

6 7 # 9 8 6 5 6 5 6 5 6 5

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

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

7 5 b 7 7 6 7 7 5 7 5 b 7

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

Adagio

6 6 6 9 8 6 9 6 6 6 # 6 9 8 6 7 6 7 7 b 7
5 5

7 6 # # 6 5 6 6 6 6 b 6 6 6 6 9 8 4 7 7 5 #
5 5 5 5

Vivace

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

6 # 6 4 4 6 4 6 4 6 4 6 9 8 7
5 4 3 4

9 8 7 7 # 6 # 6 # # 6 ##
4 3

6 6 6 6 # 6 7
5 5

Georg Philipp
Telemann
(1681 — 1767)

INSTRUMENTAL WORKS FOR RECORDER

Part 3: Trio-sonatas with Recorder –
TWV 42

VOL. I, for 2 recorders:

TWV42:C 1 (C maj.)
TWV42:F 7 (F maj.)

Universitäts- und Landesbibliothek
Darmstadt, Mus.ms 1042/32

Sonata

G.P. Telemann (1681 — 1767)

a 2 Flaut. douc. e A Cembalo

TWV 42:F 7

Affettuoso

Flaute Douce 1.

Flaute douce 2.

Cembalo

5 4 6 6 6 7

3 2 5

9 8 6 7 7 7 5 4 6 6 6 6

3 2 5

7 9 8 7 7 6b 7 7 7

7 # # 6b 7 7 7

7 7 b7 b7 7 7 # # 6 6 6 6

4 4

6 6 6 6 9 8 6 5 3 6 4 3

4 3 5b 4b 5

P. 6

Allegro

6 6 6 6 5 5 6

6

6 6 6 6 6 6

11

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

15

7 6 b 5 6 5 # 9 8

A3 Printing Instructions

The A3 versions of the pdf files are intended to be printed in a booklet format (several double-size sections folded in the middle) on A3 paper; when necessary, page turnings are minimized by the use of fold-outs.

To print in booklet format on double-sized paper using Adobe Acrobat Reader™ (other PDF readers usually have equivalent commands):

1. Load double-sized (typically A3) or single-sized (typically A4) in your printer according to each range size.
2. In Acrobat Reader™ print dialogue box, under “Page Sizing & Handling”, select “Size” and under “Size Options”, select “Actual Size”.
3. Under “Page Setup...”, select “A3 297 x 420 mm” or “A4 210 x 297 mm” according to the size of each range.
4. Print each of the page ranges listed below (recto and verso).

This generates some sections to fold in the middle (and bind together, if you like).

Hint: if your printer does not have double-side printing capability (recto and verso in a single run), print each range twice: once selecting “Front side only” (or “Odd sheets”) and printing on one side, then selecting “Back side only” (or “Even sheets”), reloading the printed pages on the other side and printing the same range of pages again.

Page Ranges

(all numbers refer to positions in the file, not to numbers printed on the pages)

| Section | Paper Size | Page Range |
|-------------------|------------|------------------|
| Score cover | A3 | 1–2 (1 sheet) |
| Score | A3 | 3–10 (4 sheets) |
| Rec. 1 orig. clef | A3 | 11–14 (2 sheets) |
| Rec. 1 mod. clef | A3 | 15–18 (2 sheets) |
| Rec. 2 orig. clef | A3 | 19–22 (2 sheets) |
| Rec. 2 mod. clef | A3 | 19–26 (2 sheets) |
| Continuo | A3 | 27–30 (2 sheets) |
| Score fold-outs | A4 | 31–34 (2 sheets) |

Glueing

(all page numbers refer to the numbers printed on the pages)

| Glue page no.: | to page no.: |
|----------------|--------------|
| 2 (score) | 17 (score) |
| 15 (score) | 6 (score) |