Georg Philipp
Telemann
(1681 — 1767)

Works for recorder

Part 1: Pieces with Recorder without Continuo – TWV 40

Vol. 1, 2:
Sonates sans basse à deux (Hamburg 1727)

Sonates 4 – 6
(TWV 40:104–106)

Flutes

TELEMANNIA VMM

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VistaMare Musica

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Preface

This edition contains all Telemann works for one or more recorders, possibly with other instruments and without continuo (TWV class 40). It only includes works for which the recorder is explicitly stated as an instrument, either as the only possibility or one among several. It does not include works which could be performed on the recorder or could be (or have been) adapted to the recorder.

Volume 1 contains the six *Sonates sans Basse à deux...*, Hamburg 1727. Volume 2 contains a few additional pieces.

The sources used for the *Sonates sans Basse* are:

- H: Telemann G.P., *Sonates sans Basse à deux Flutes traverses ou à deux Violons ou à deux Flutes à bec*, Hamburg 1727, copy in *Det Kongelike Bibliotek* (København).
- P: Telemann G.P., *Sonates pour deux Flûtes Traversieres, deux Flûtes Douces, ou deux Violons*, Paris, Le Clerc 1760 ca., copy in the *Bibliothèque Nationale de France* (Paris).

Three versions are provided:

- Original version in treble clefs for flutes;
- Original version in French clefs for recorder (implied by the clefs at the beginning of the original prints);
- Modern version in treble clefs for recorders.

Editorial remarks

- All editorial additions are placed above the staff or marked by dotted lines or parentheses.
- As a general rule, original time signatures, note values, ties, slurs, bar lines and beamings have been retained. About clefs, see the Preface above.
- 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.
- About sources: H is a movable type print in separate parts; P is an engraved print in score format.
- H and P agree to a high degree. However, P often has different beamings: the H version is silently followed.
- Because of the movable type print, slurs in H are often rather vague. As P is much clearer in this, P slurs have been silently followed throughout.
- For trills, H has a text version of the trill sign (tr.), while P uses the *cadence* sign (+). No other ornament occurs in either source. In places where both sources have a trill, the common modern sign (*tr*) is used; in a few cases H has a trill lacking in P: these are rendered with the original H sign (tr.); in many more case, P has a trill which H has not: these have been rendered with the P original sign (+). The intended meaning of *tr*, + and tr. is however the same.

Critical notes:

1. First voice rest missing in H.
2. All slurs of this measure missing in H.
3. H has B.
4. Here and in all rests notated 𝄻· in both voices of this movement, both H and P had 𝄻
5. P has 𝅗𝅥
6. Slur lacking in P.
7. P has G.
8. In both voices, H has 𝅗𝅥 𝅘𝅥𝅮. 𝅘𝅥𝅮. , while P has 𝅗𝅥. 𝅘𝅥𝅮. 𝅘𝅥𝅮
9. P has E.
10. P has the slur on the last two notes only.
11. ♯ lacking in P.

Sonate

Sonata 4

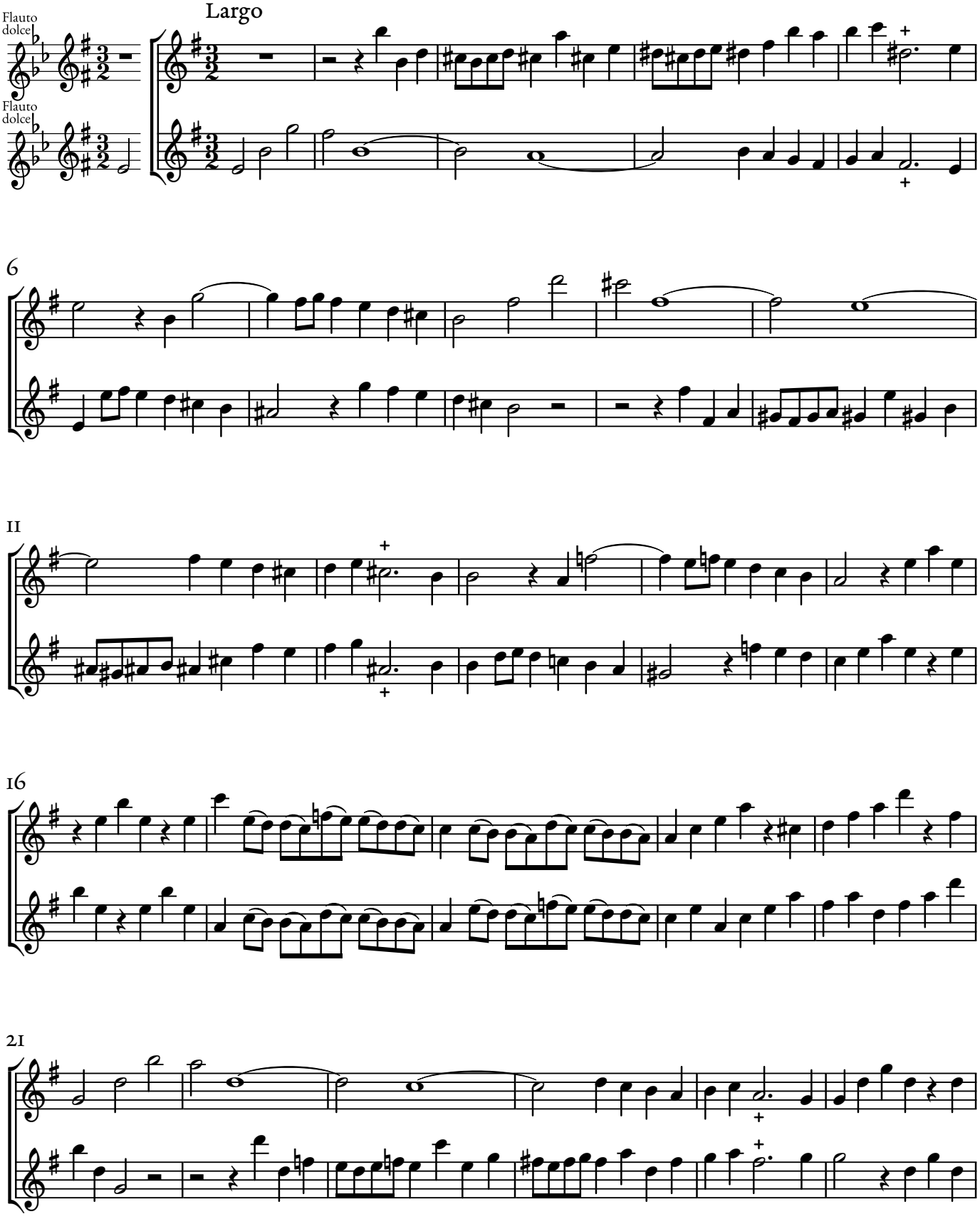
TWV 40:104

G.P. Telemann (1681 — 1767)

Largo

Flauto dolce

Flauto dolce



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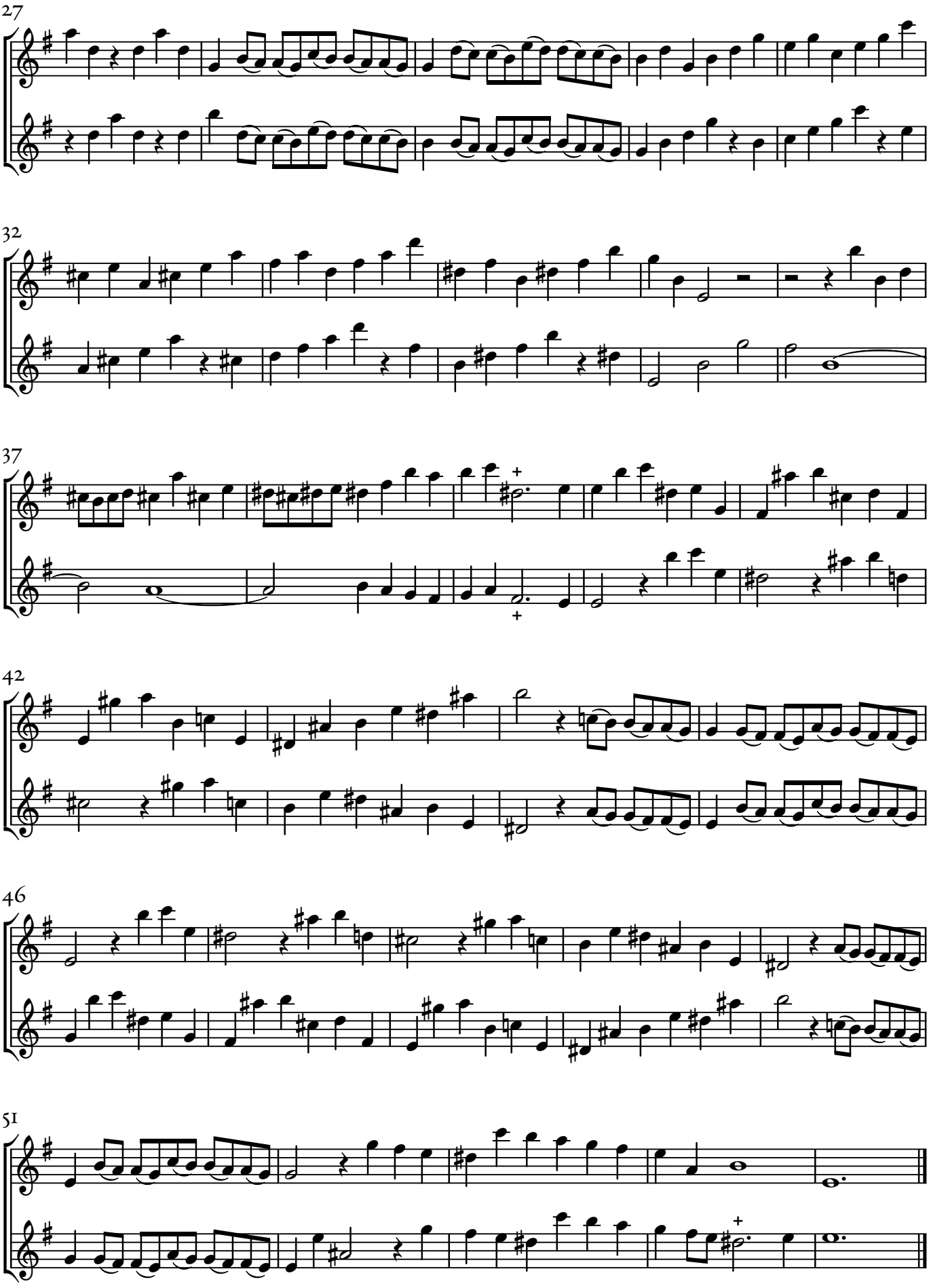

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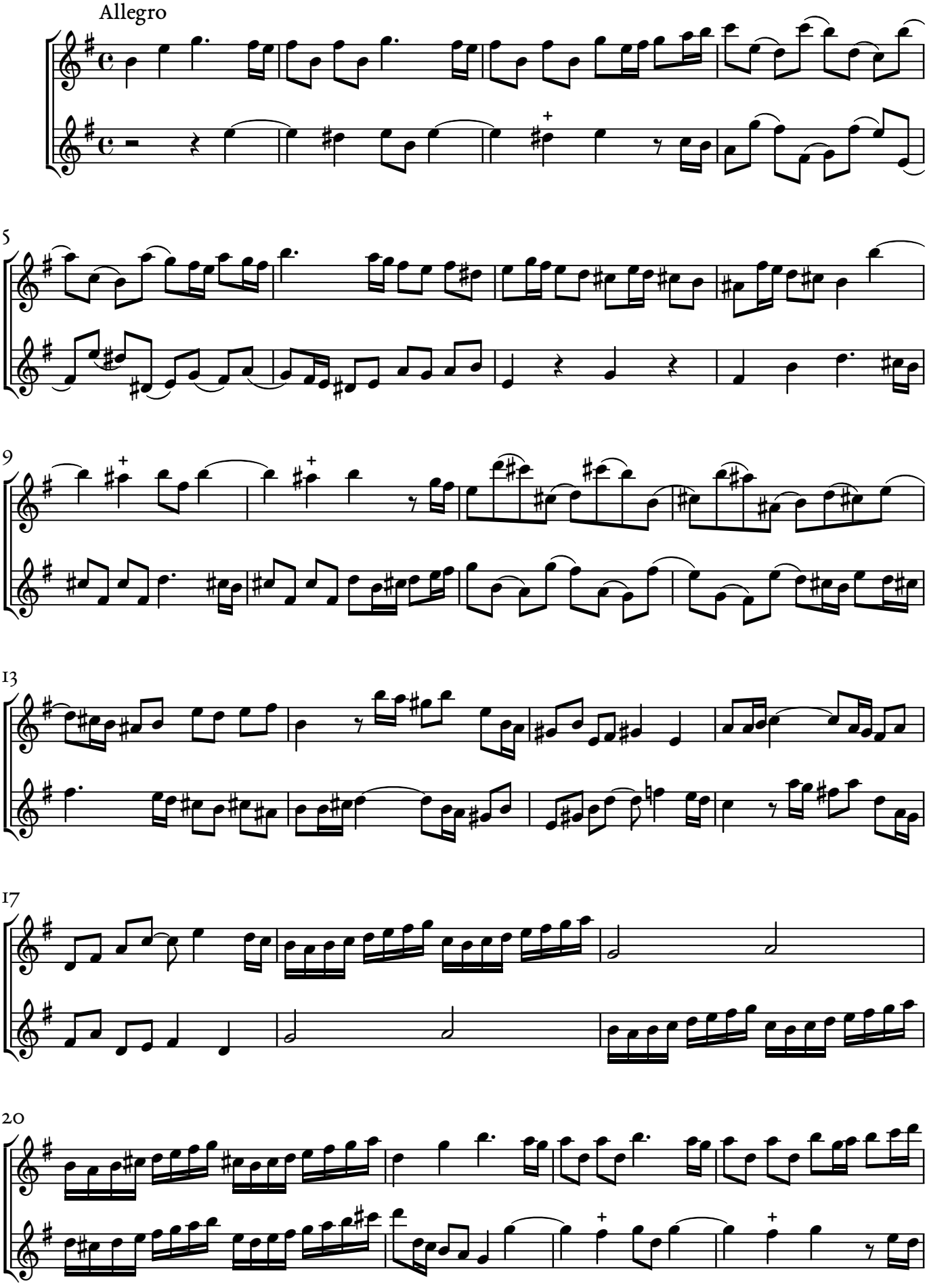

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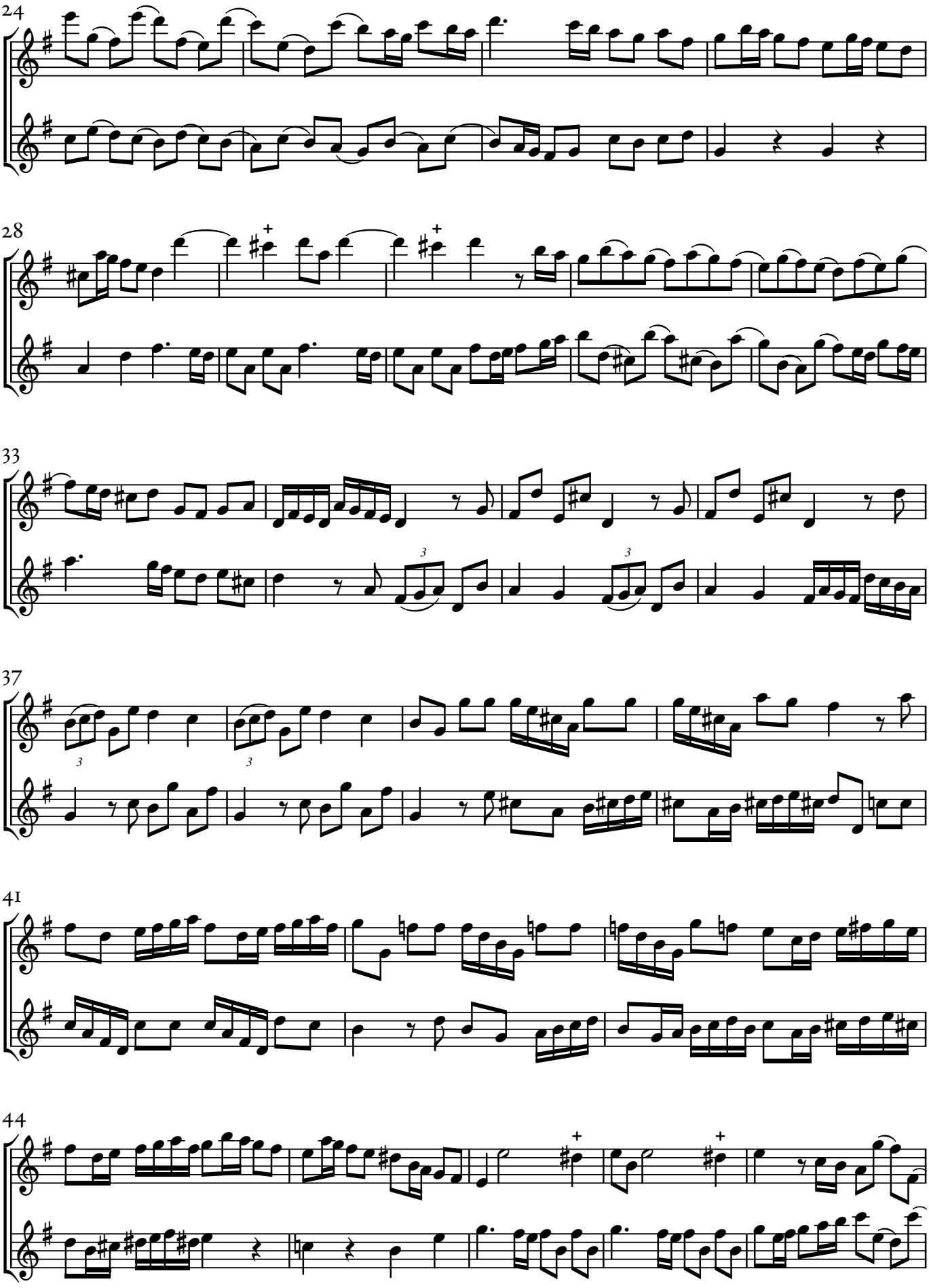

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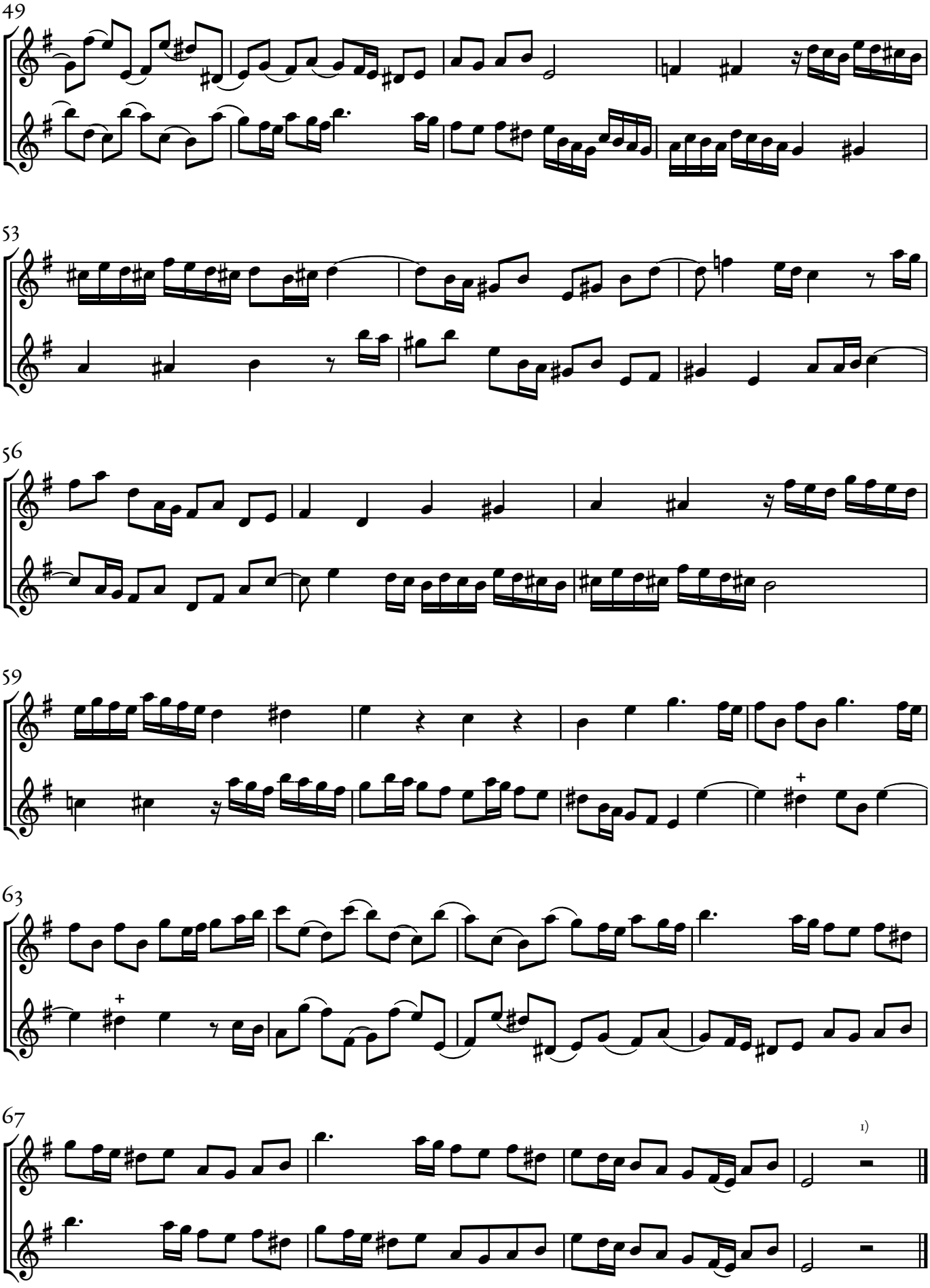

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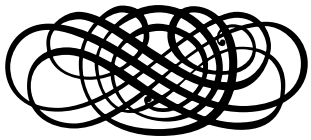

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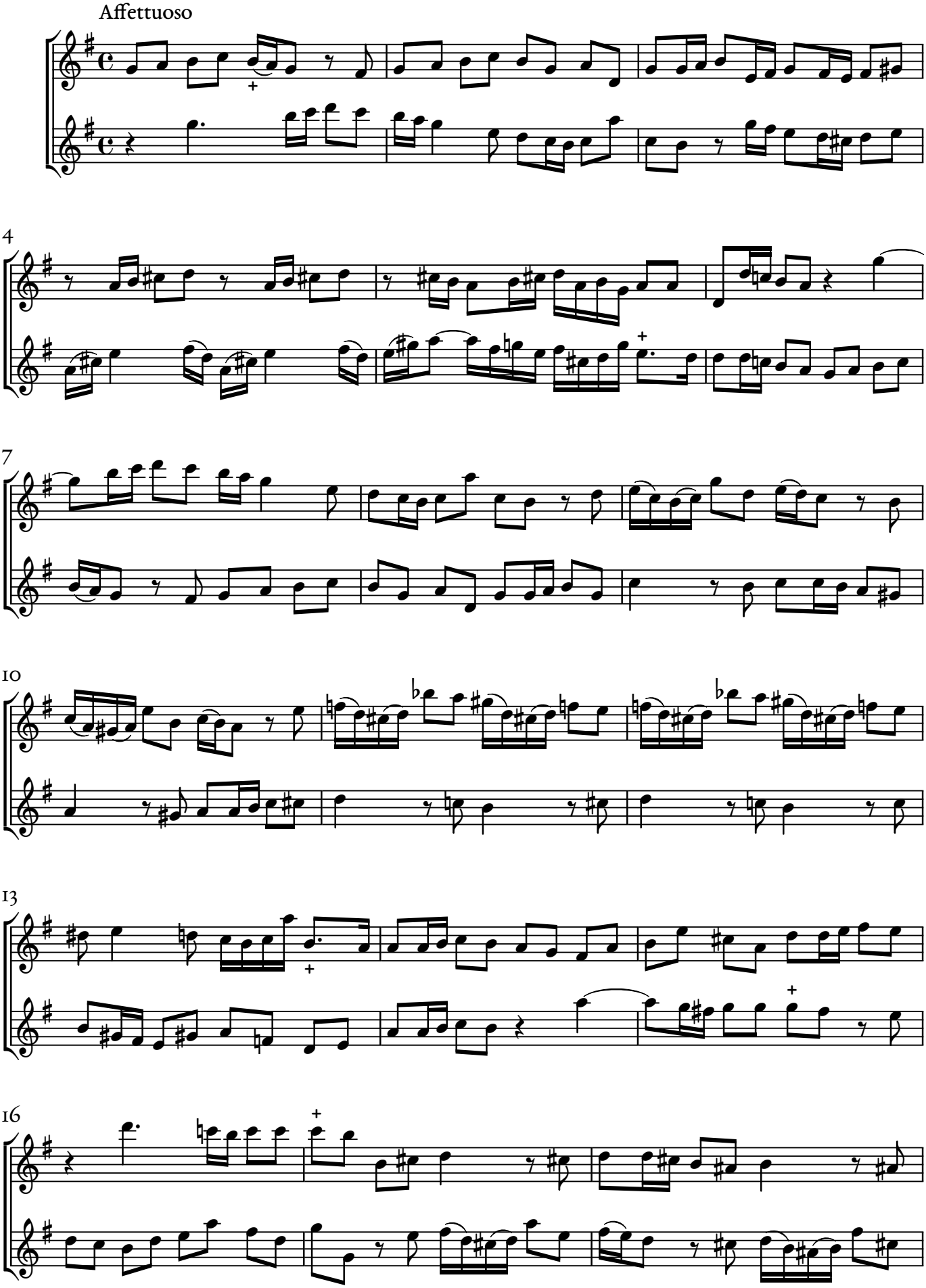
Affettuoso



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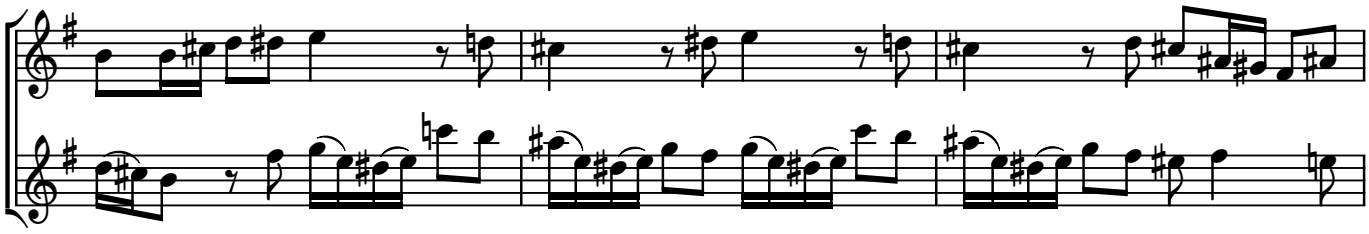

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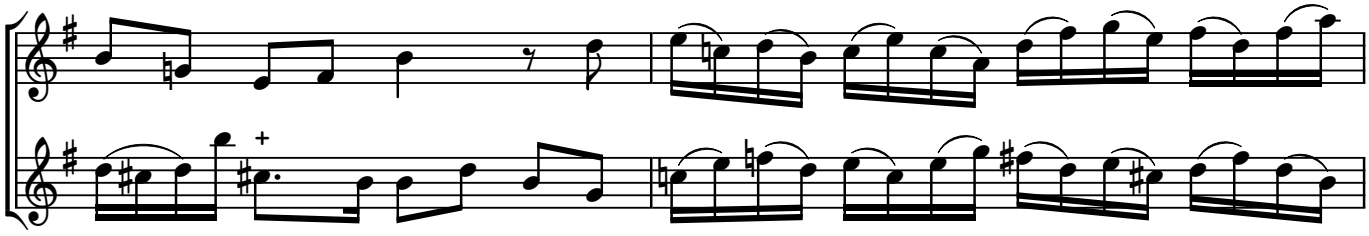

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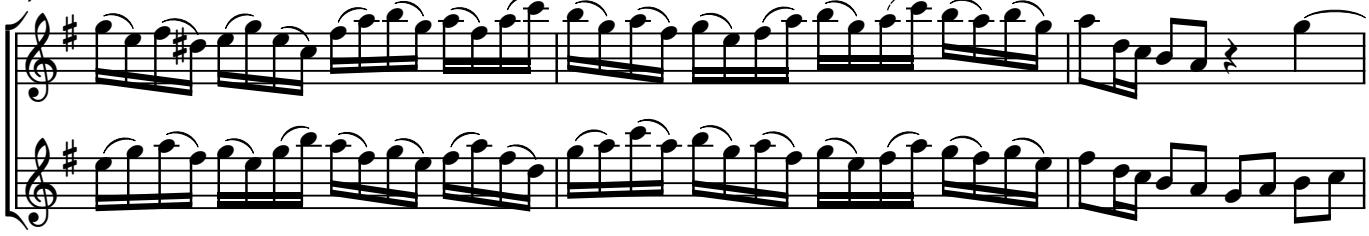

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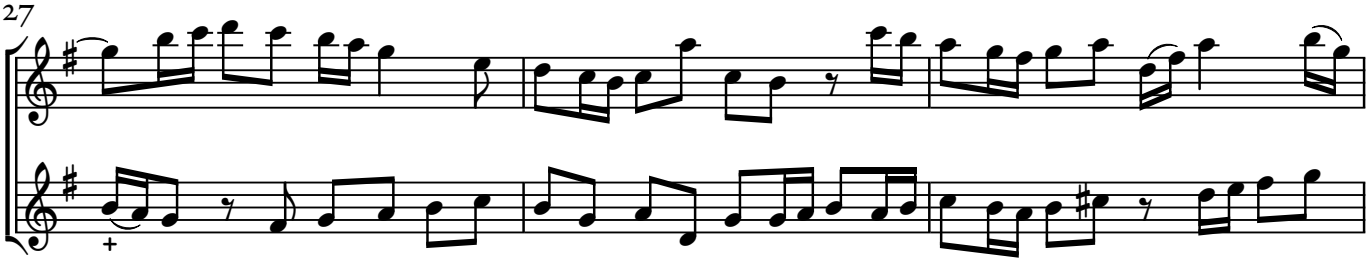

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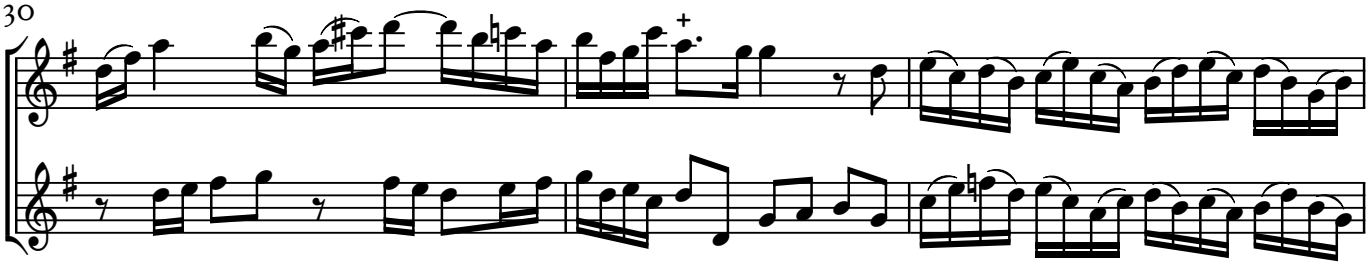

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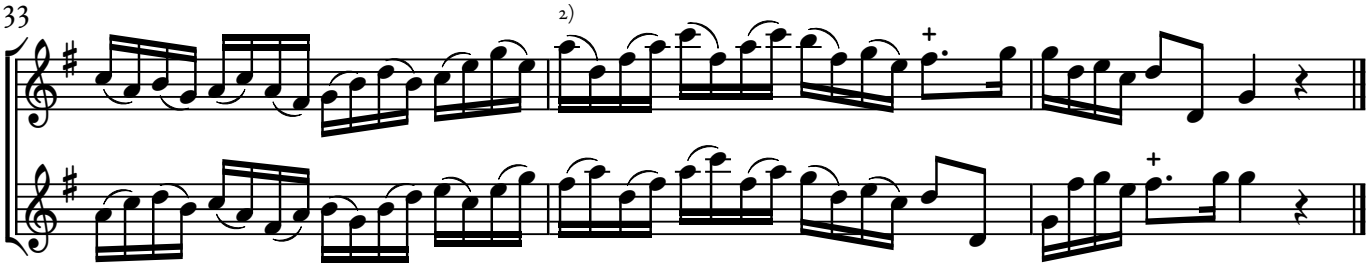

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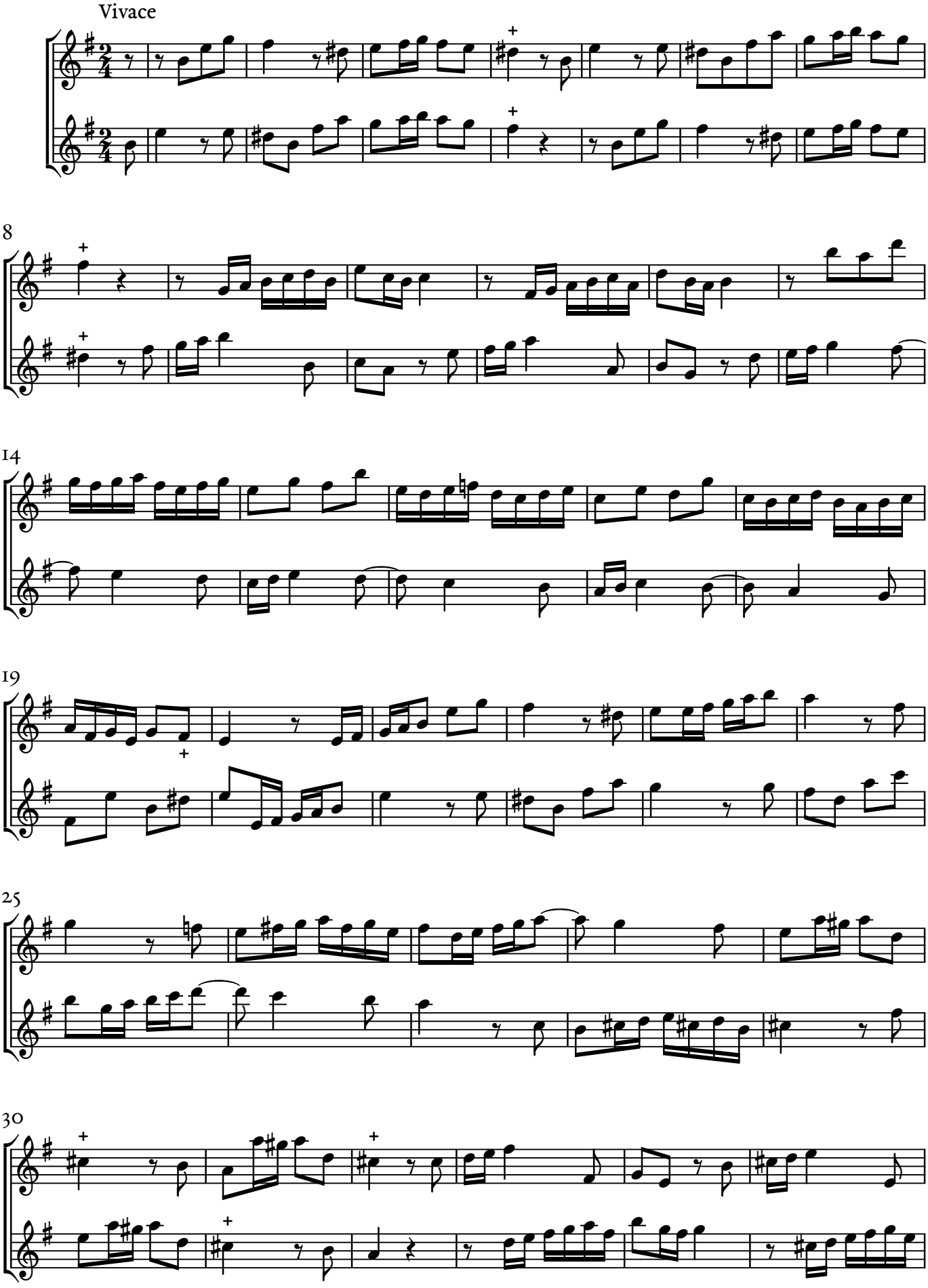
Vivace



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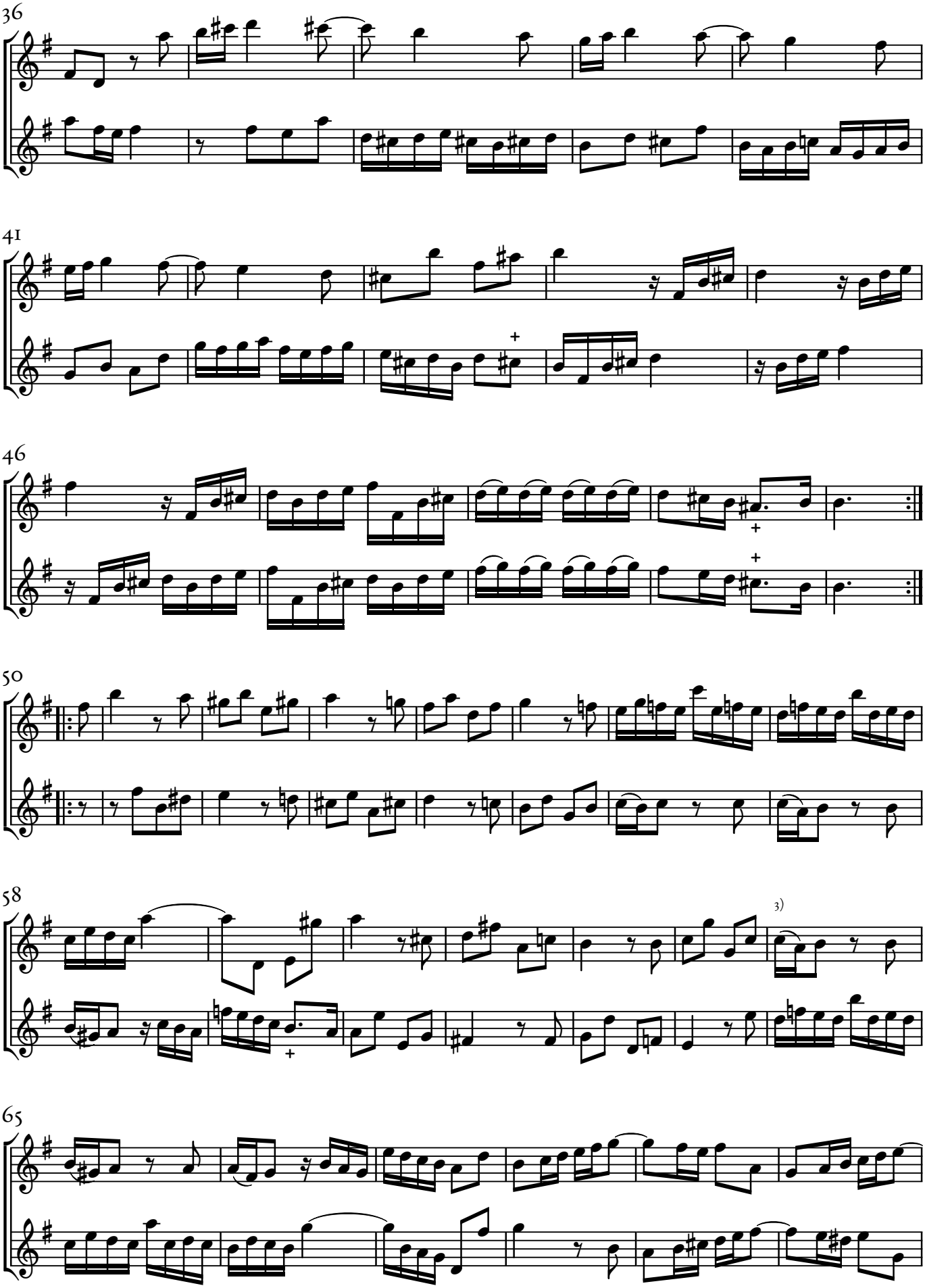

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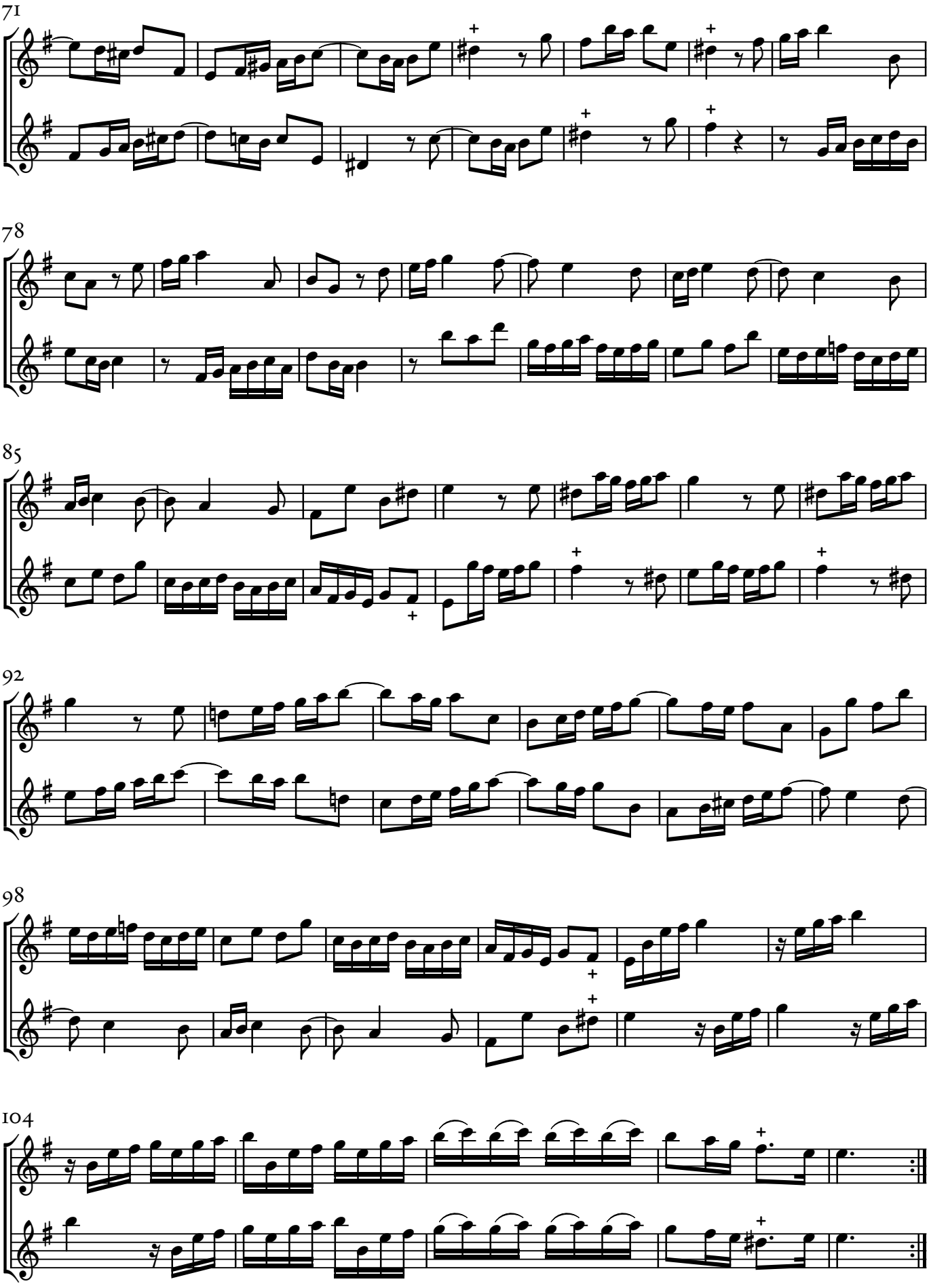

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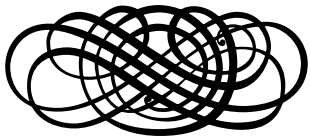

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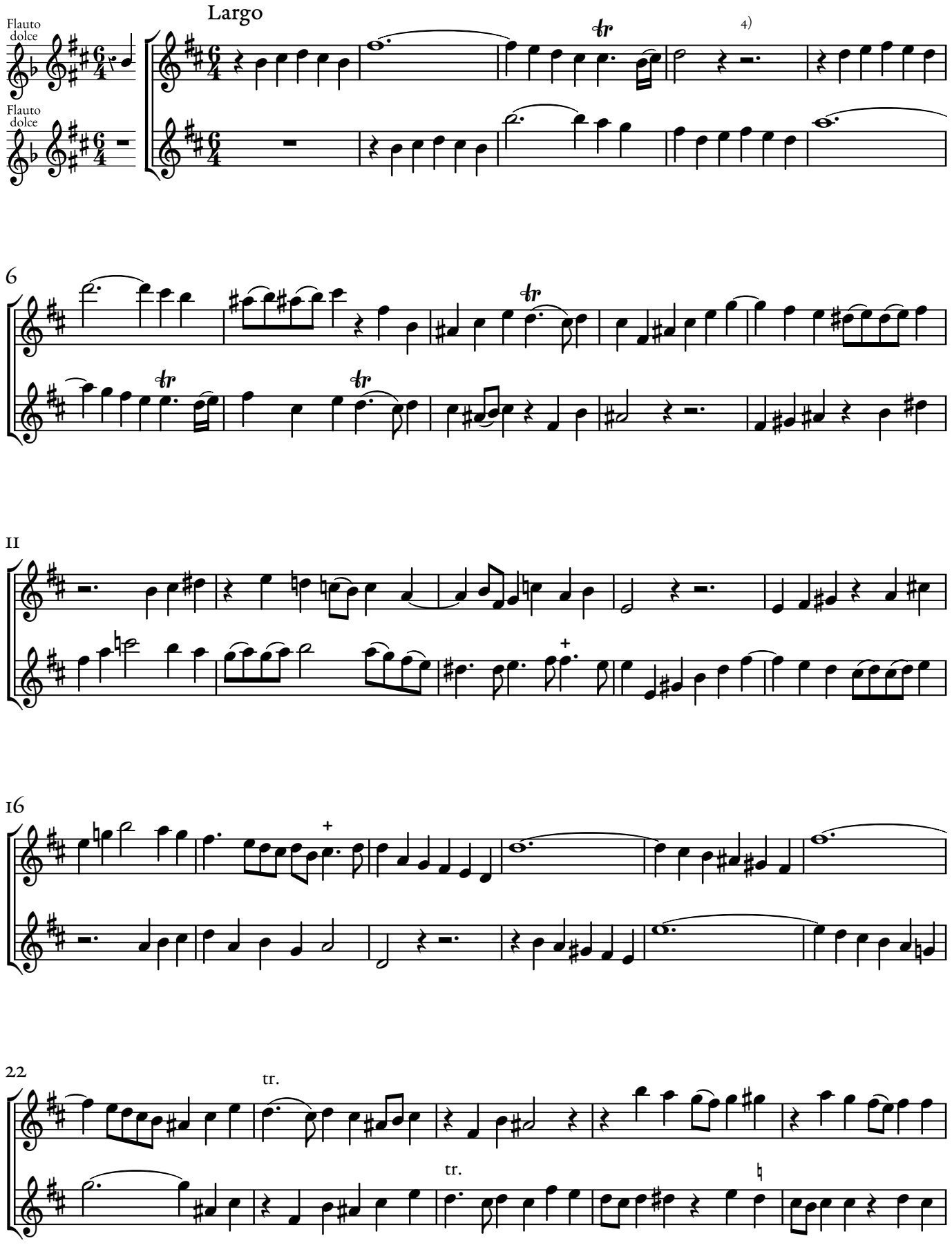
Sonata 5

G.P. Telemann (1681 — 1767)

TWV 40:105



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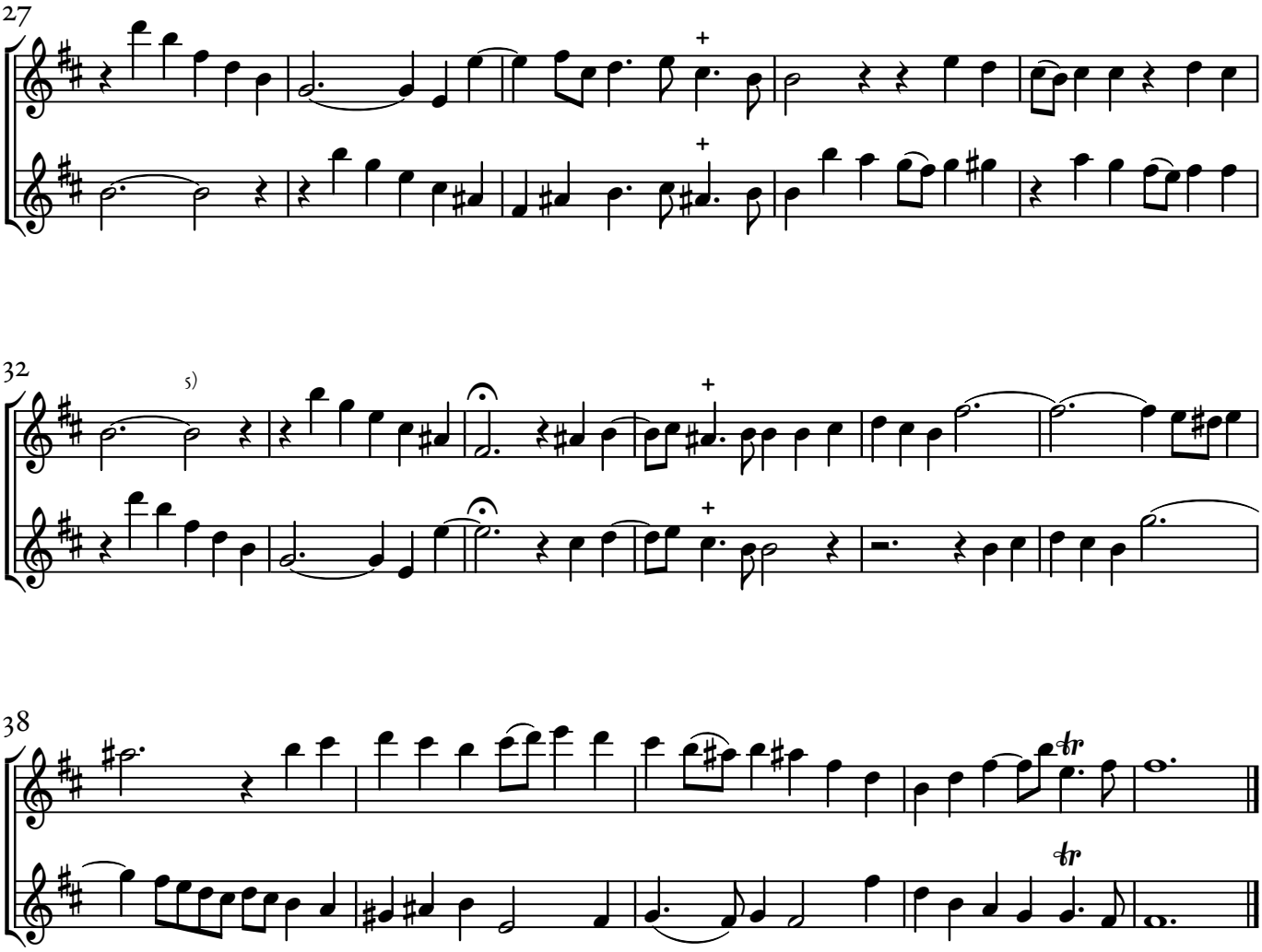

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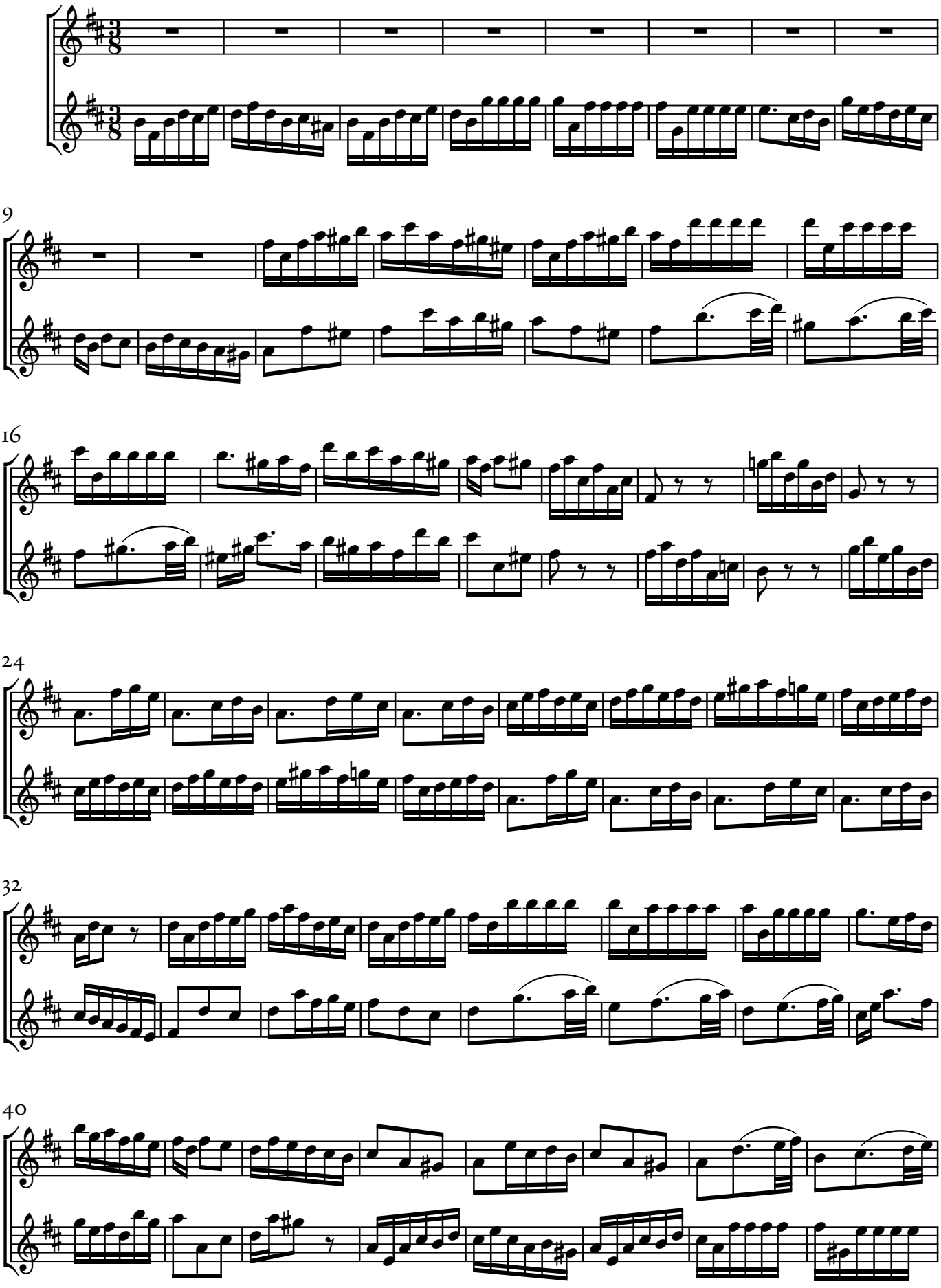
Vivace



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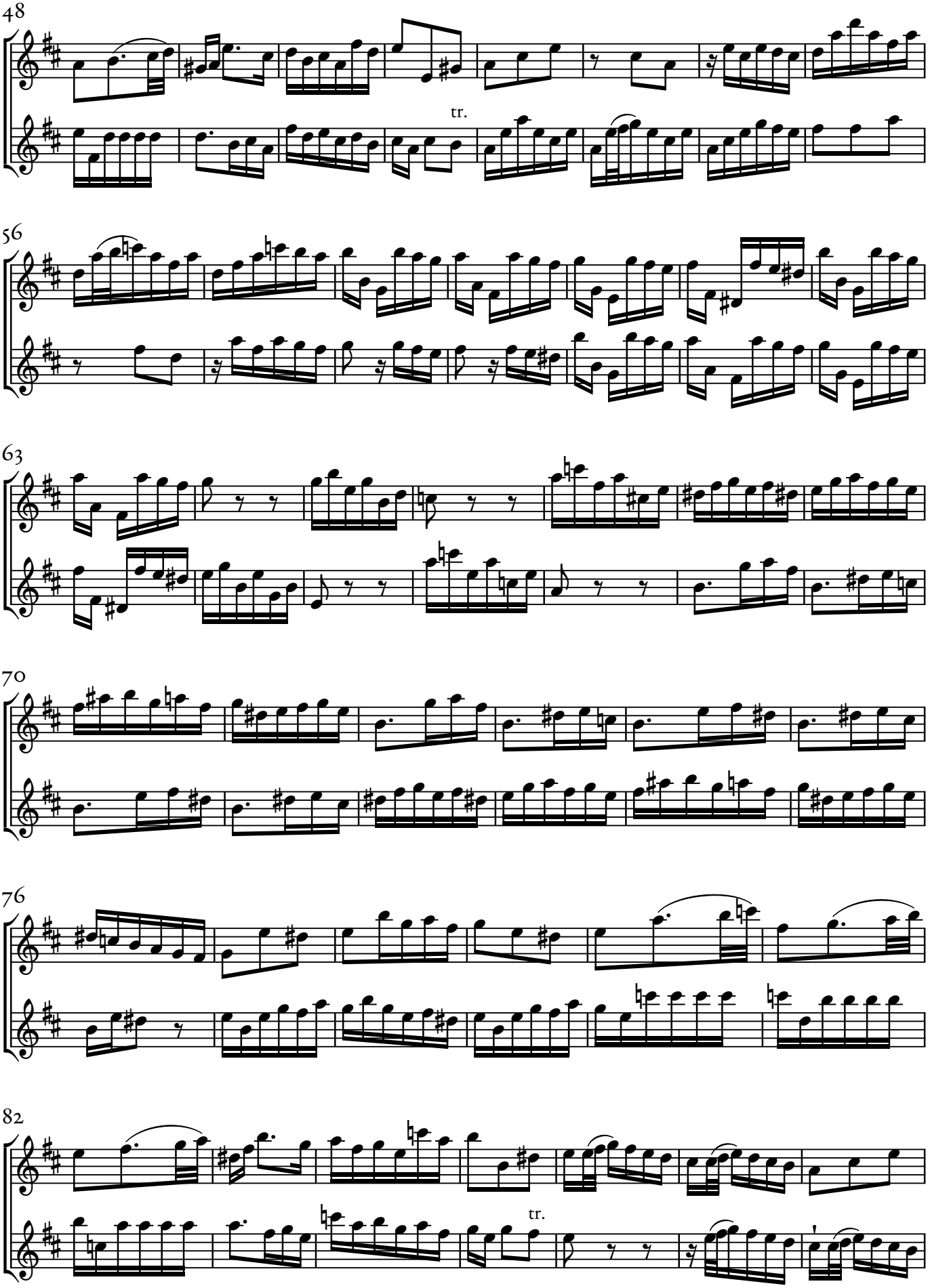

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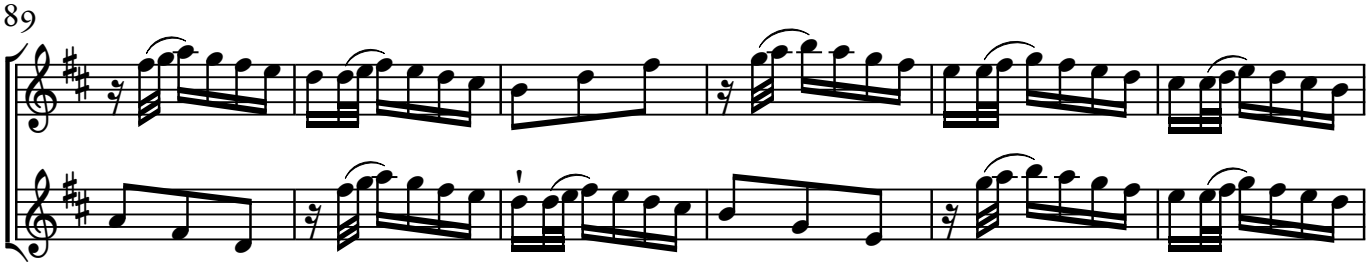

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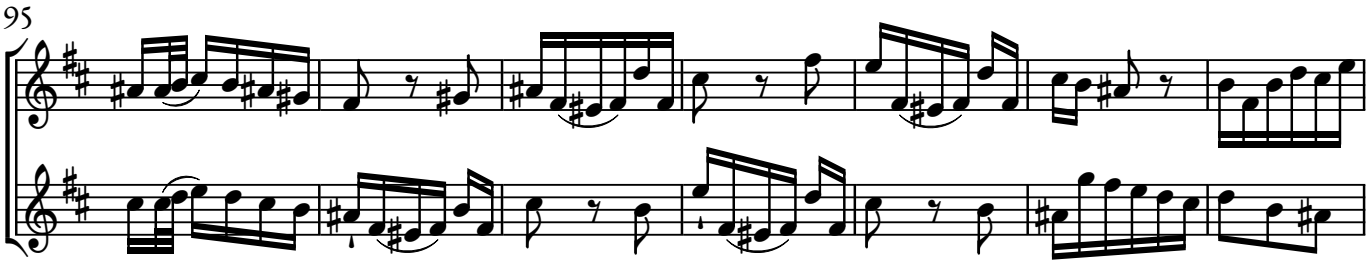

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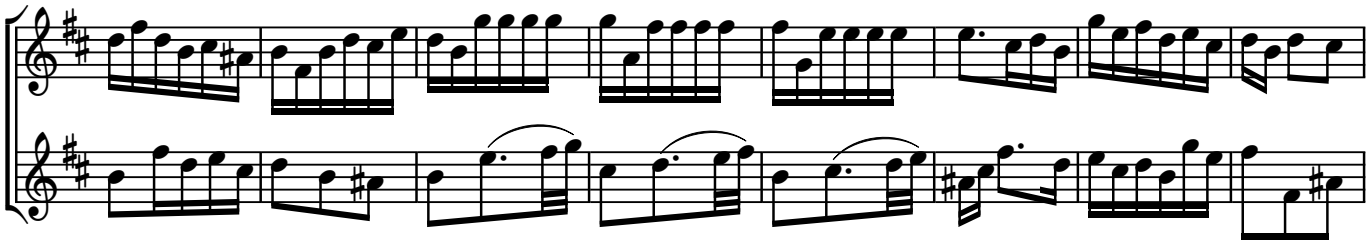

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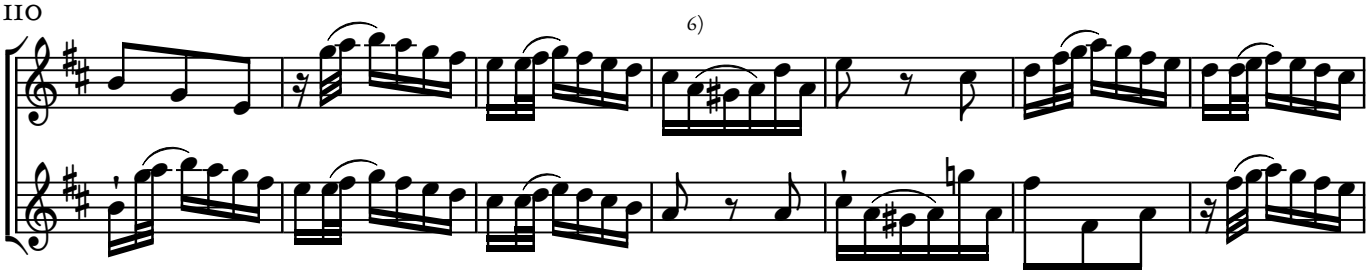

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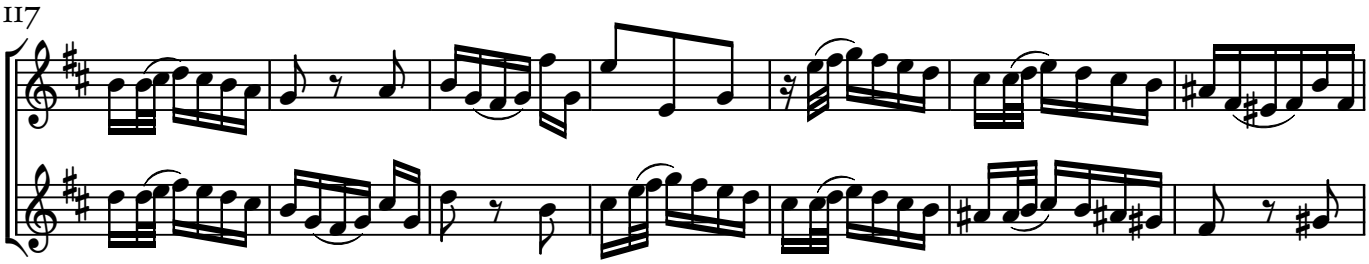

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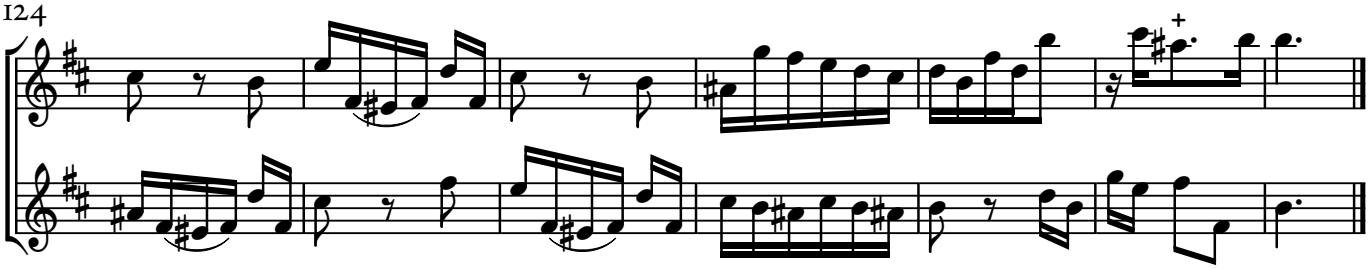

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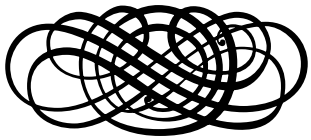

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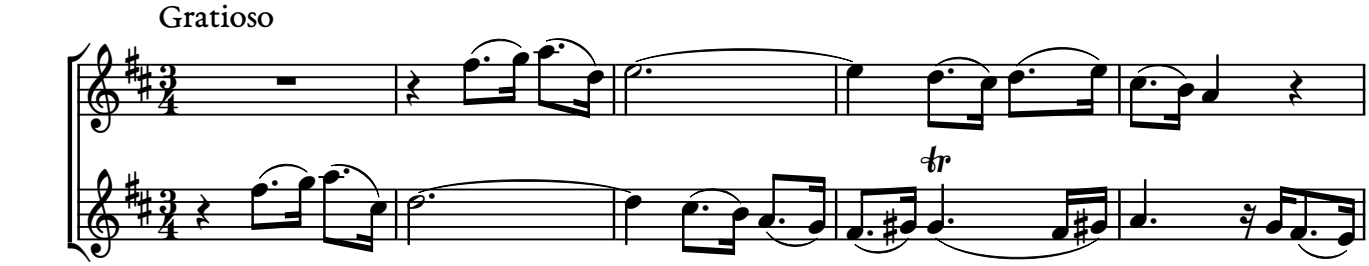

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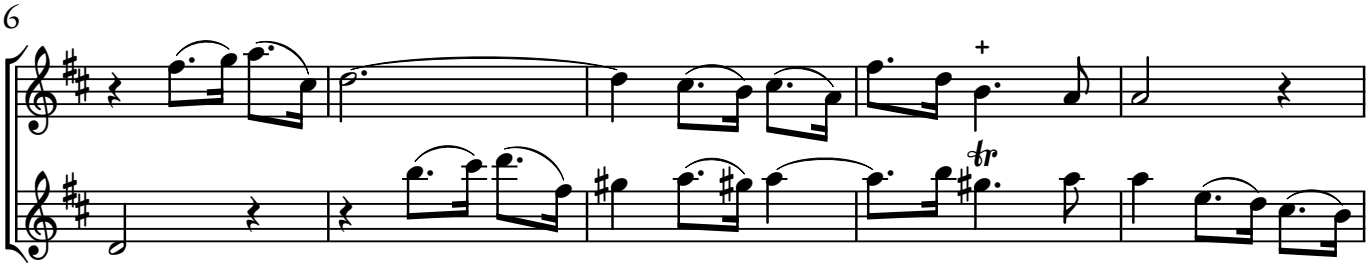

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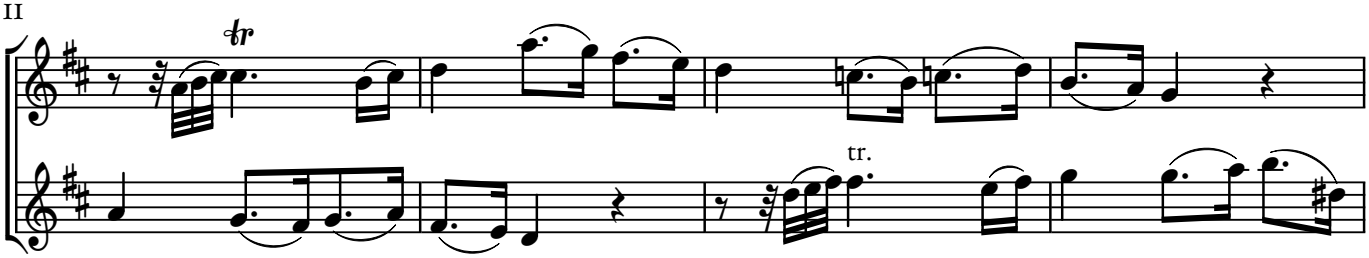

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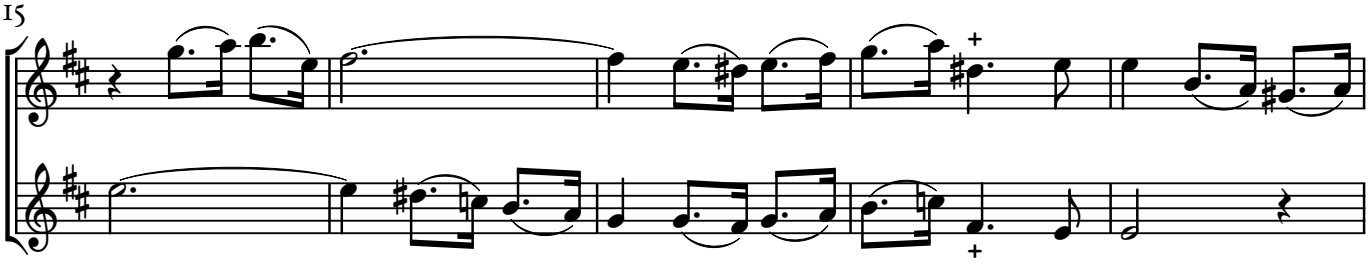

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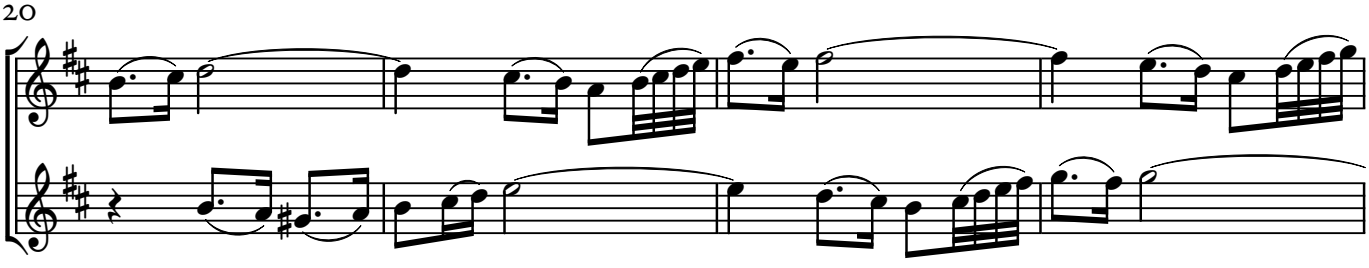

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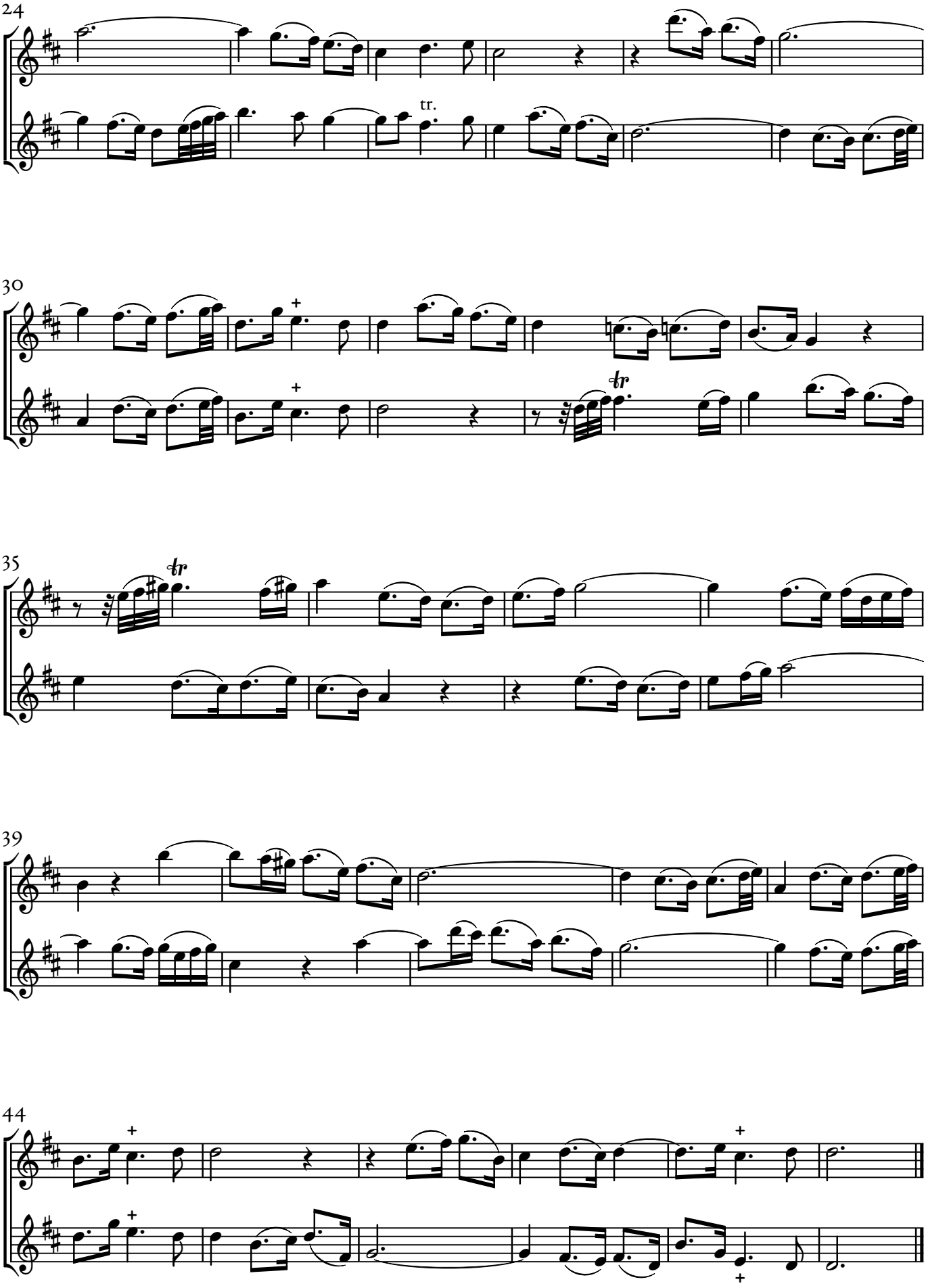

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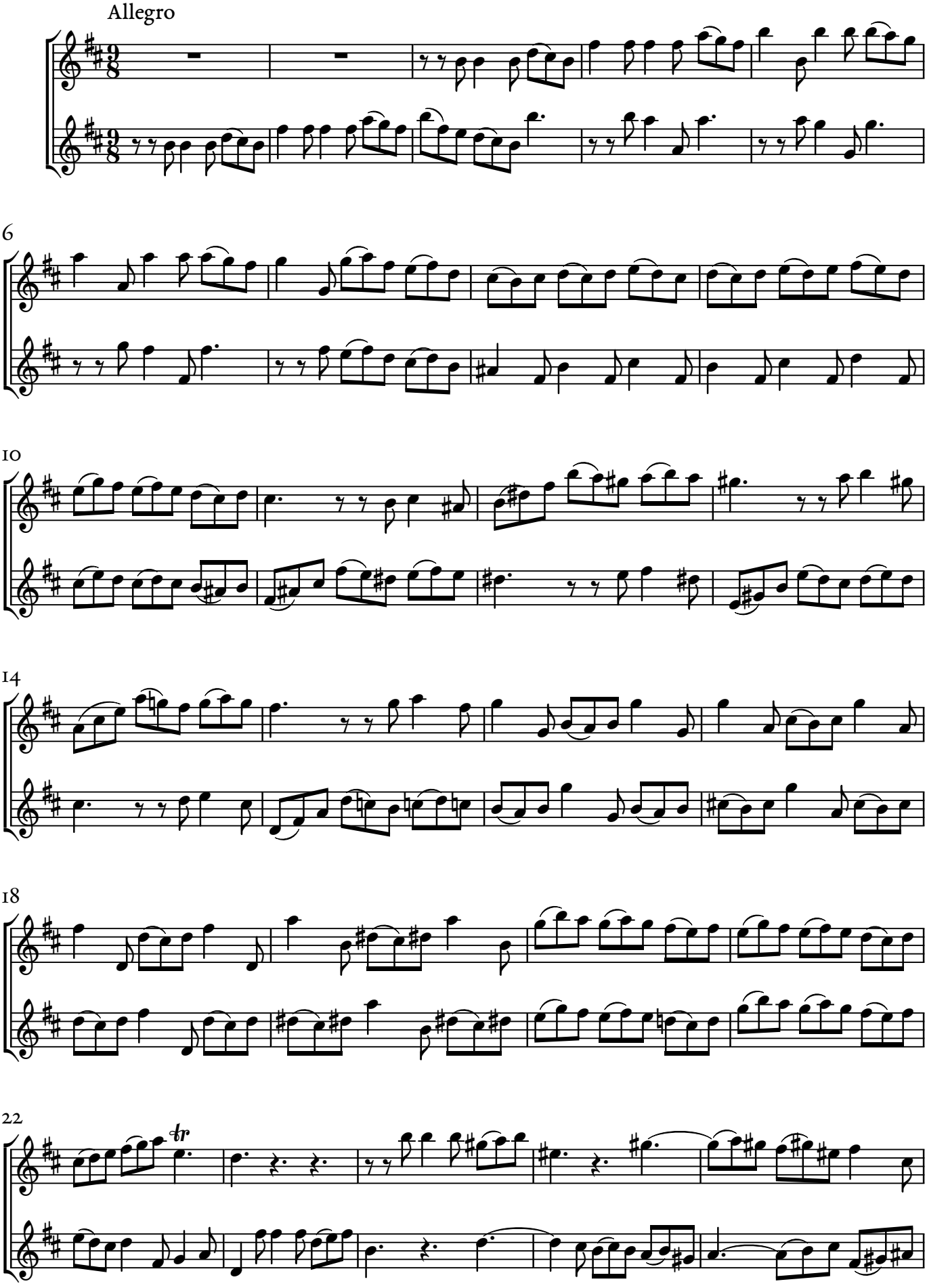
Allegro



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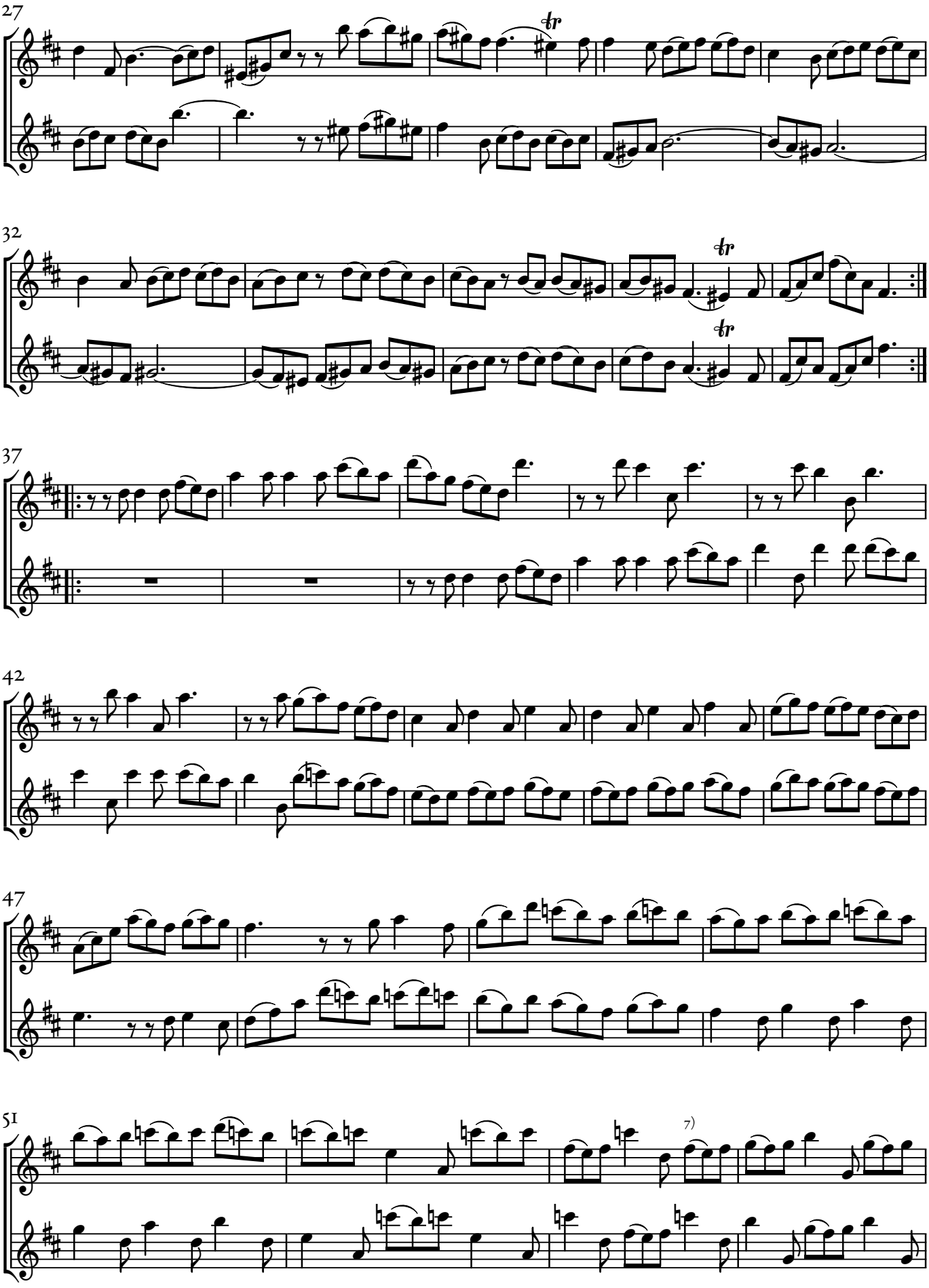

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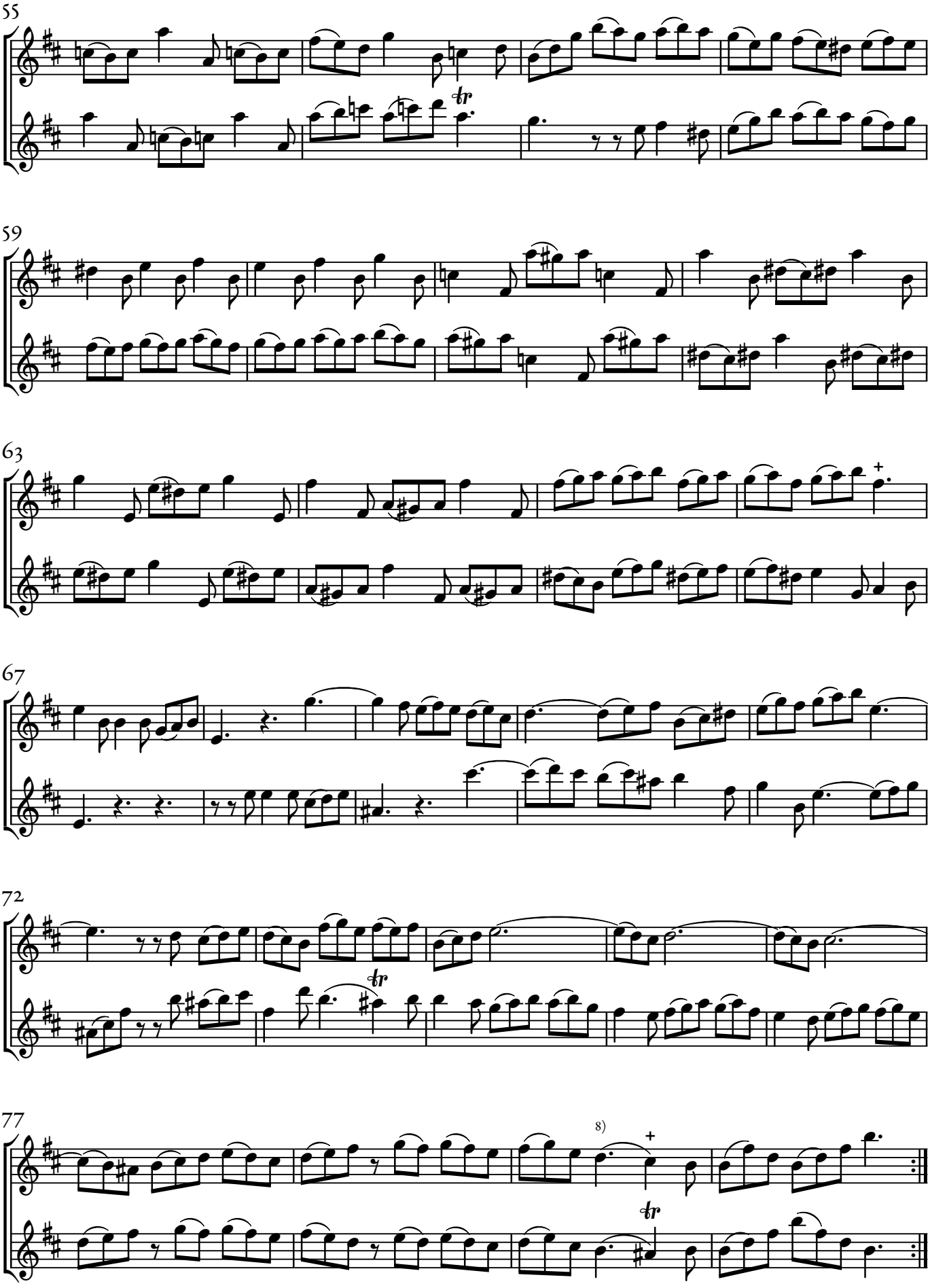

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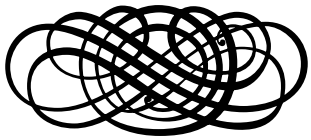

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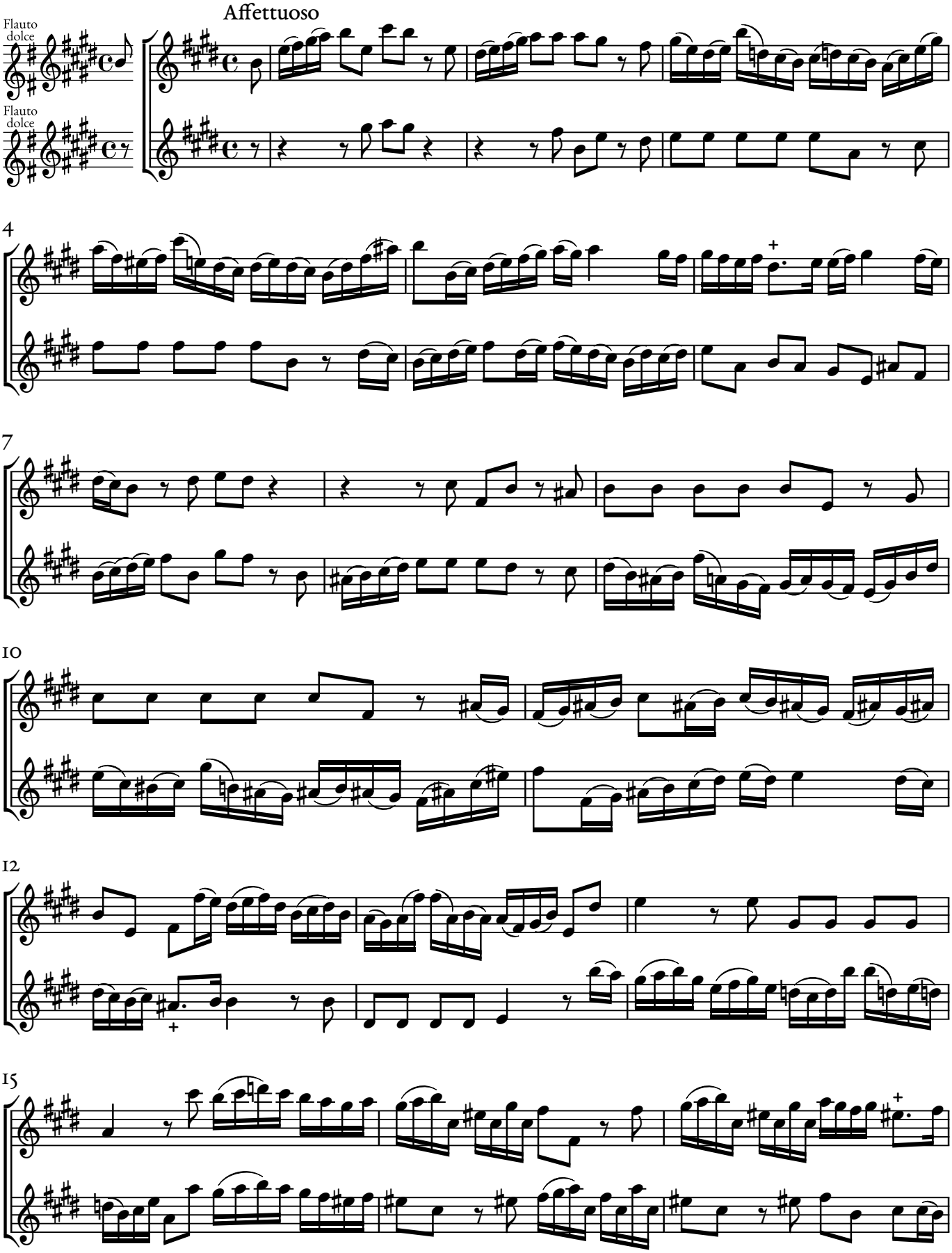
Sonata 6

TWV 40:106

G.P. Telemann (1681 — 1767)

Affettuoso



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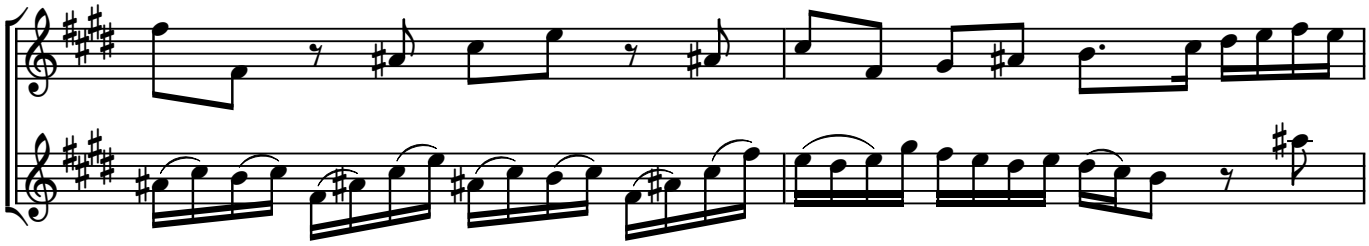

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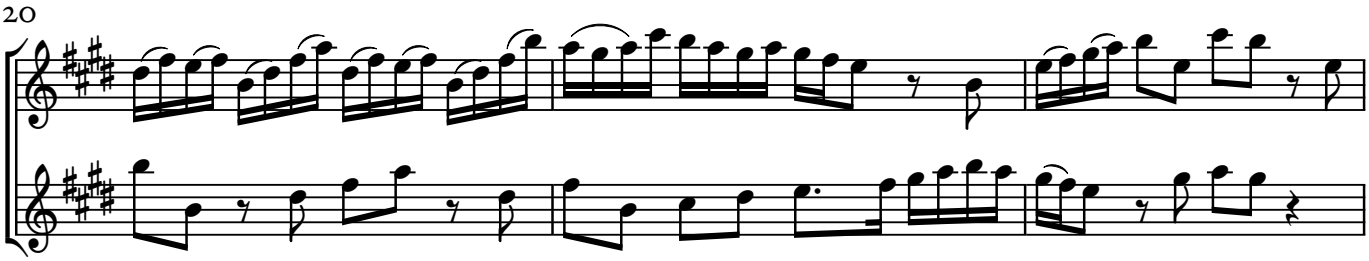

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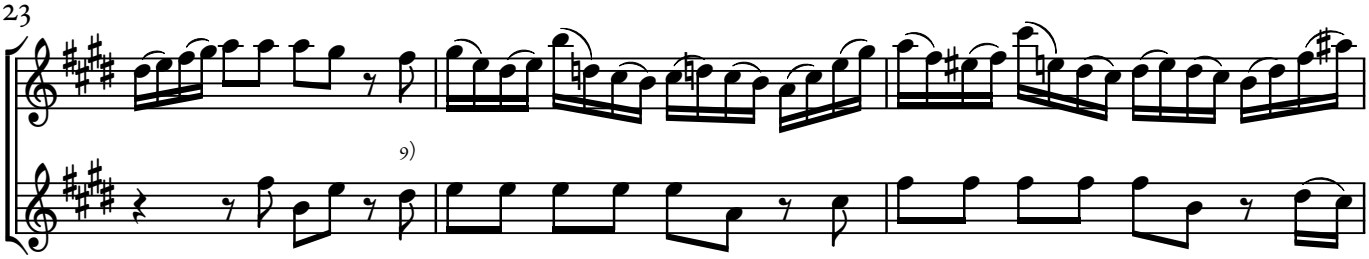

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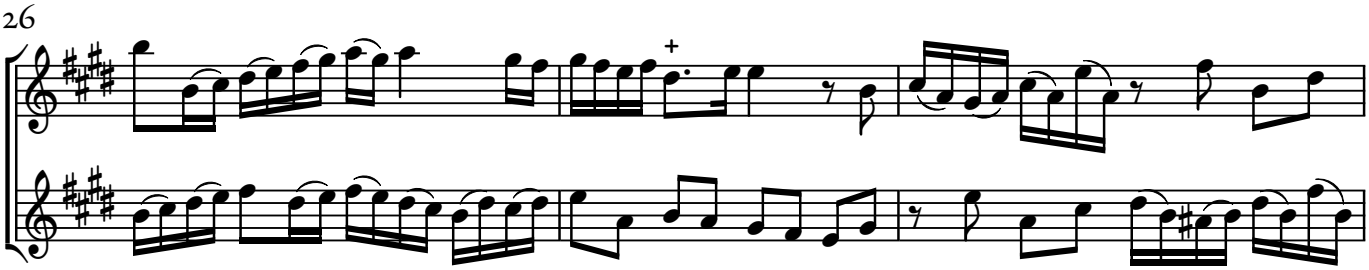

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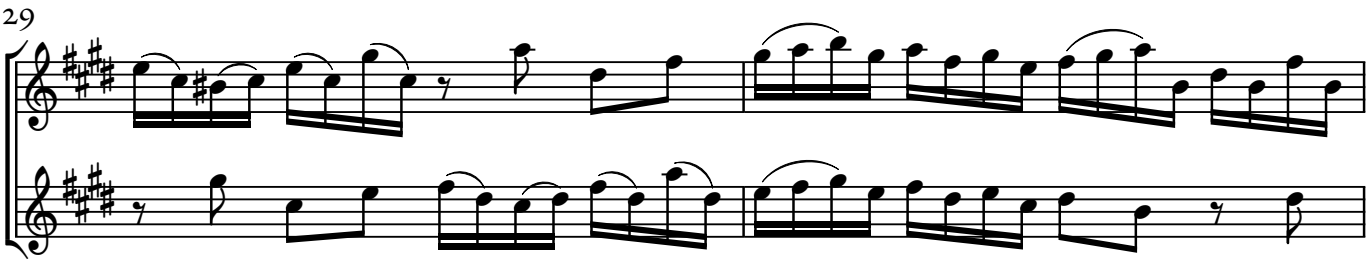

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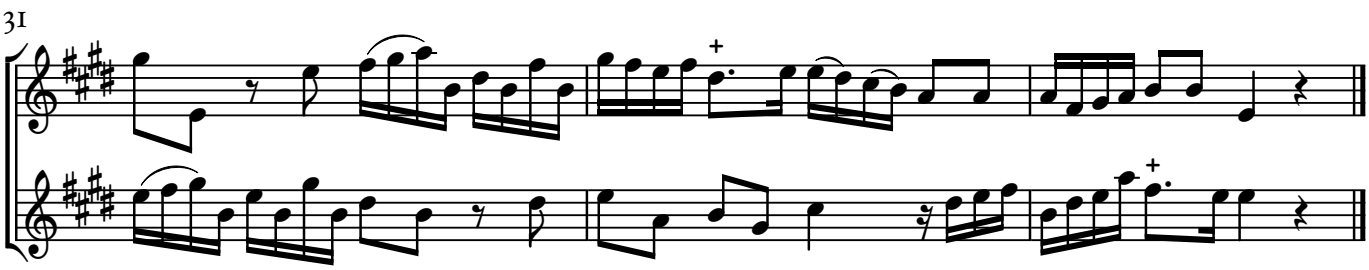

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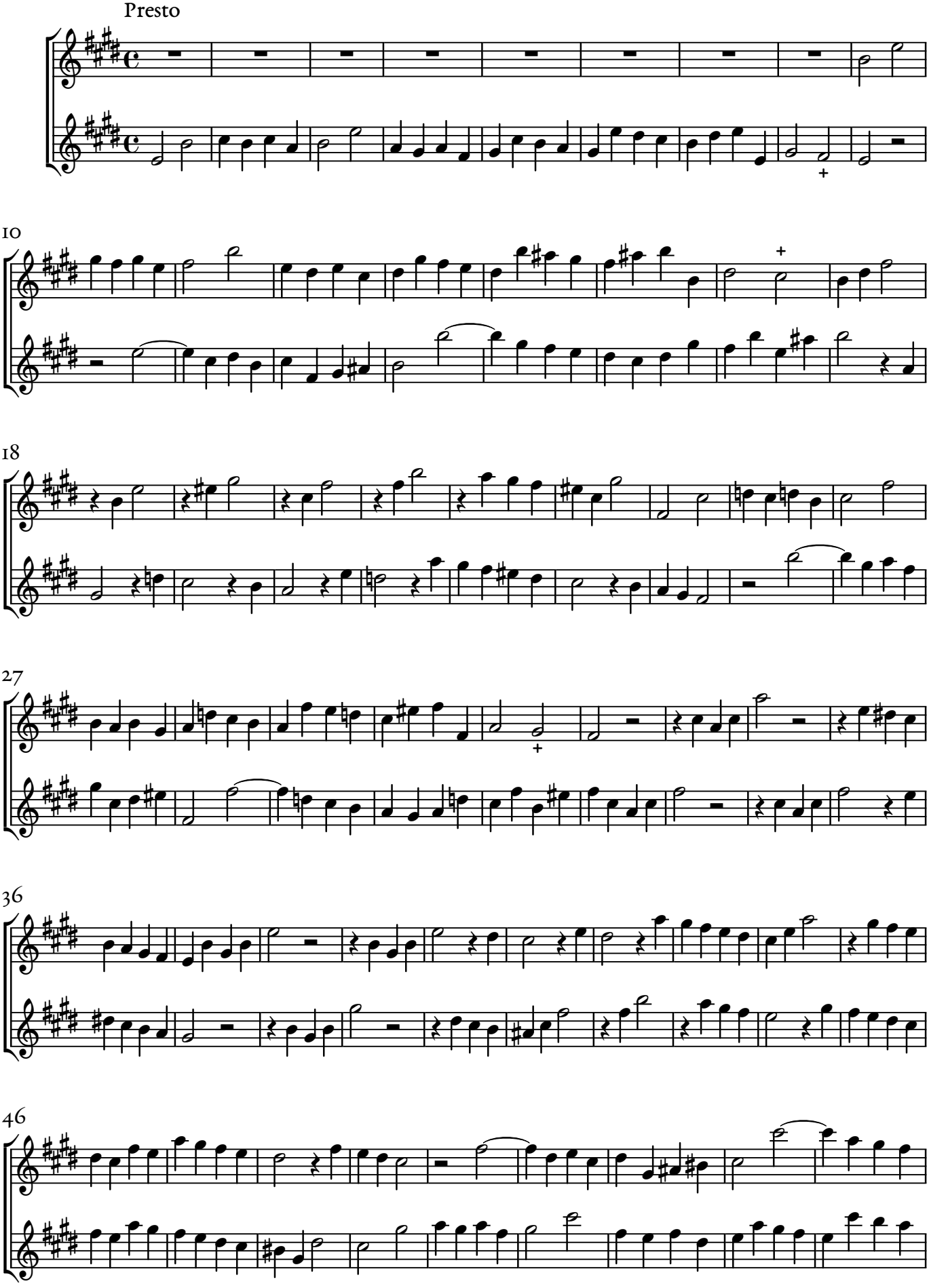
Presto



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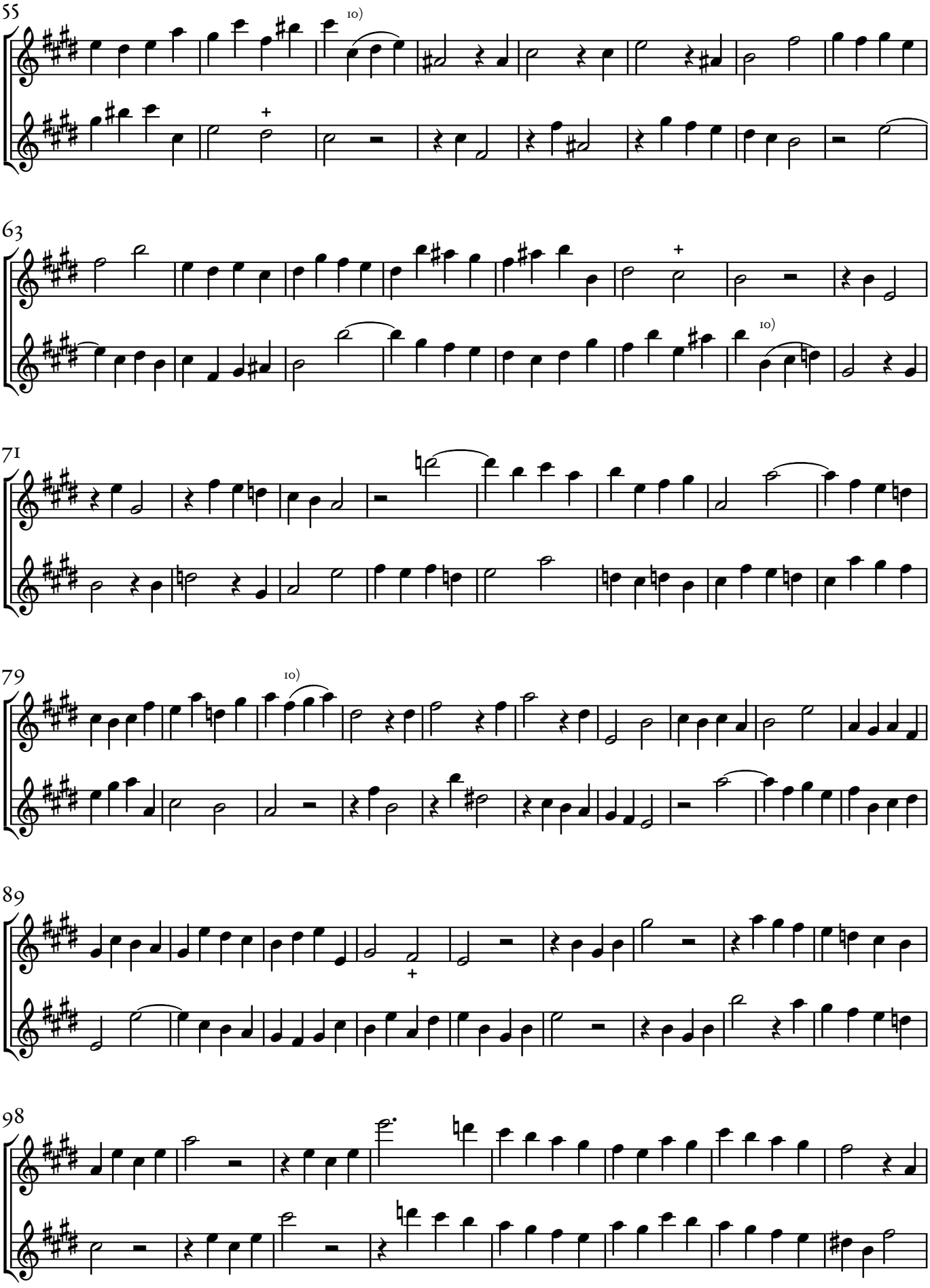

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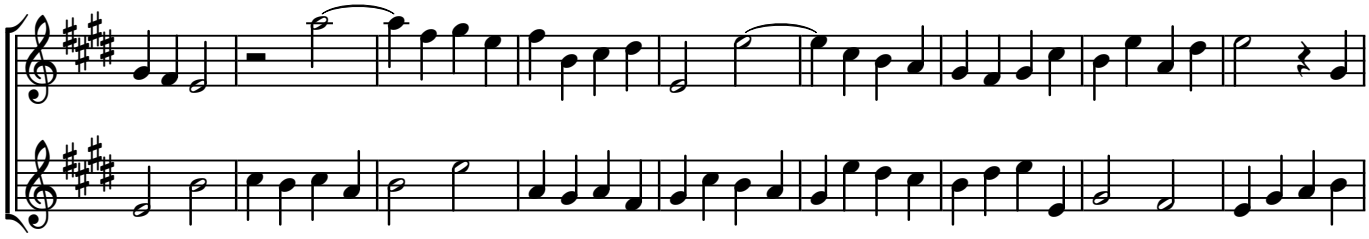

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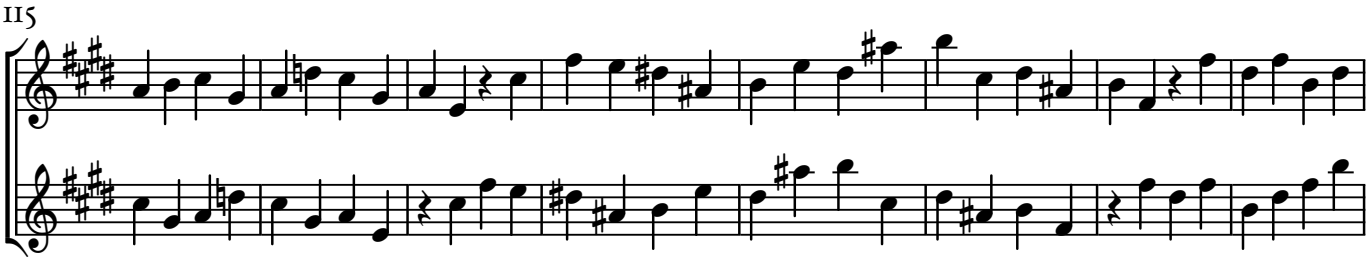

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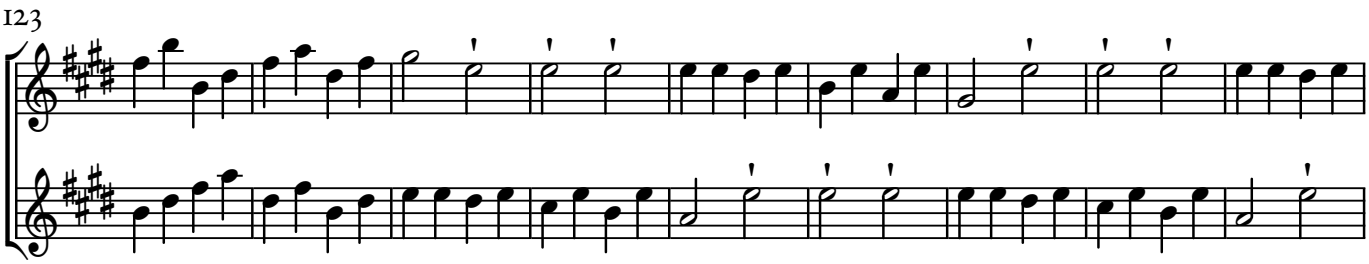

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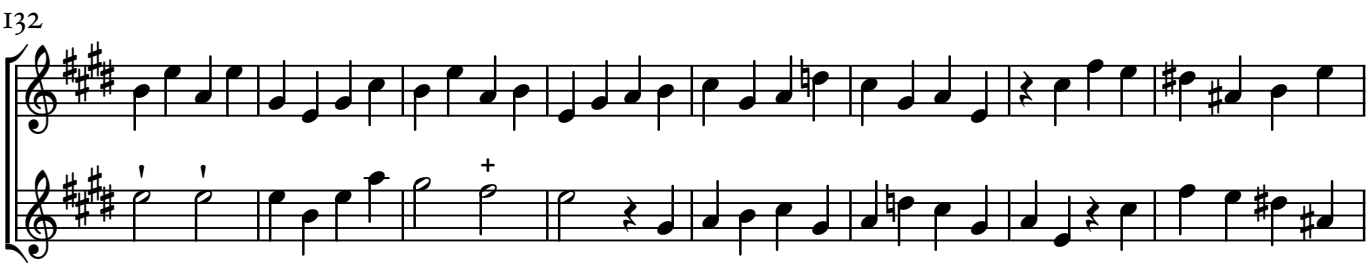

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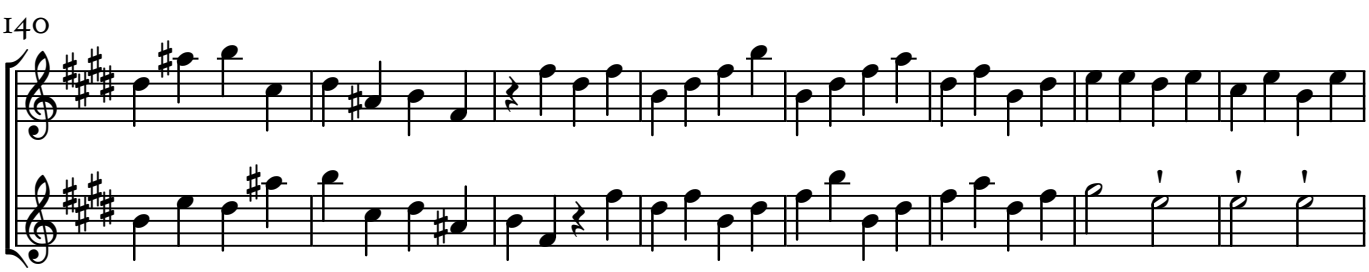

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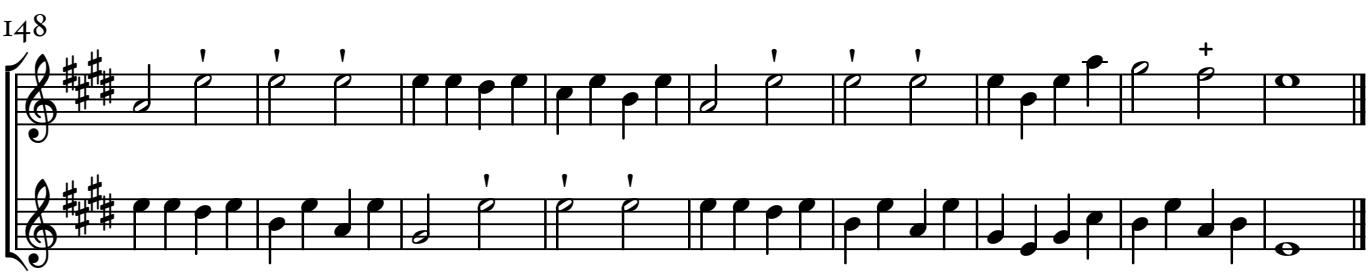

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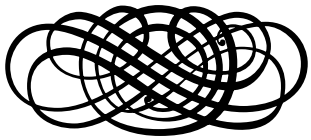

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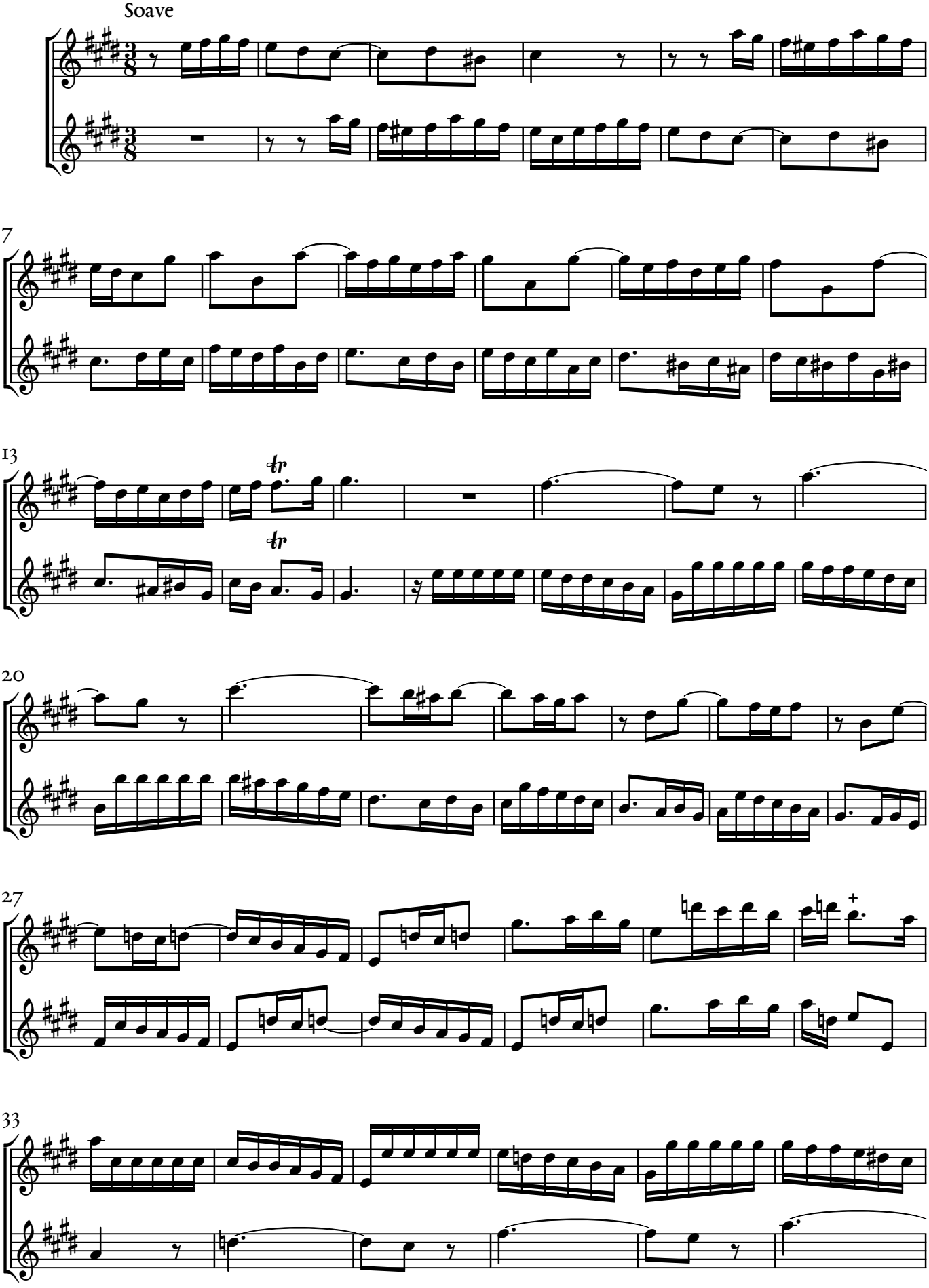

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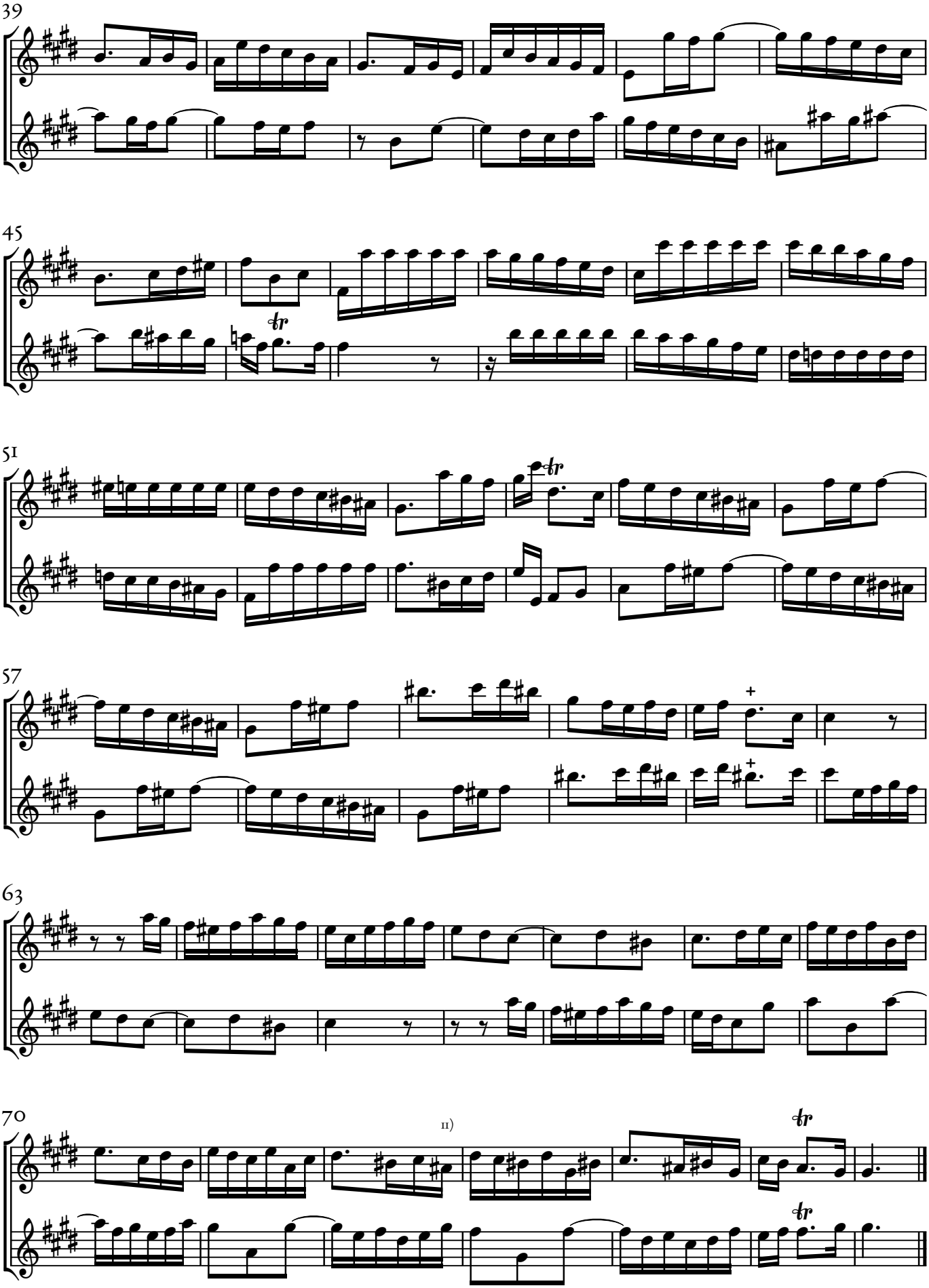

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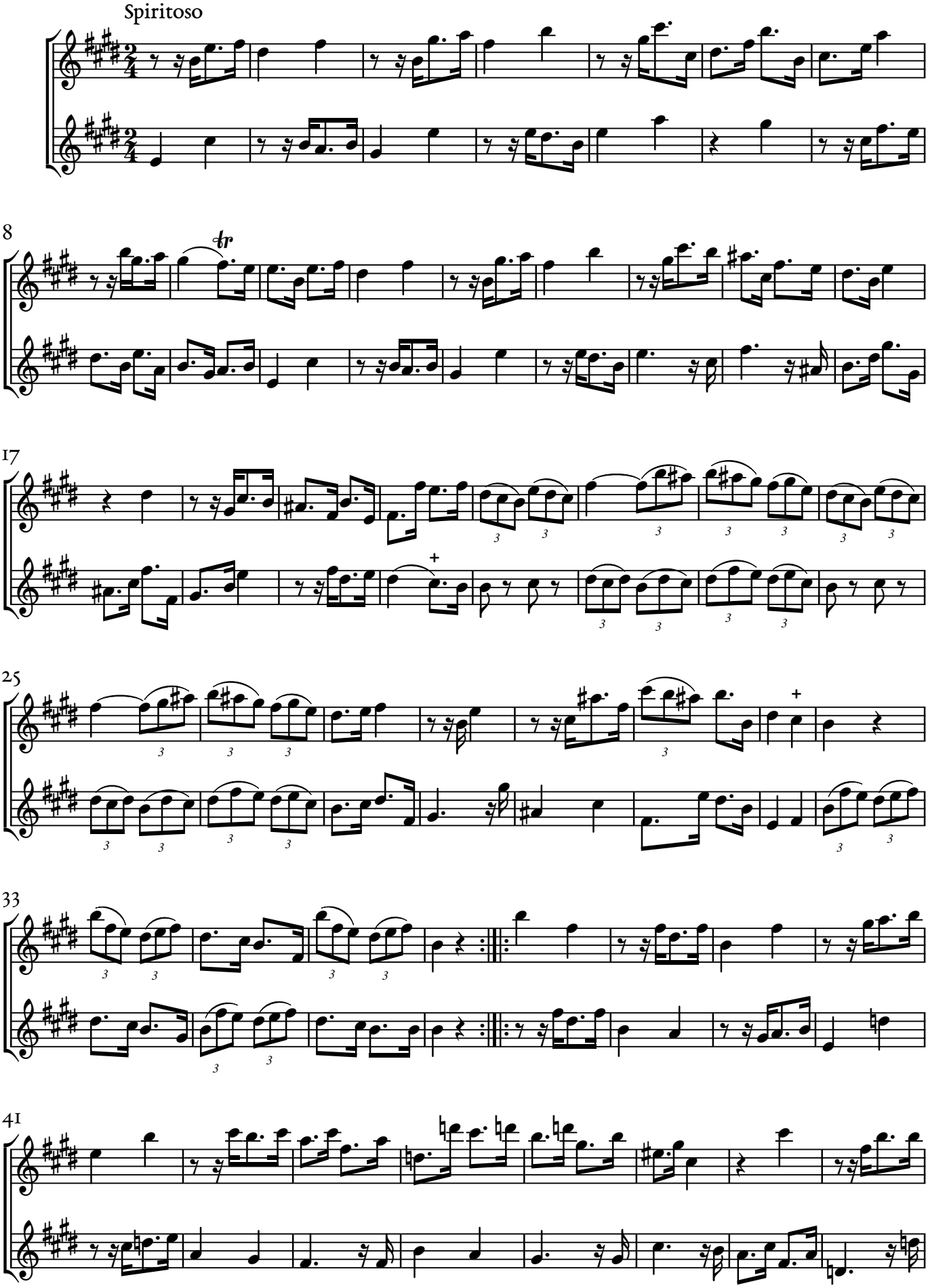

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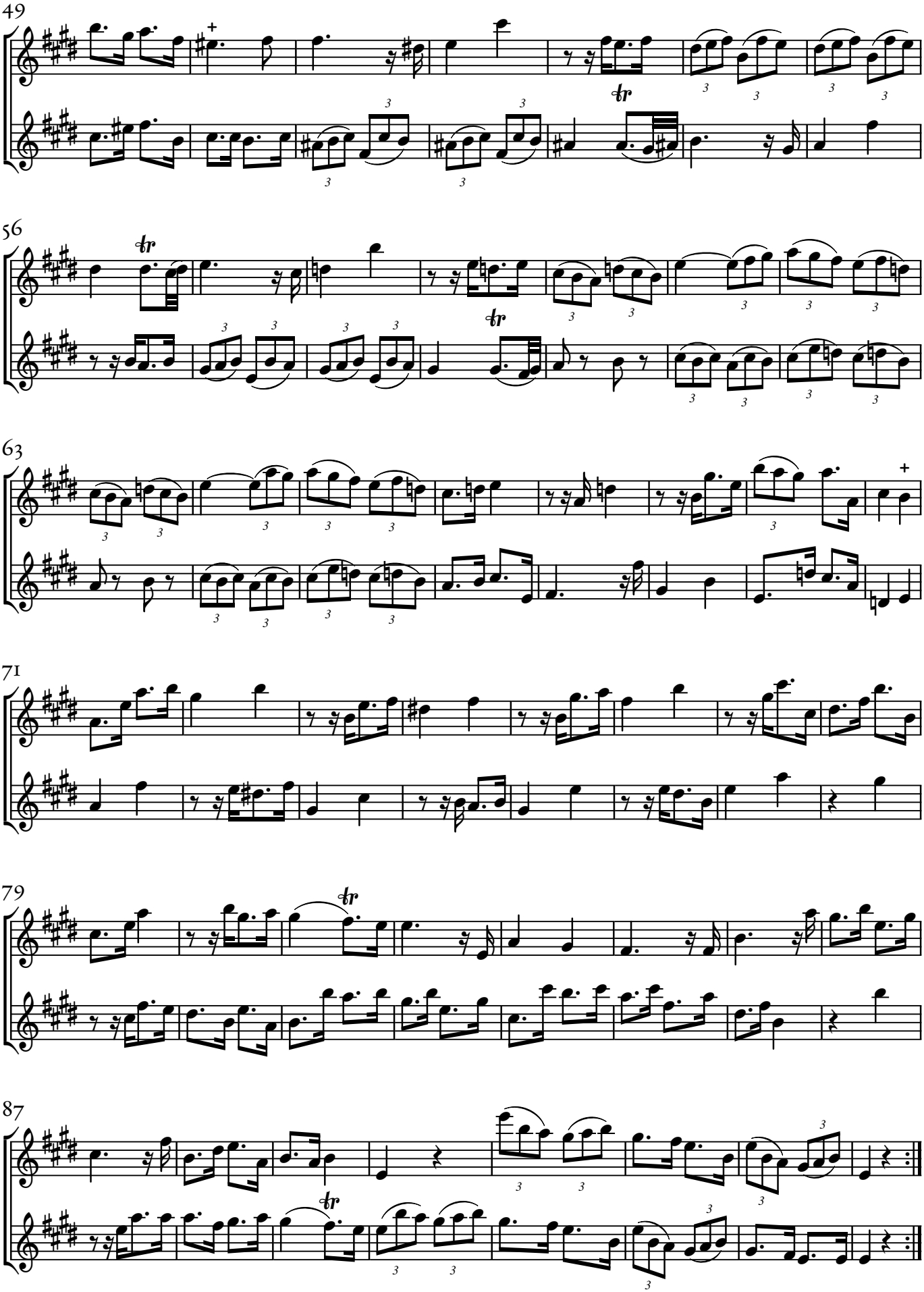

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