Georg Philipp
Telemann
(1681 — 1767)

Sinfonia for Recorder, Viola da Gamba, Cornett, Trombones, Strings & Continuo

TWV 50 3

BRD DS Mus.ms 1034/97

VM Musicæ Margaritæ

Georg Philipp
Telemann
(1681 — 1767)

Sinfonia
for Recorder, Viola da Gamba, Cornett, Trombones, Strings & Continuo

TWV 50 3

VistaMare Musica

ViMa MM 7 – Version 1.0 – April 2018.
Editing and typesetting © 2018 Maurizio M. Gavioli.

Egraved with MuseScore (http://musescore.org/).

A VistaMare Musica publication (http://www.vistamaremusica.com/).
Licensed under the Creative Commons license "Attribution - Share Alike" (in simple words, do with it whatever you like as long as you give me proper credit and share derivative works like this one; for details, see http://www.creativecommons.org/licenses/by-sa/3.0).
Texts set in EB Garamond (http://www.georgduffner.at/ebgaramond/) and Libertinus Sans (https://github.com/khaledhosny/libertinus).

Preface

This edition reproduces the Sinfonia for recorder, viola da gamba, cornett, trombones, strings and continuo contained in manuscript BRD DS Mus.ms 1034/97 of the *Universität- und Landesbibliothek Darmstadt*, a farly densely but accurately written maniscript already in score format.

The original text has been reproduced without any alteration, except as noted below.

Editorial remarks

- In the source, cornett and trombone parts are notated a minor third below the other parts (in D rather than in F); assuming this follows from a *Cornettton* vs. *Kammerton* difference, they have been transposed into real notes. *Incipits* show the original setting.
- 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 retained in the score; in the separate parts, clefs more common today have been occasionally used.
- 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.

Critical notes:

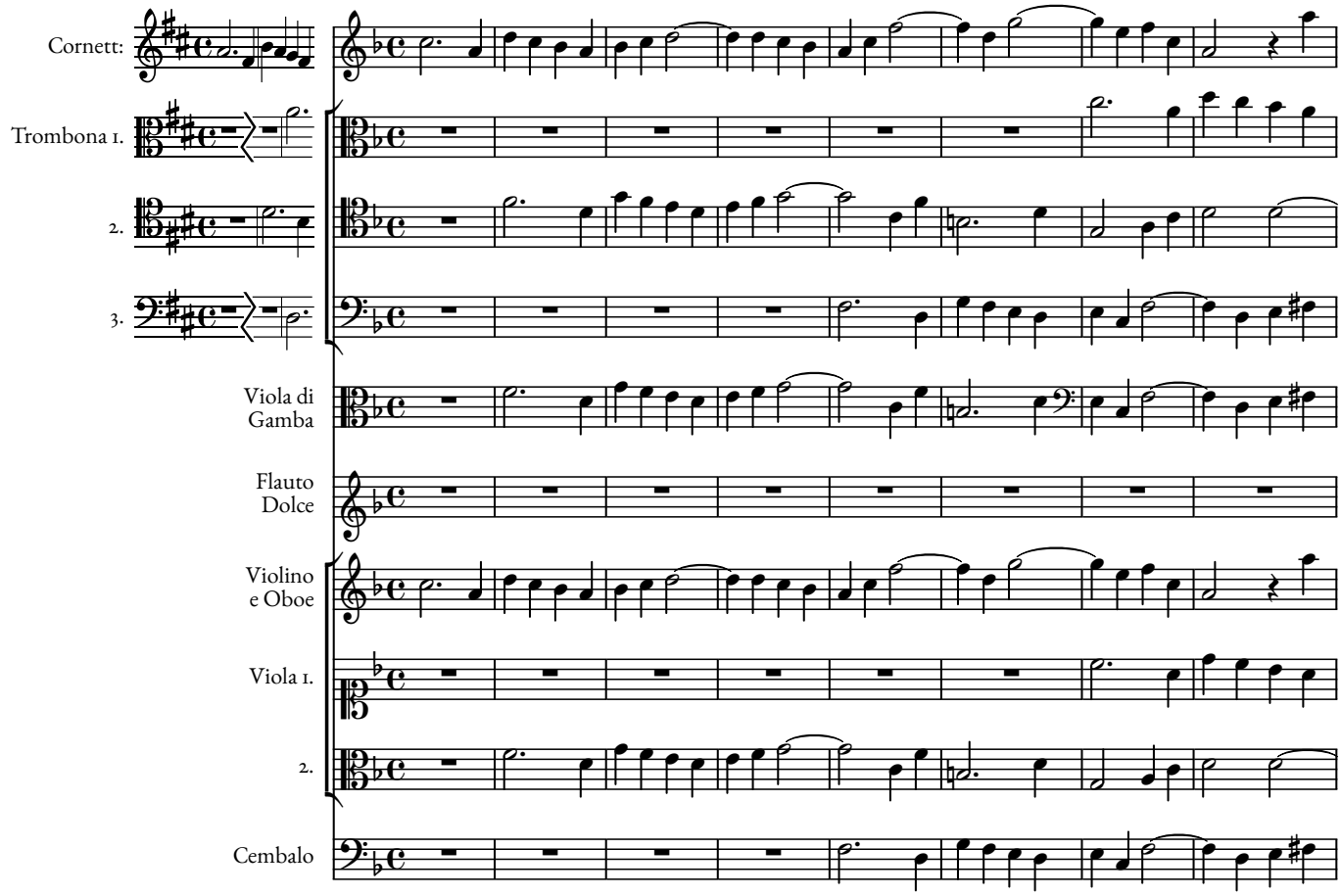
1. Original: D E (notated as B C).
2. The source had the ♮ sign on the notated B.
3. Original: F.
4. In the whole movement and for all parts, all rests noted here as 𝄻 were 𝄼 in the source.
5. Original: E.

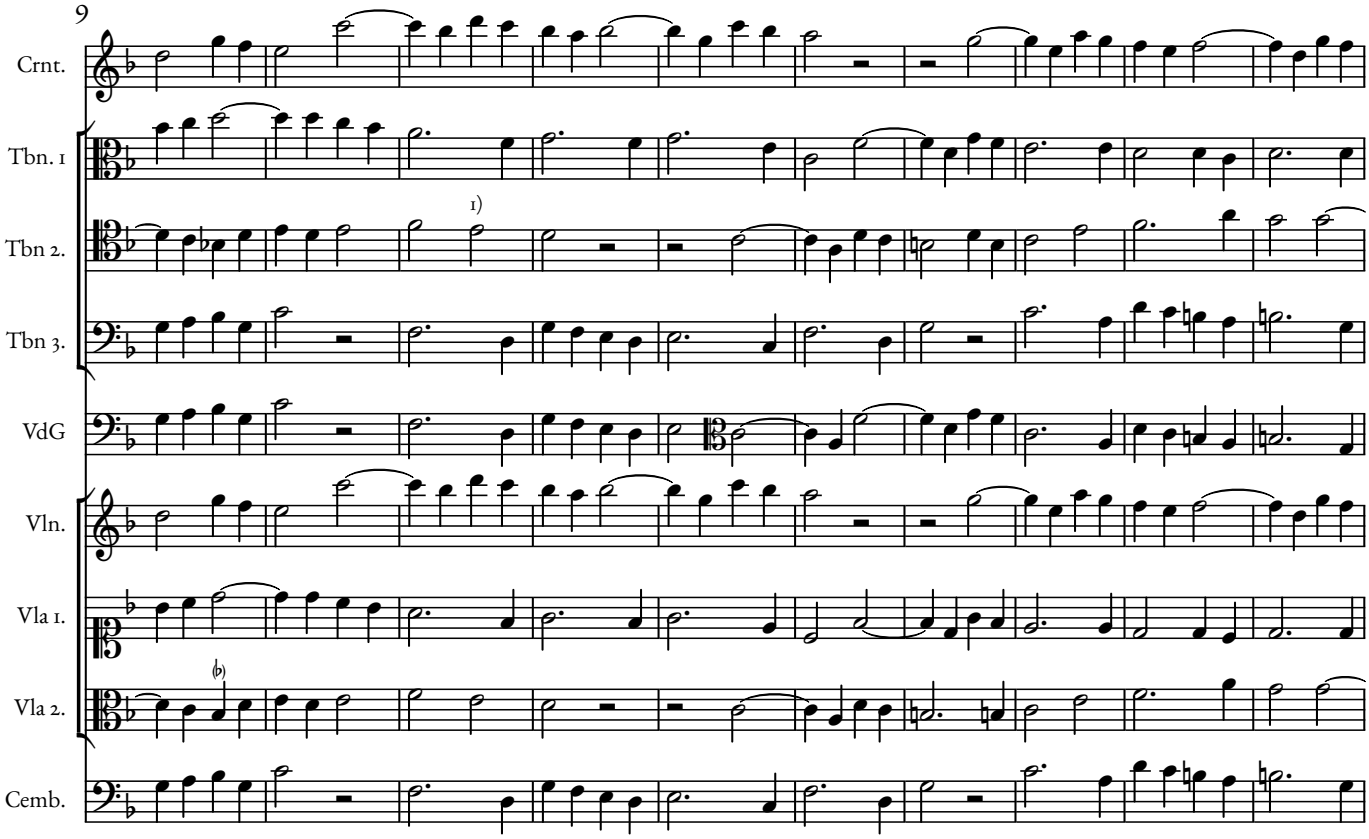
Sinfonia

(TWV 50 3)

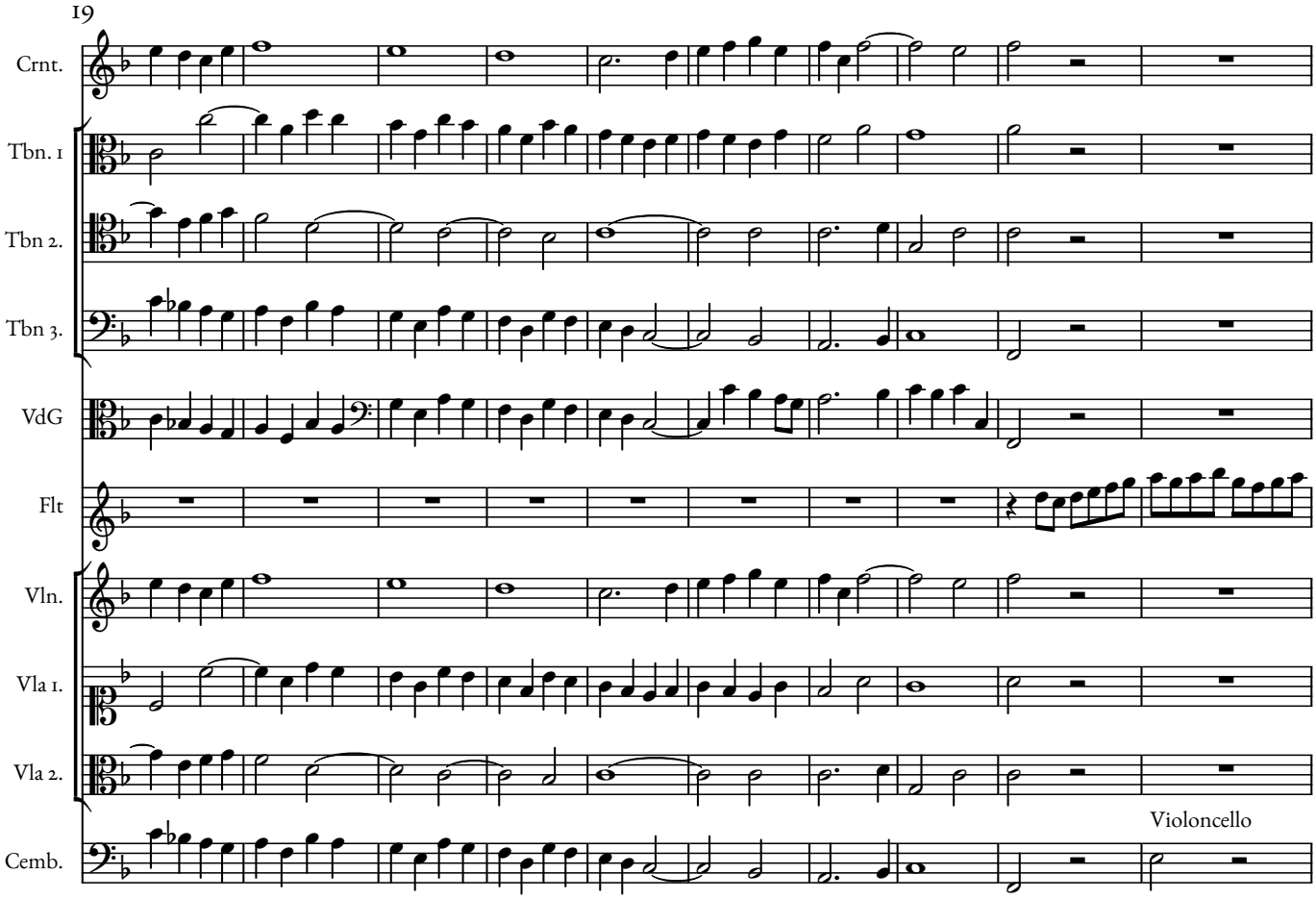
Georg Philipp Telemann (1681 — 1767)

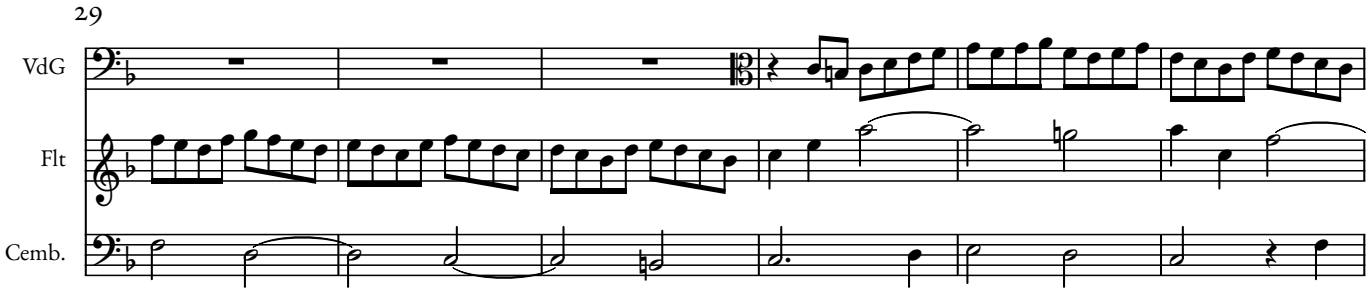
Alla breve

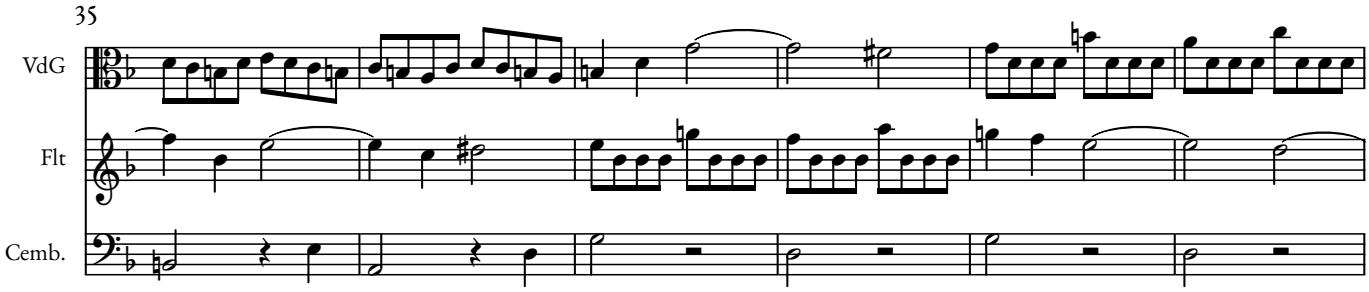




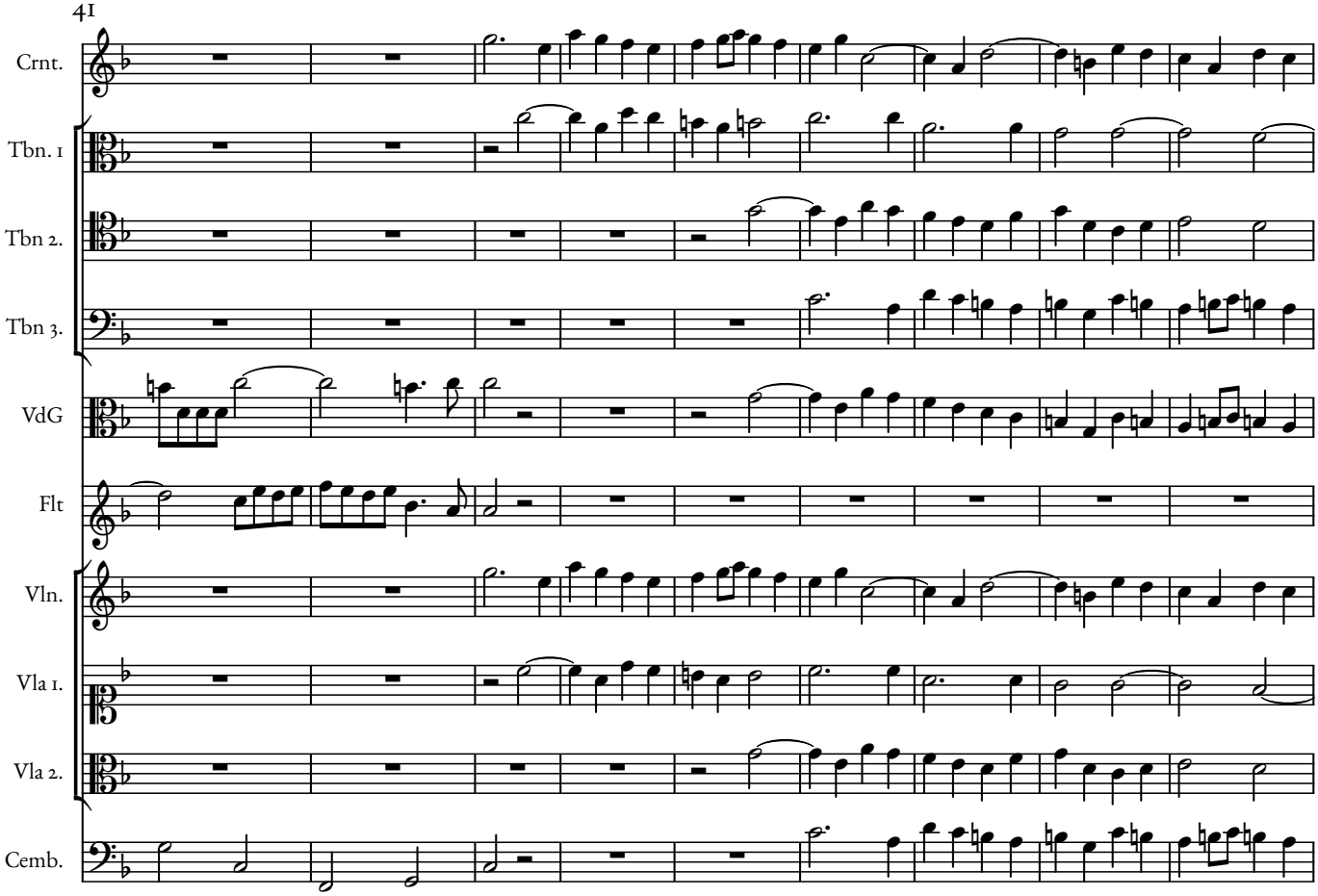
© Maurizio M. Gavioli 2018 – Creative Commons by-sa 3.0

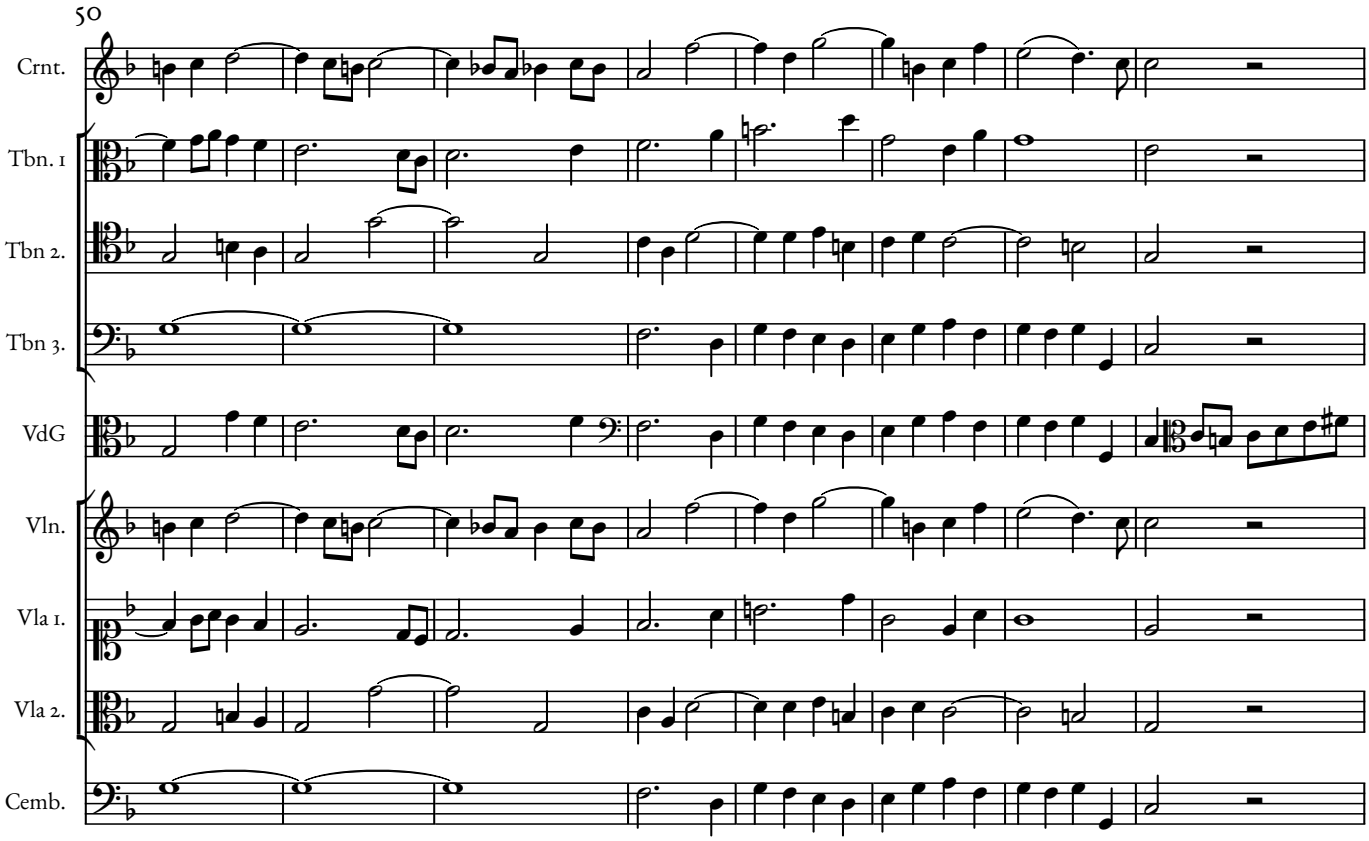




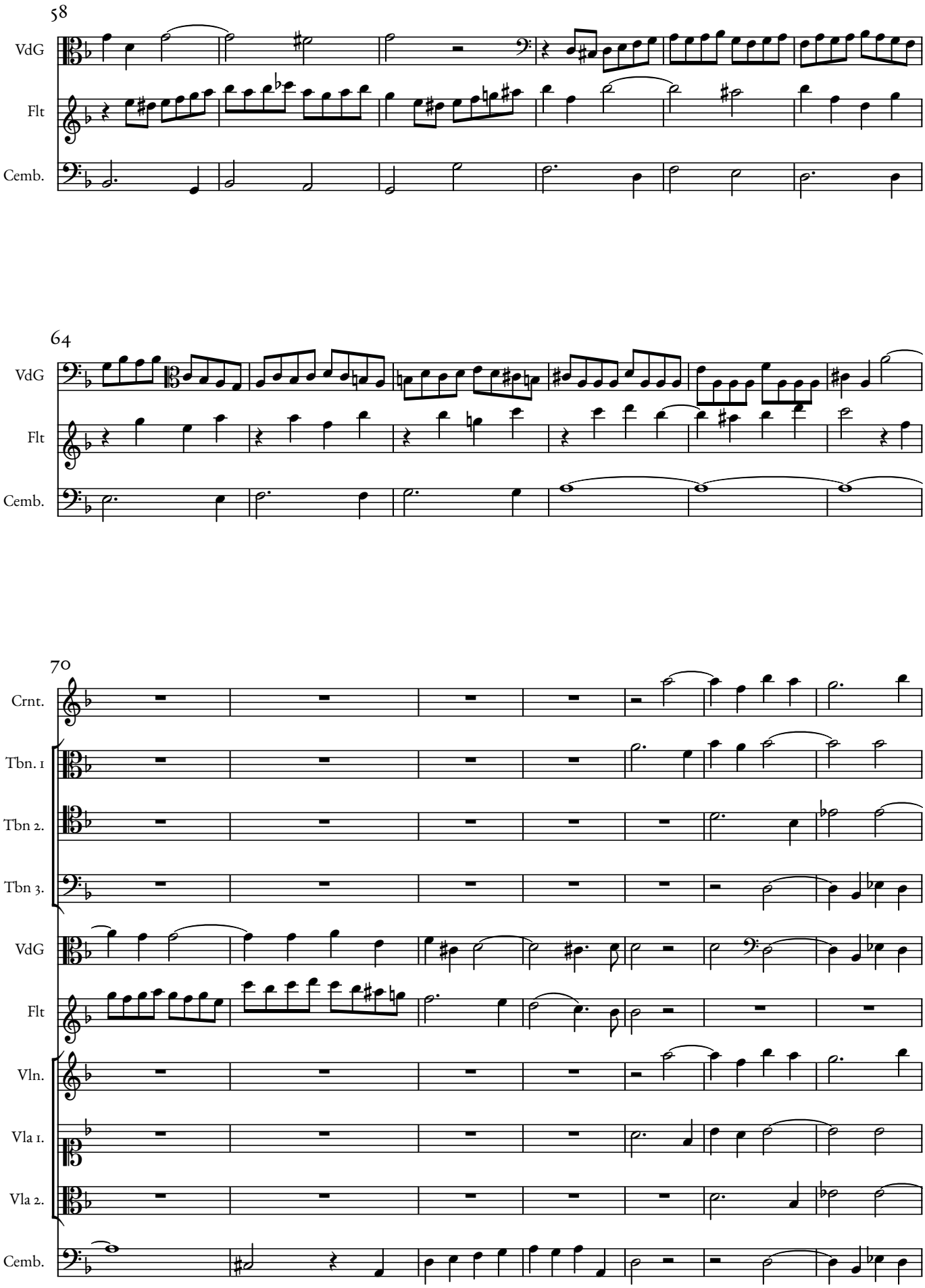


© Maurizio M. Gavioli 2018 – Creative Commons by-sa 3.0

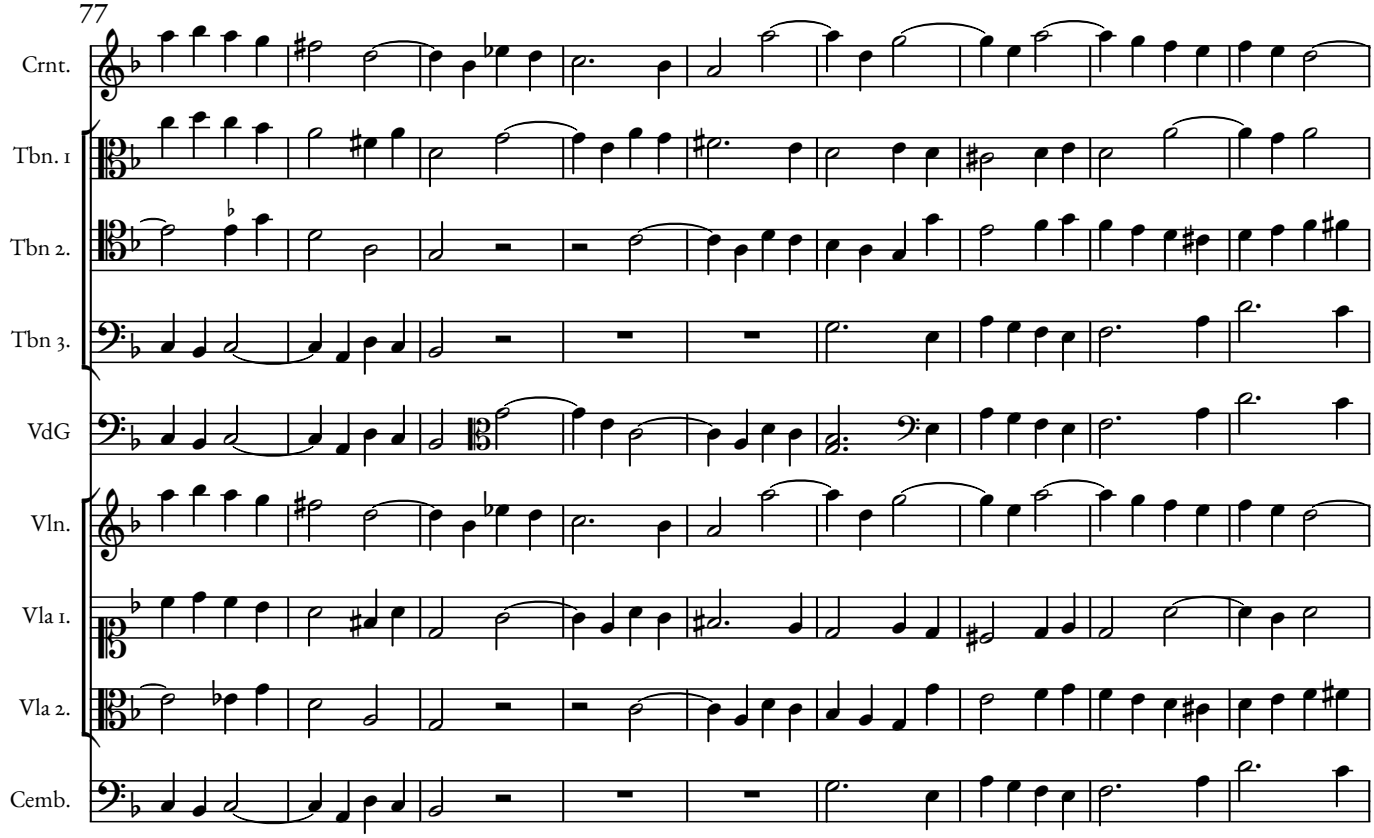


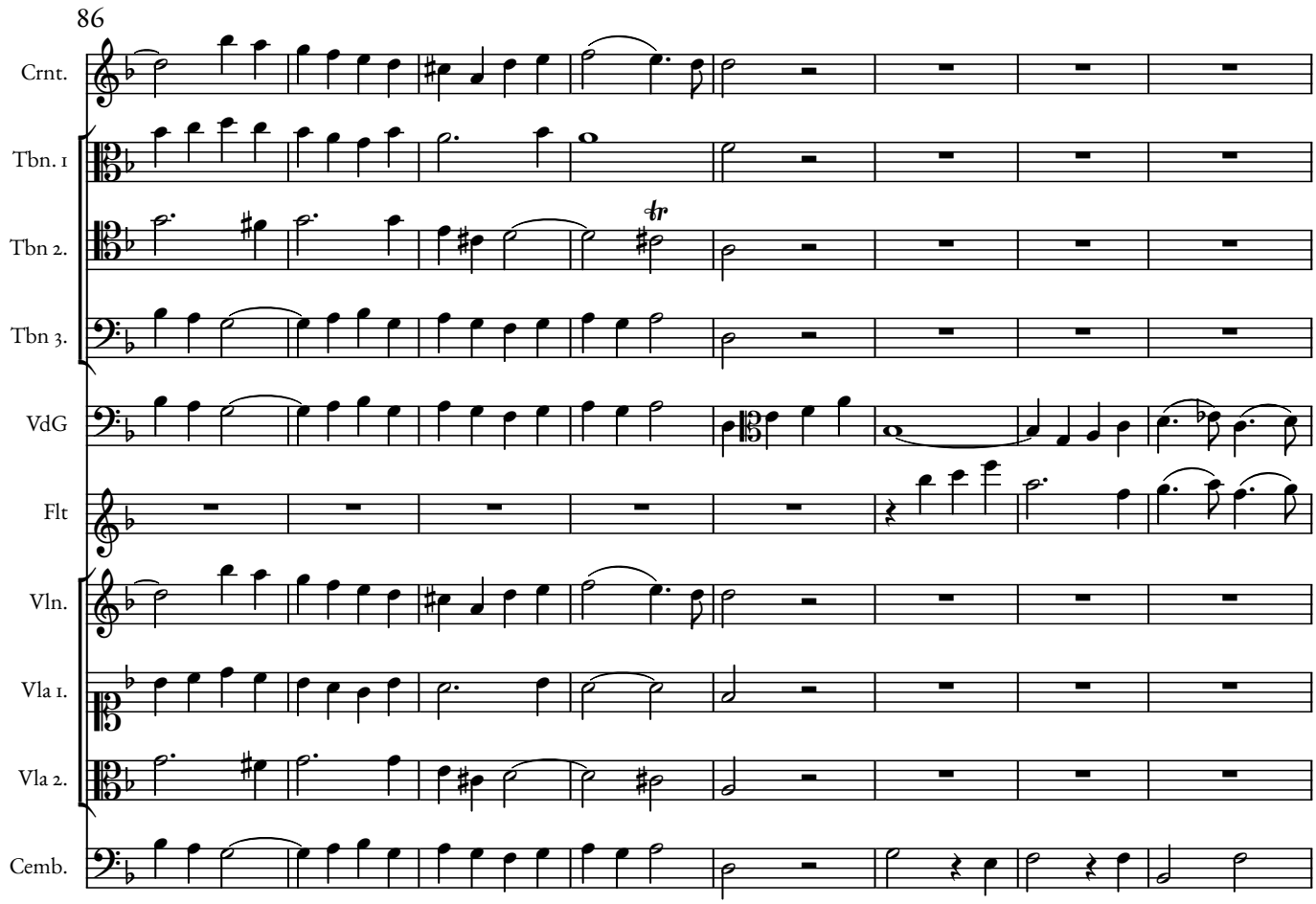


© Maurizio M. Gavioli 2018 – Creative Commons by-sa 3.0

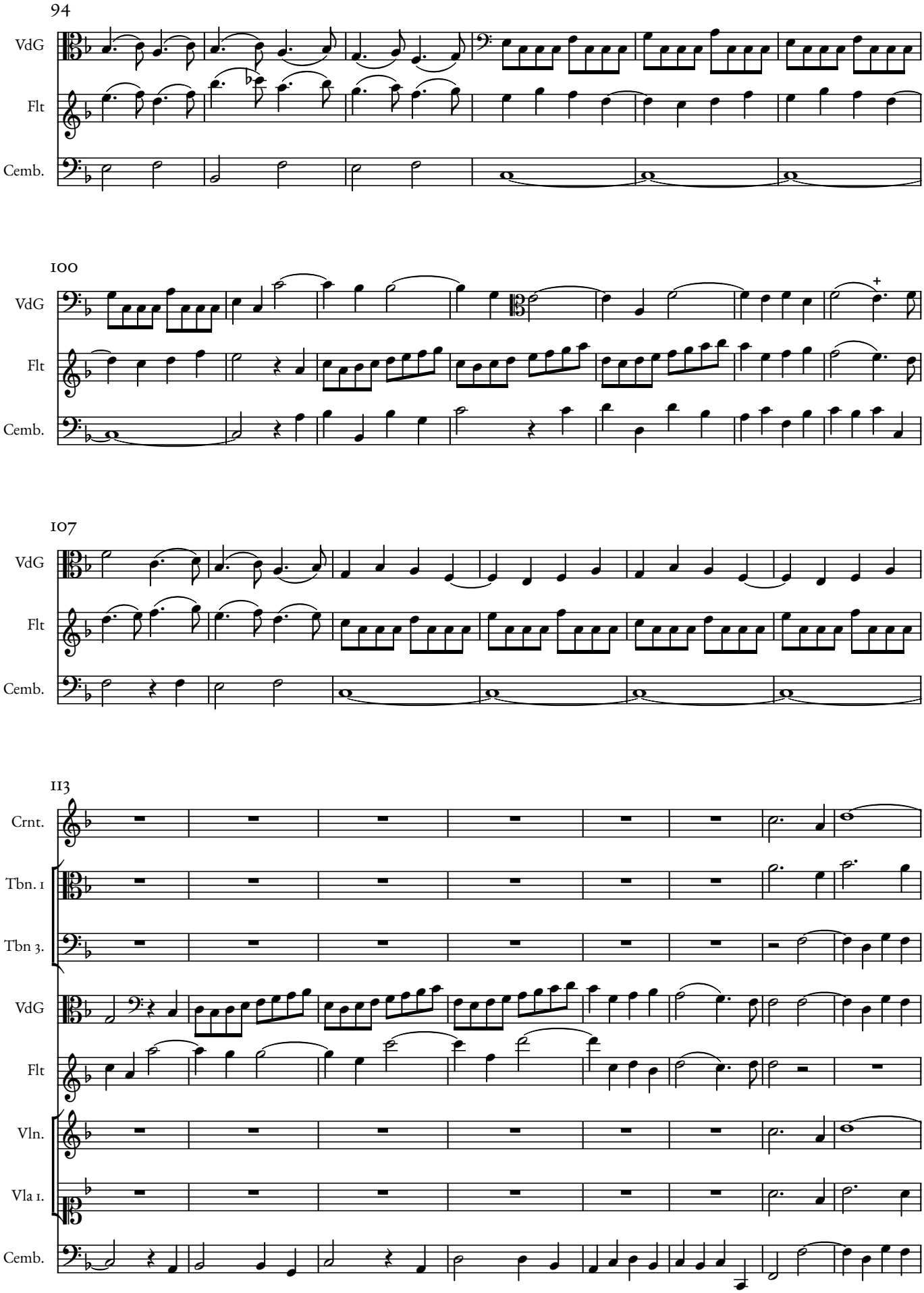


© Maurizio M. Gavioli 2018 – Creative Commons by-sa 3.0

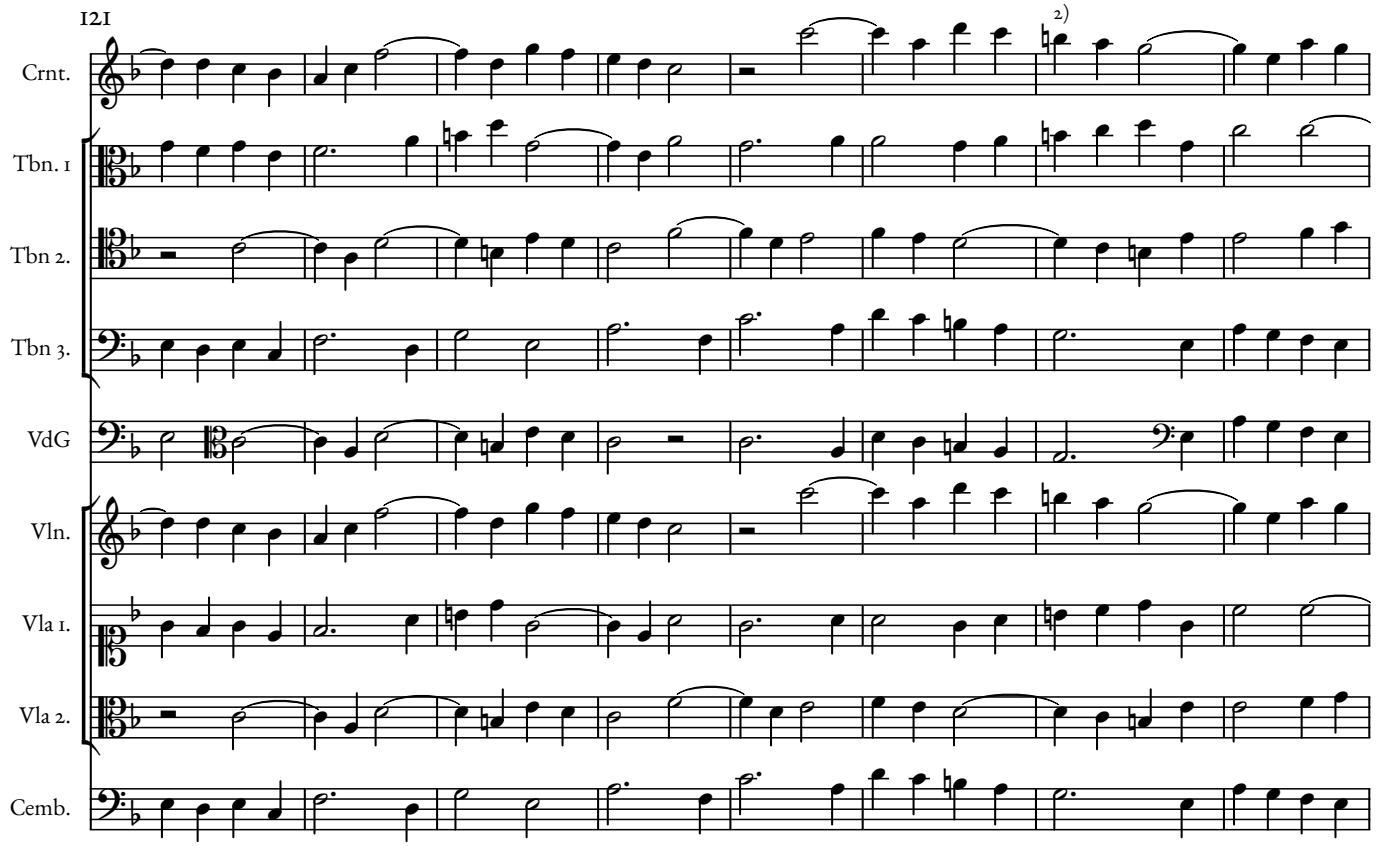


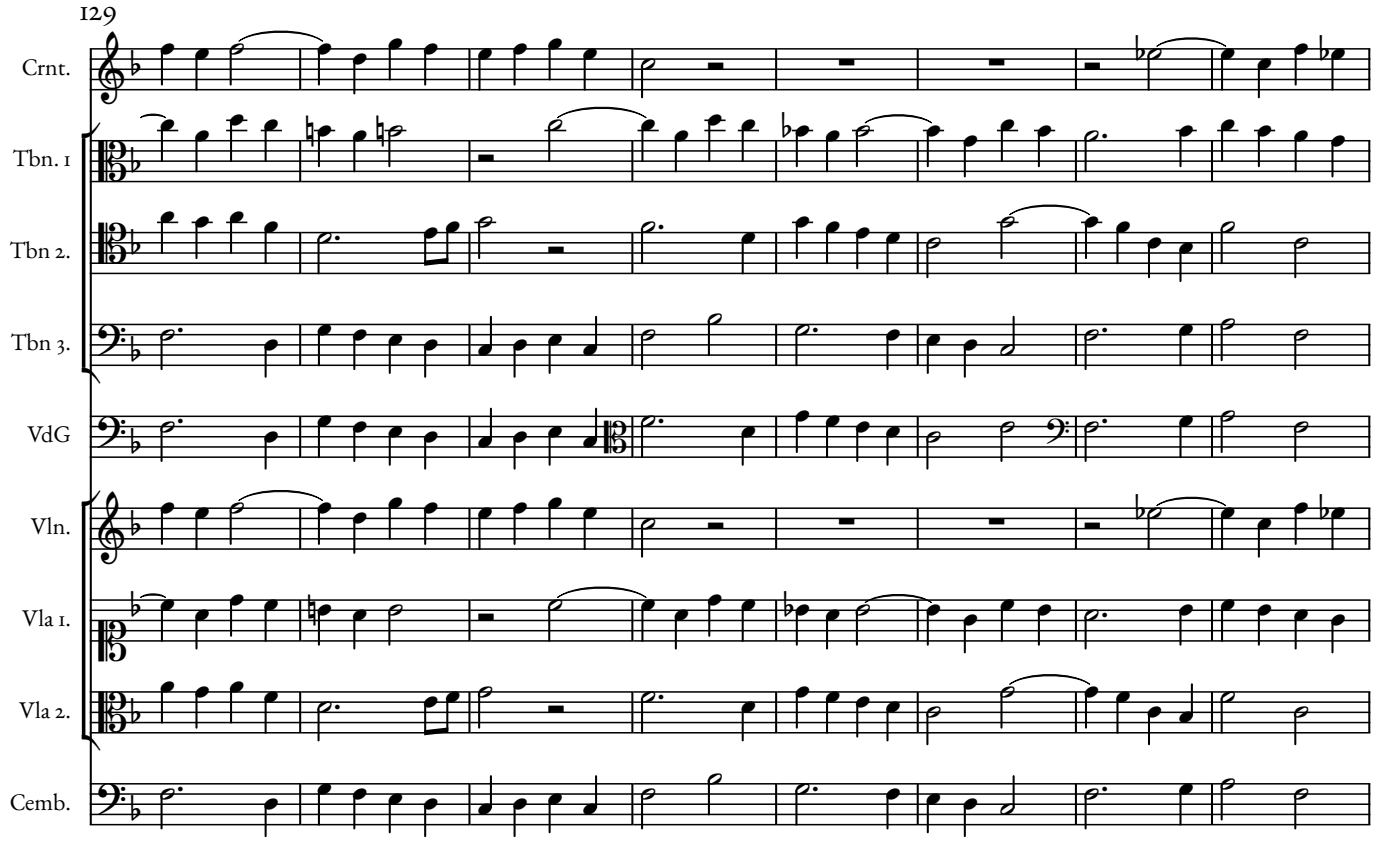


© Maurizio M. Gavioli 2018 – Creative Commons by-sa 3.0

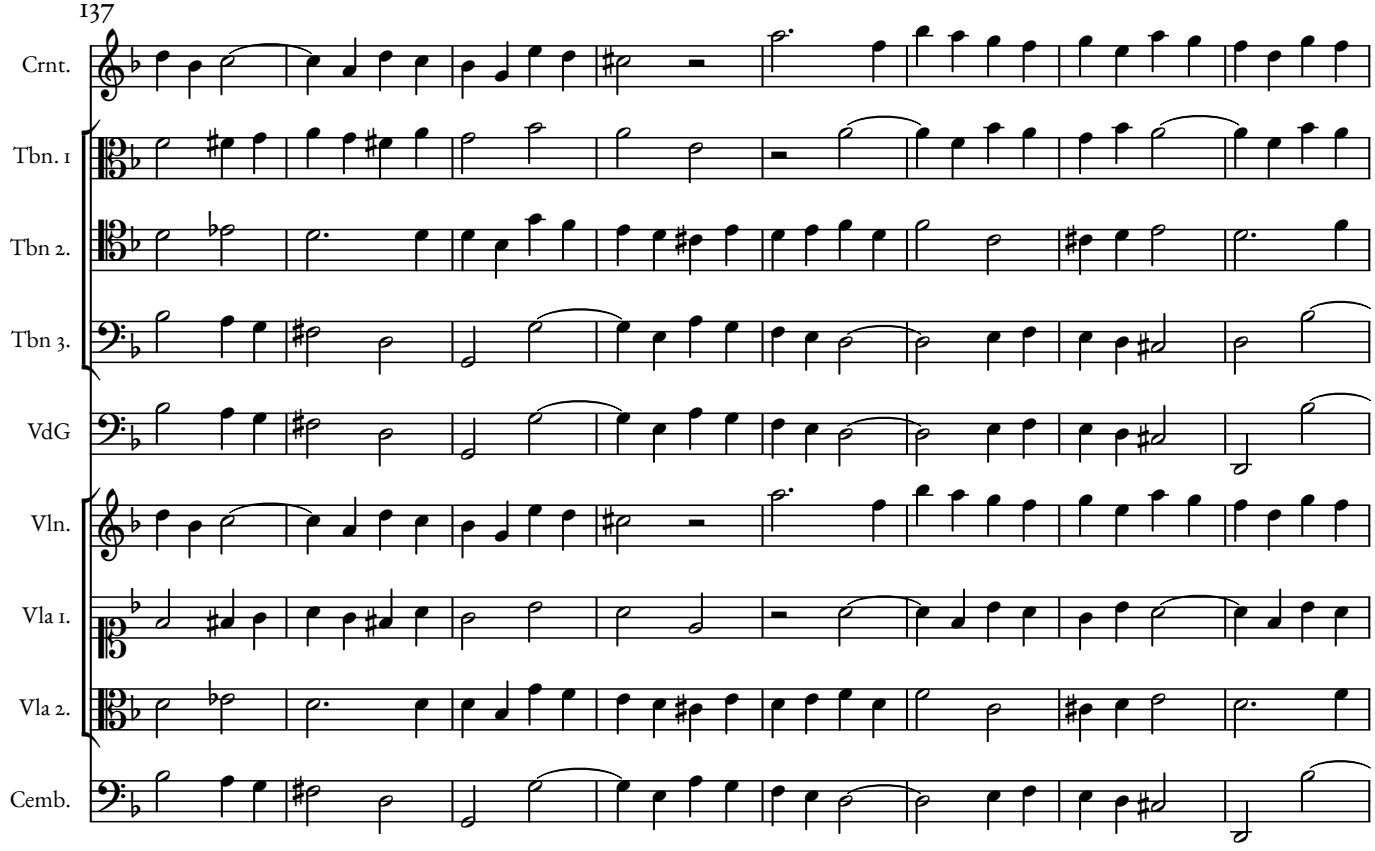


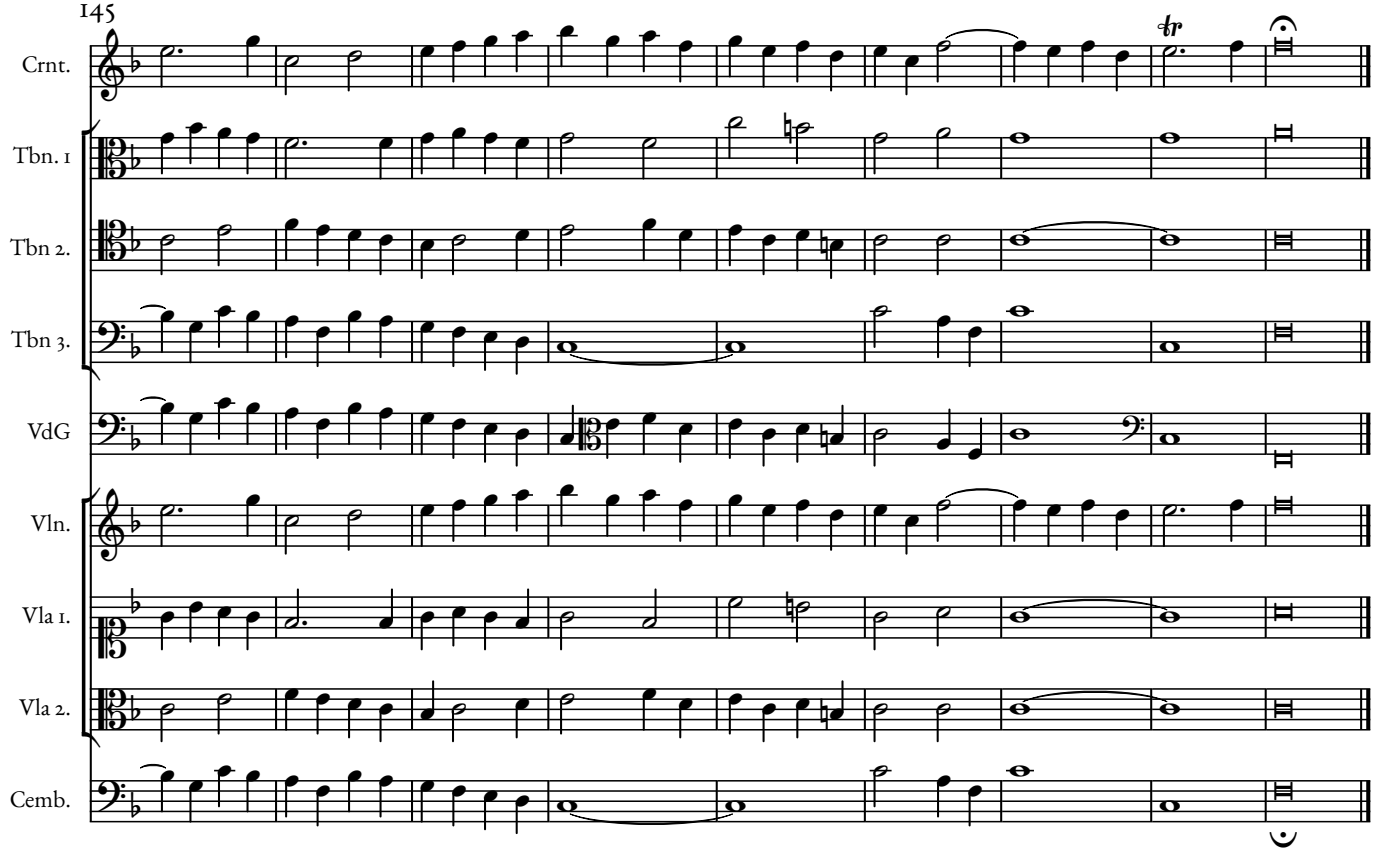
© Maurizio M. Gavioli 2018 – Creative Commons by-sa 3.0





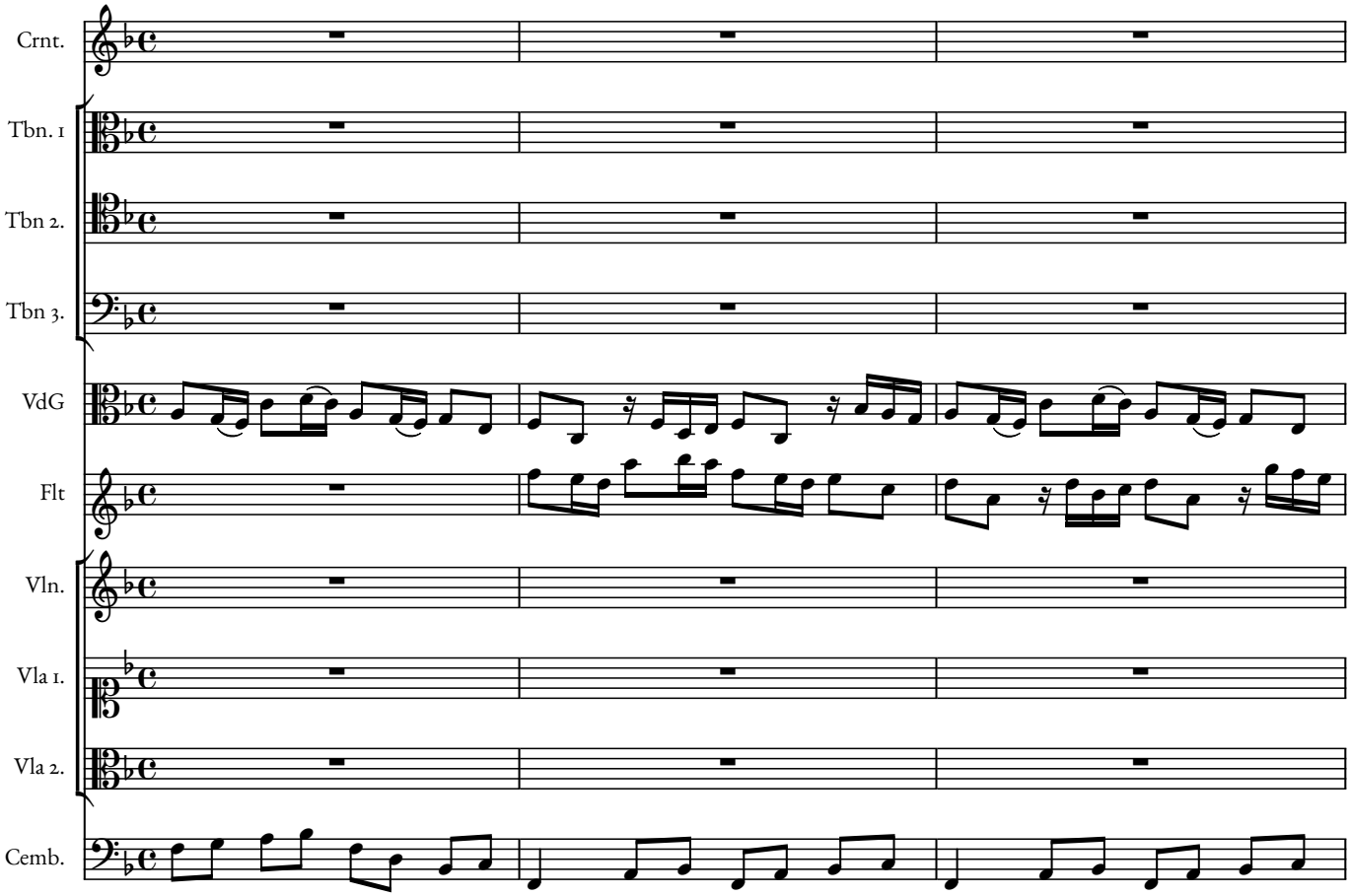
© Maurizio M. Gavioli 2018 – Creative Commons by-sa 3.0

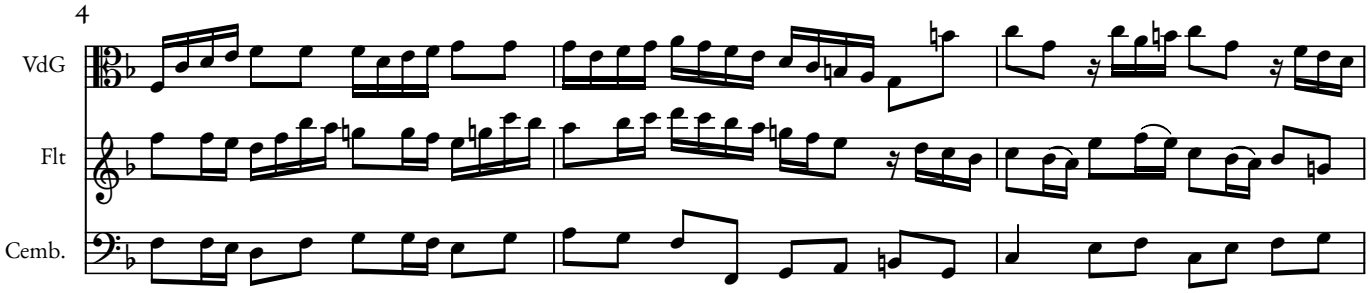


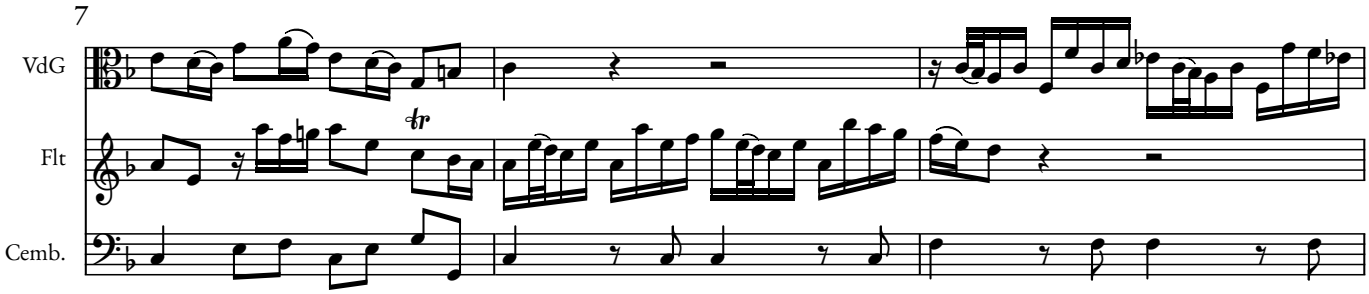


© Maurizio M. Gavioli 2018 – Creative Commons by-sa 3.0

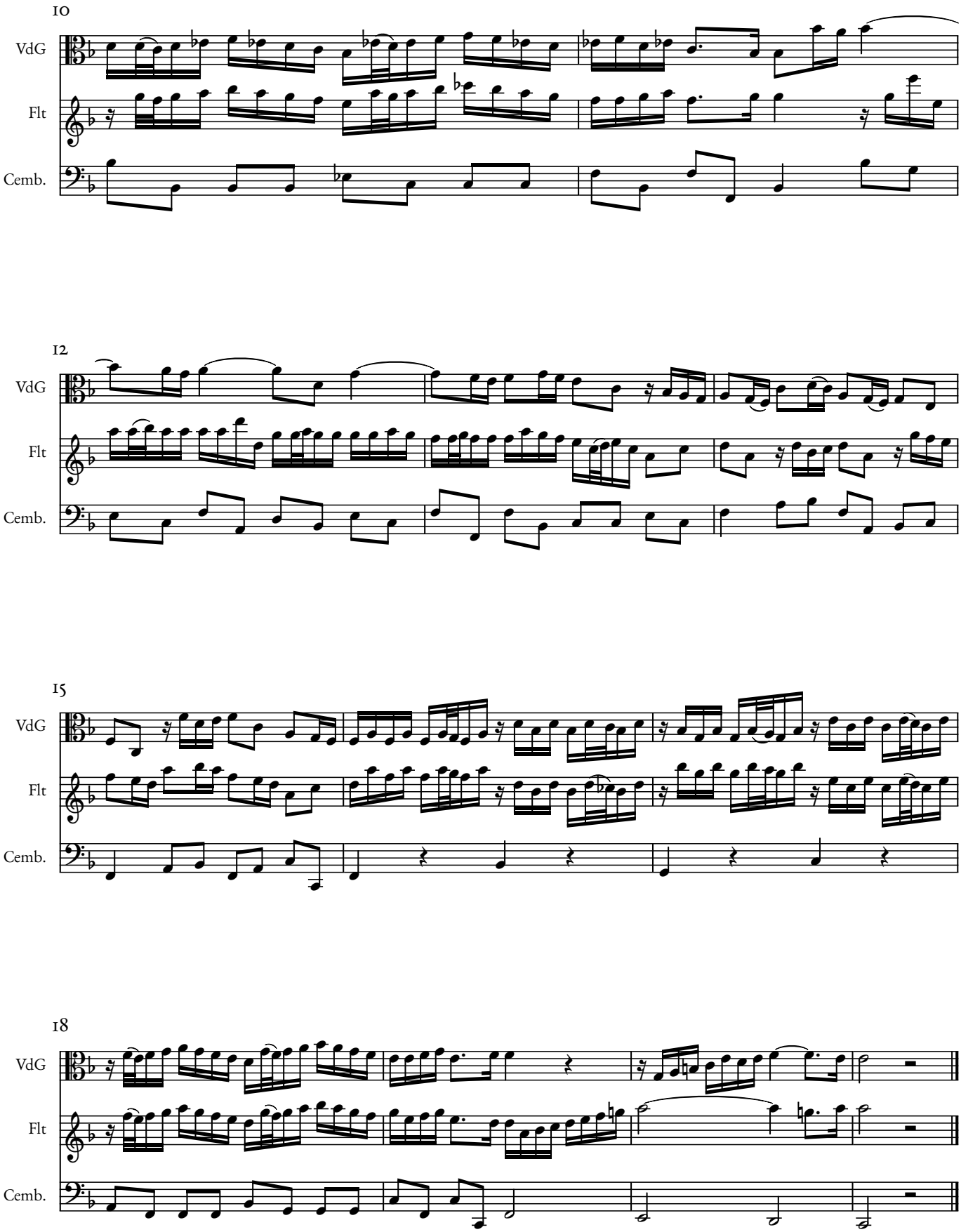
Andante



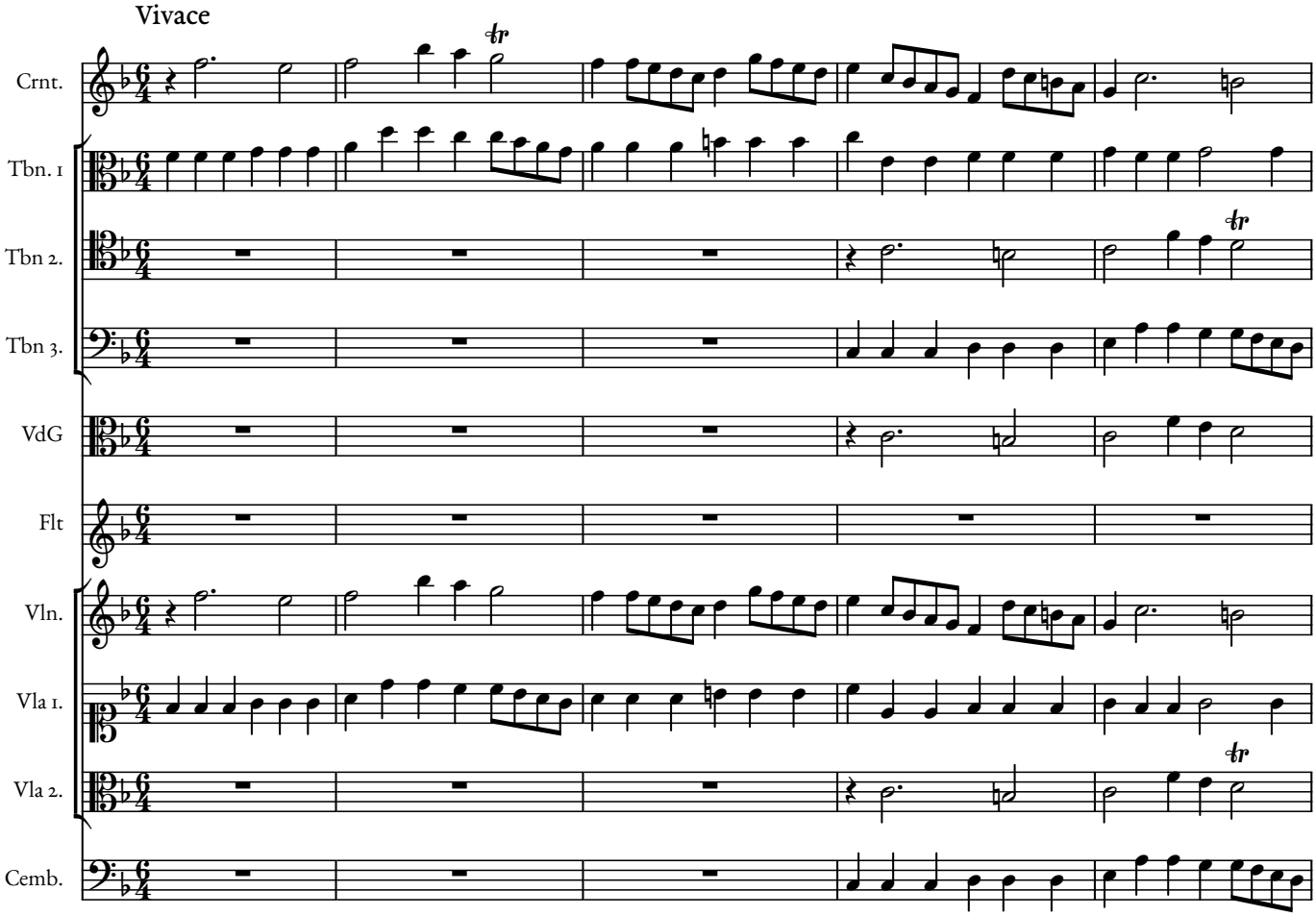


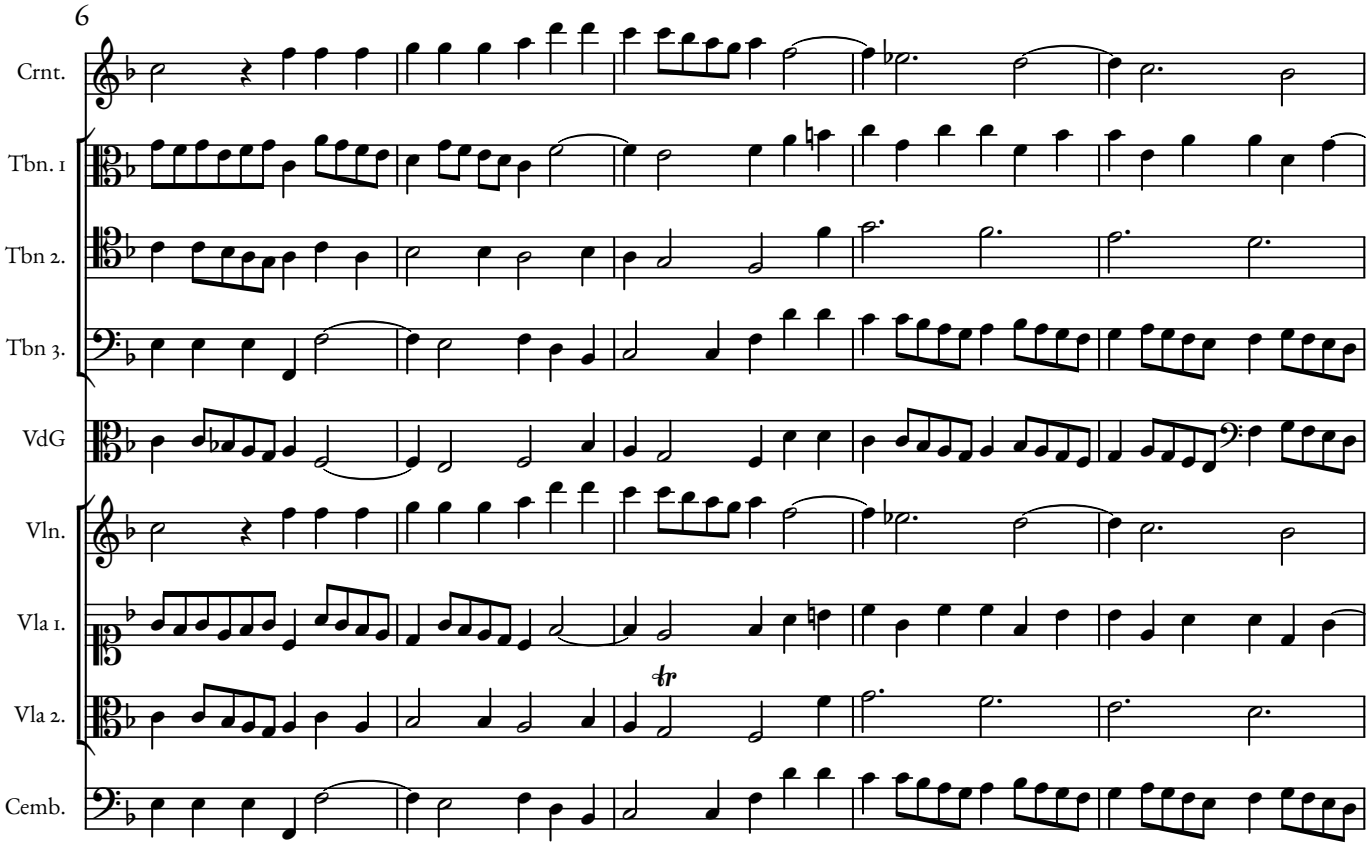


© Maurizio M. Gavioli 2018 – Creative Commons by-sa 3.0

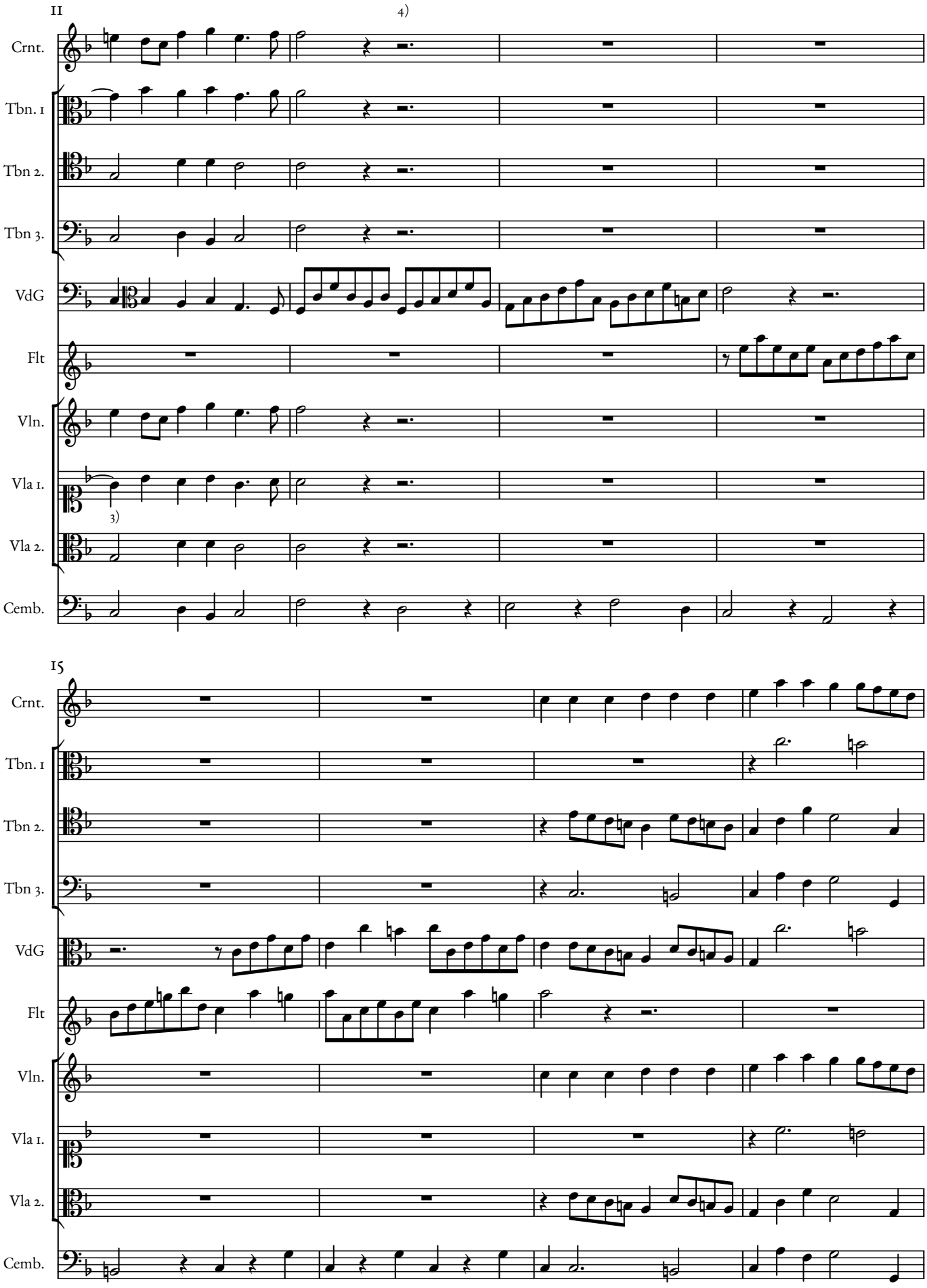


© Maurizio M. Gavioli 2018 – Creative Commons by-sa 3.0

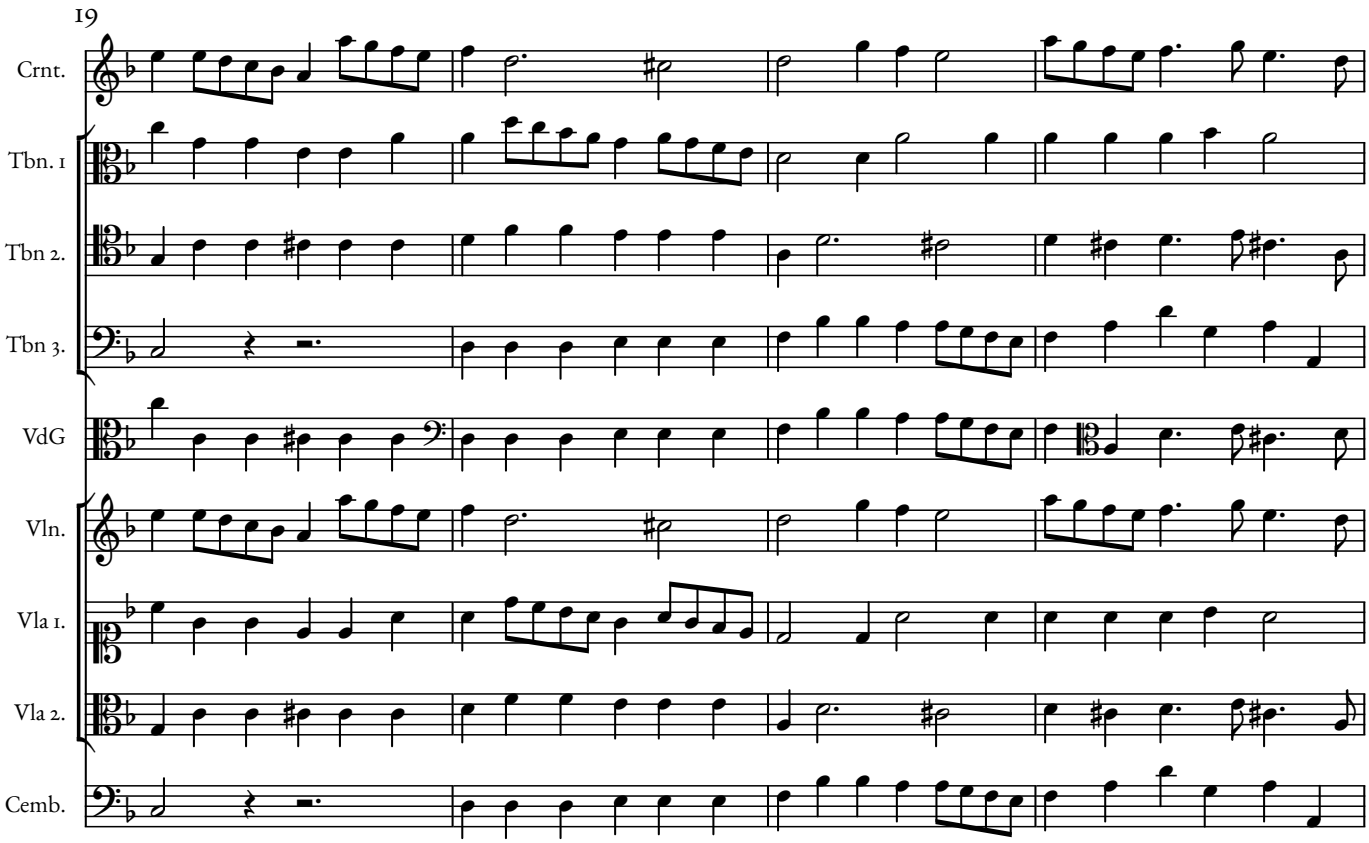


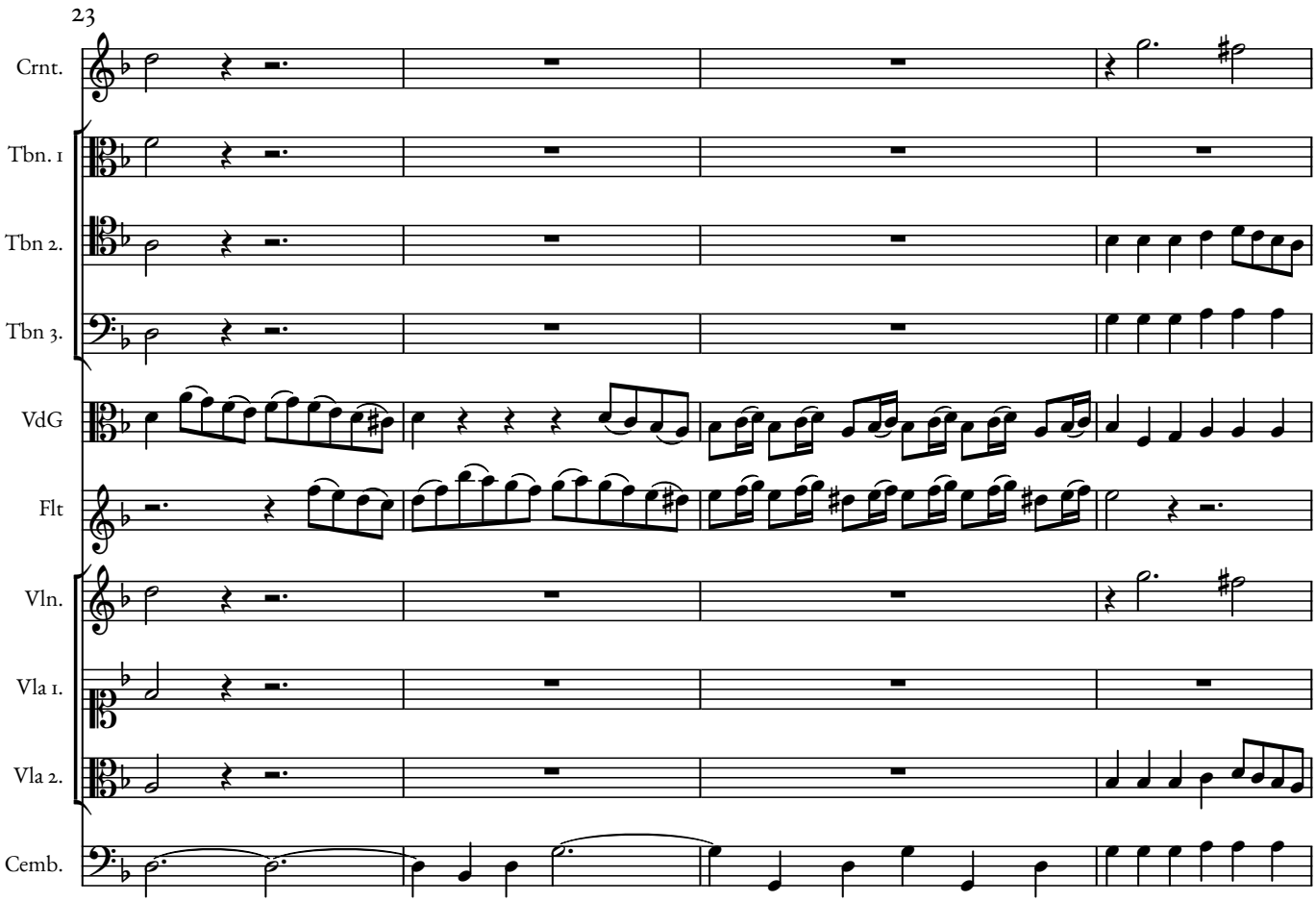


© Maurizio M. Gavioli 2018 – Creative Commons by-sa 3.0

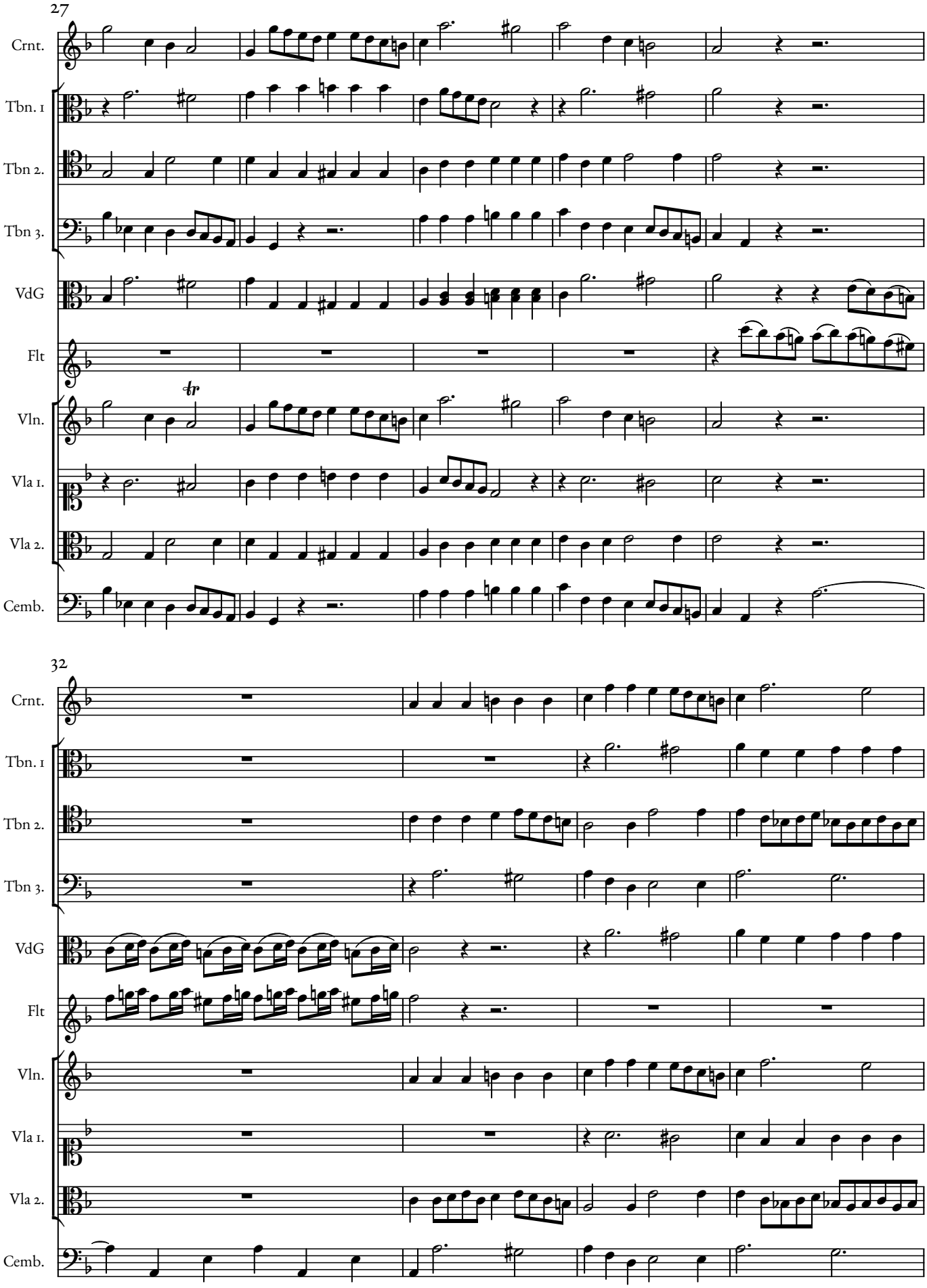


© Maurizio M. Gavioli 2018 – Creative Commons by-sa 3.0

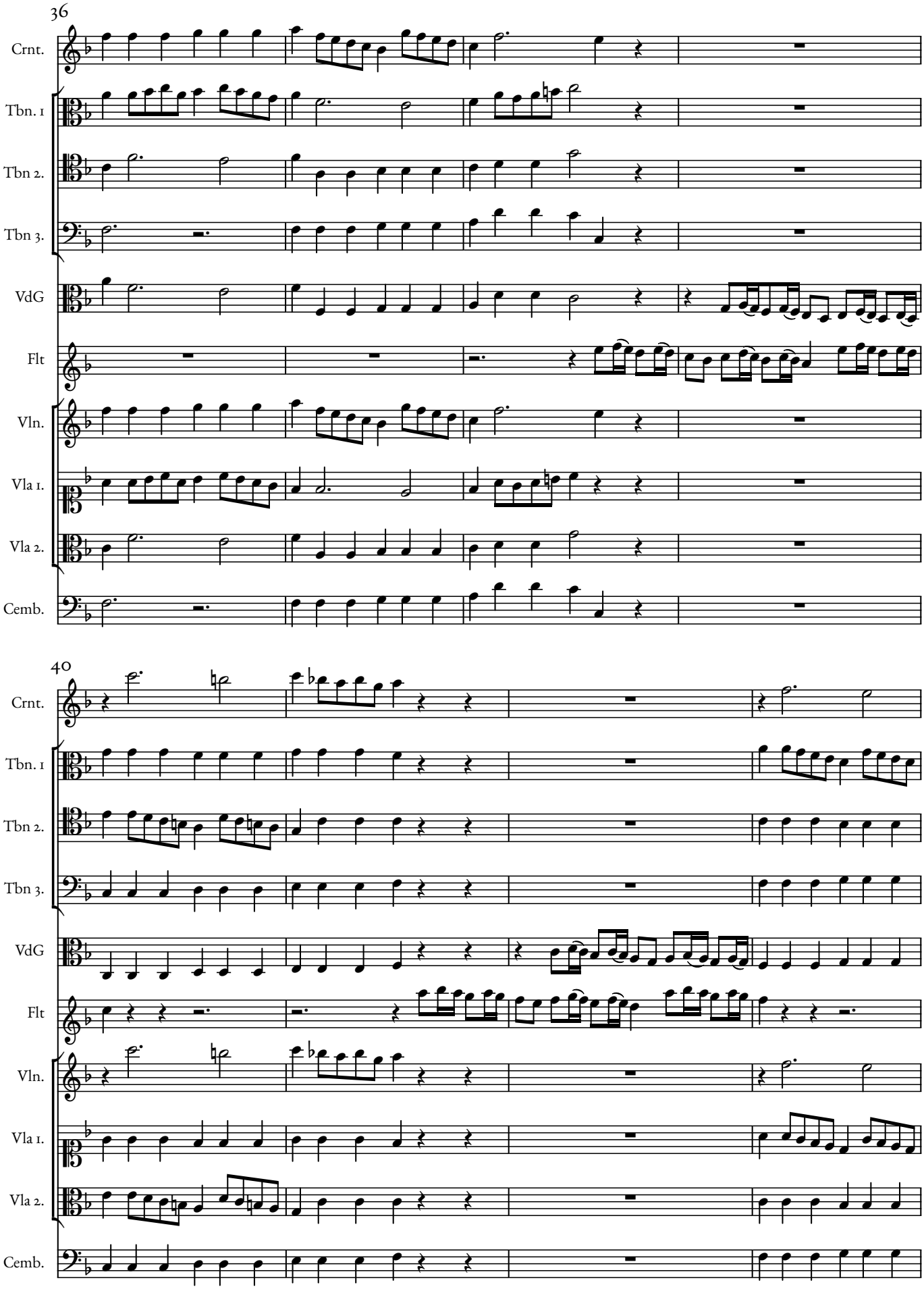




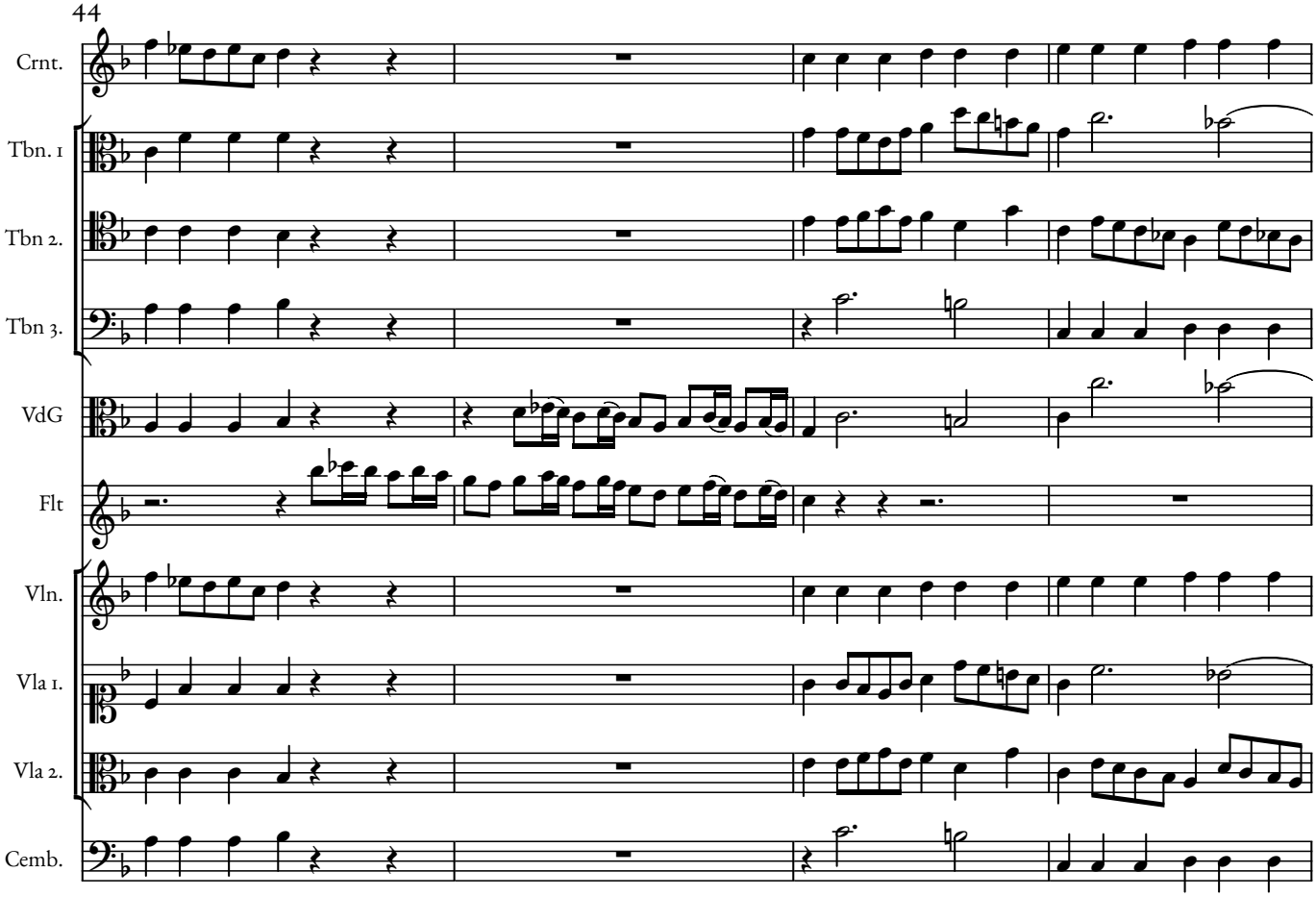
© Maurizio M. Gavioli 2018 – Creative Commons by-sa 3.0

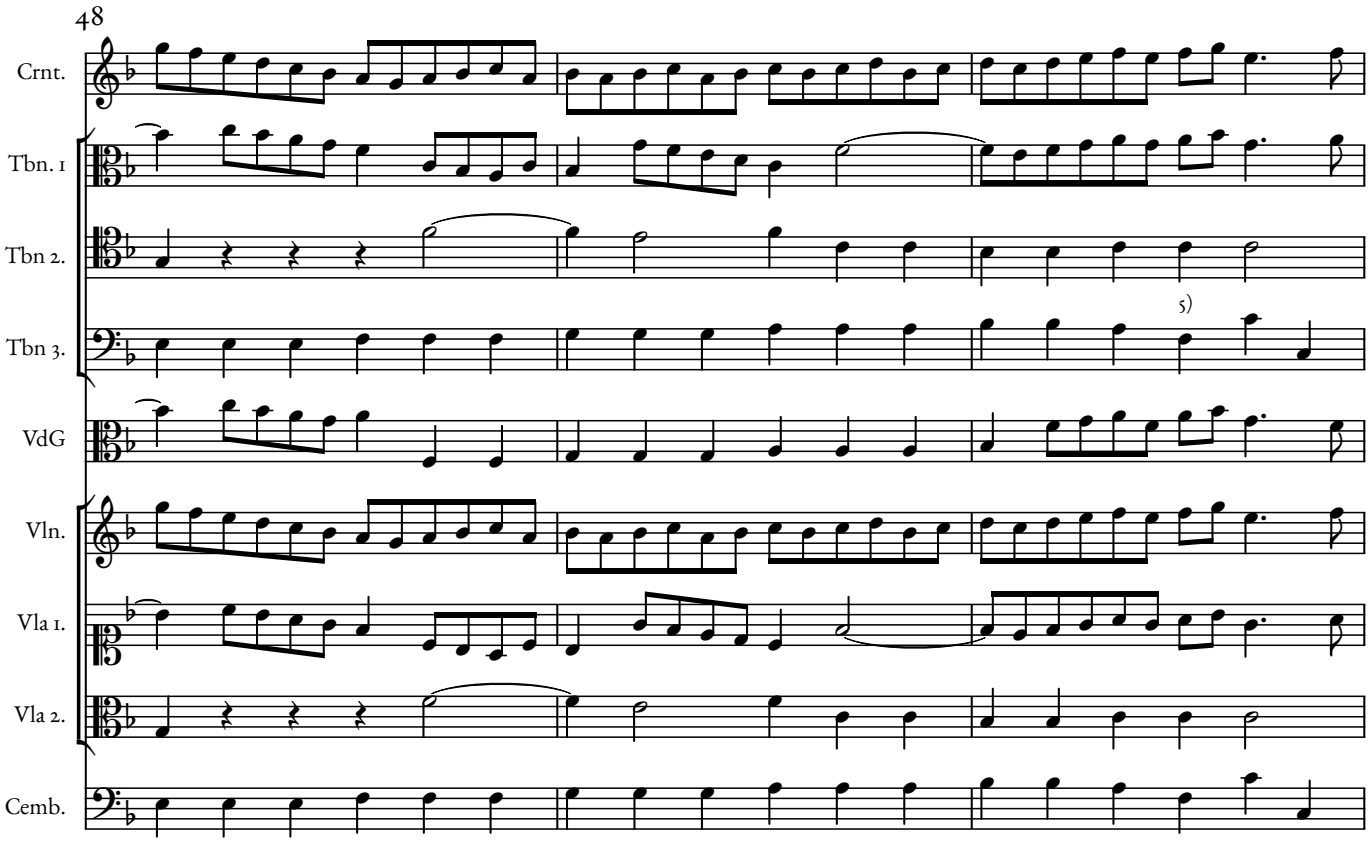


© Maurizio M. Gavioli 2018 – Creative Commons by-sa 3.0

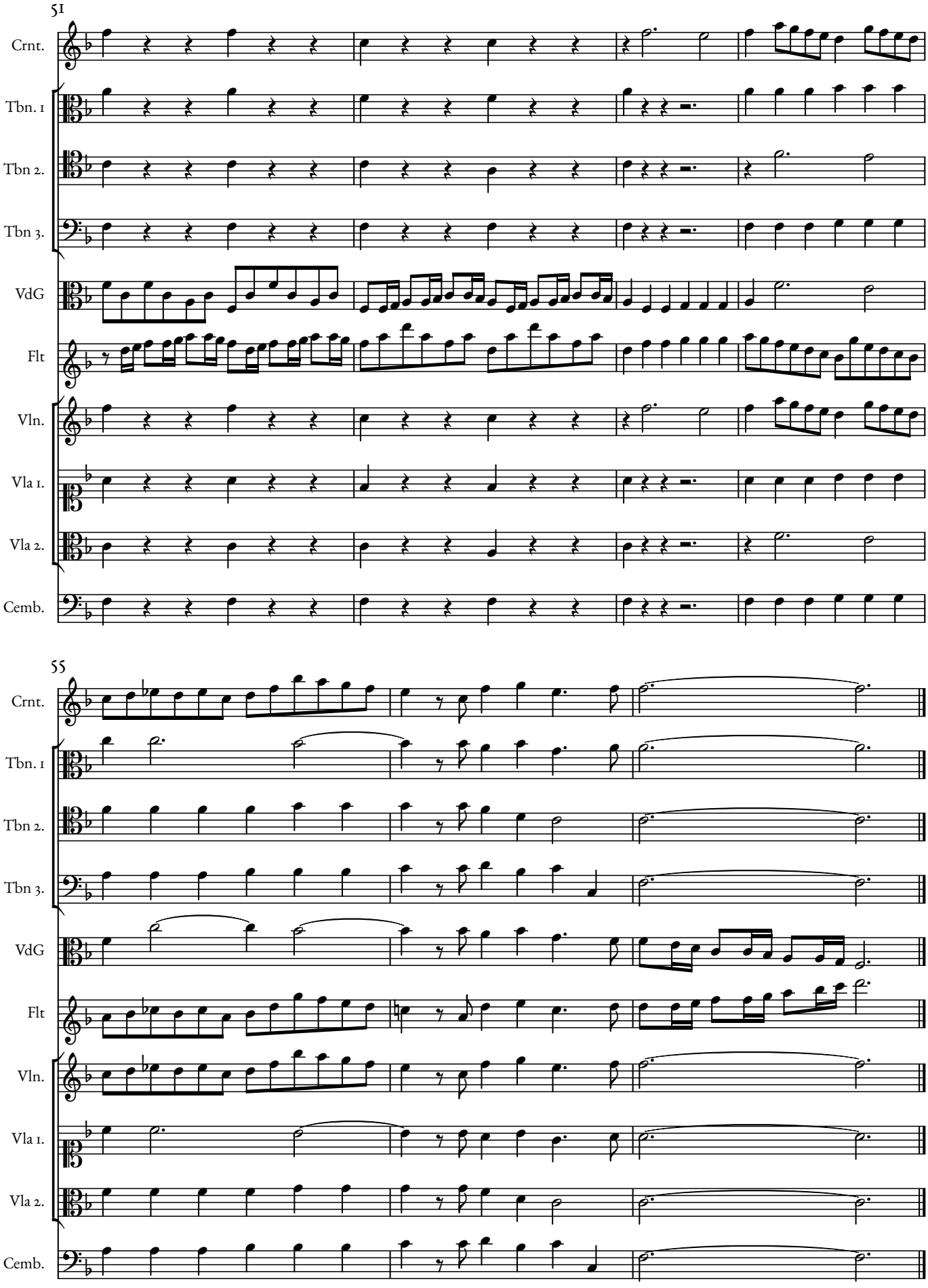


© Maurizio M. Gavioli 2018 – Creative Commons by-sa 3.0





© Maurizio M. Gavioli 2018 – Creative Commons by-sa 3.0



© Maurizio M. Gavioli 2018 – Creative Commons by-sa 3.0