Georg Philipp
Telemann
(1681 — 1767)

Quadri

à Violino, Flauto traversiere,
Viola di Gamba o Violoncello, e
Fondamento

Hamburg 1730 (Paris 1737)

VM
Musica

Georg Philipp
Telemann
(1681 — 1767)

Quadri

à Violino, Flauto traversiere,
Viola di Gamba o Violoncello, e
Fondamento

Hamburg 1730 (Paris 1737)

1: Concerto primo (TWV 43:G1)

VM Musica

ViMa 25 – Version 1.0 – January 2019.
Editing and typesetting © 2019 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/libertinus-fonts/libertinus).

Preface

This edition reproduces the 1730 Hamburg edition, a print in separate parts rather densely engraved. The source used for the edition is the copy in the *Universitäts- und Landesbibliothek Darmstadt*.

While having five parts, these pieces are labelled "Quadri" (a Telemann's own neologism meaning "quartets") as the *Viola di Gamba* and the *Violoncello* are intended as alternatives and are not to be played toghether.

Another, later, edition exists published by Le Clerc in Paris around 1737 (the *Privilege du Roi* is dated April 6th, 1736) when Telemann's much discussed trip to Paris was eventually becoming a reality; this edition also is in separate parts, but much more clearly engraved (we used the copy in the *Bayerische Staatsbibliothek*). The two editions are almost identical musically, except for the *Replique* of the *2eme Suite*, the figures of the *Fondamento* and a few other details.

The two versions of the *Fondamento* are transcribed in two separate parts; the other differences are described in the notes below; in the notes, "H" refers to the Hamburg edition and "P" to the Paris edition.

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 gamba and cello parts they have been occasionally adjusted.
- 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 original was in five separate part books; for this edition they have been set into score format.

Critical notes:

1. ***p*** corrected to ***f*** in pen.
2. Note added in pen.
3. ***f*** added in pen.
4. Ornament added in pen.
5. Here and for the whole movement, all 𝄽· rests of all parts were notated as 𝄻 in the source (note that in Concerto Primo's final *Allegro*, P *Fondamento* switches from 𝄻 to 𝄽𝟕 from meas. 17 onward).
6. Original: ♫
7. Original: F♯ E E D♯.
8. Here and for the whole movement, all 𝄽· rests of all parts were notated as 𝄻 in the source.
9. Original: 𝄽𝟕
10. Viola da gamba and cello parts have "Vivace".
11. In the source, dynamics are one minim before.
12. For this movement the *Fondamento* of P has a rather different structure:
    - 𝄋 𝄆 Section 1 𝄇𝄆 Section 2 𝄇 𝄐
    - Section 3 (without any repeat)
    - Section 1 Section 1 Section 2 Section 2 (both without 𝄆 𝄇 but rather repeated *in extenso*)
    - Section 4 (without any repeat) 𝄋 (i.e. Da Capo up to the fermata sign).

    Neither the other parts of P or any part of H have any hint of such a structure. Rather they only have the fermata sign at the end of section 2, implying a Da Capo.

    P *Fondamento* structure is a full rondeau (A B A C A); in the other parts and in H the middle

repetition of sections 1 and 2 is skipped for a simple Da Capo (A B C A). The latter is the solution chosen here, but performers are of course free to choose the former solution.

13. So P; H lacks any movement indication.
14. Here and for the whole movement, all 𝄽· rests of all parts were notated as 𝄻 in the source.
15. Both H and P cello parts lack any tempo indication beyond "Prelude"; P *Fondamento* has "gravement" and the other parts either "gaiment" or "gayment".
16. Original: 𝅘𝅥𝅮
17. Meas. 11–20 of the *Fondamento* repeat meas. 1–10 and meas. 32–42 repeat meas. 21–31; H has them only once within 𝄆 𝄇 while P repeats them *in extenso*. Here the P solution has been preferred in order to have the *Fondamento* measure count to match the other parts.

(1) Concerto primo

G.P. Telemann (1681 — 1767)

(TWV 43:G1)

Grave

Flauto Traversiere

Violino

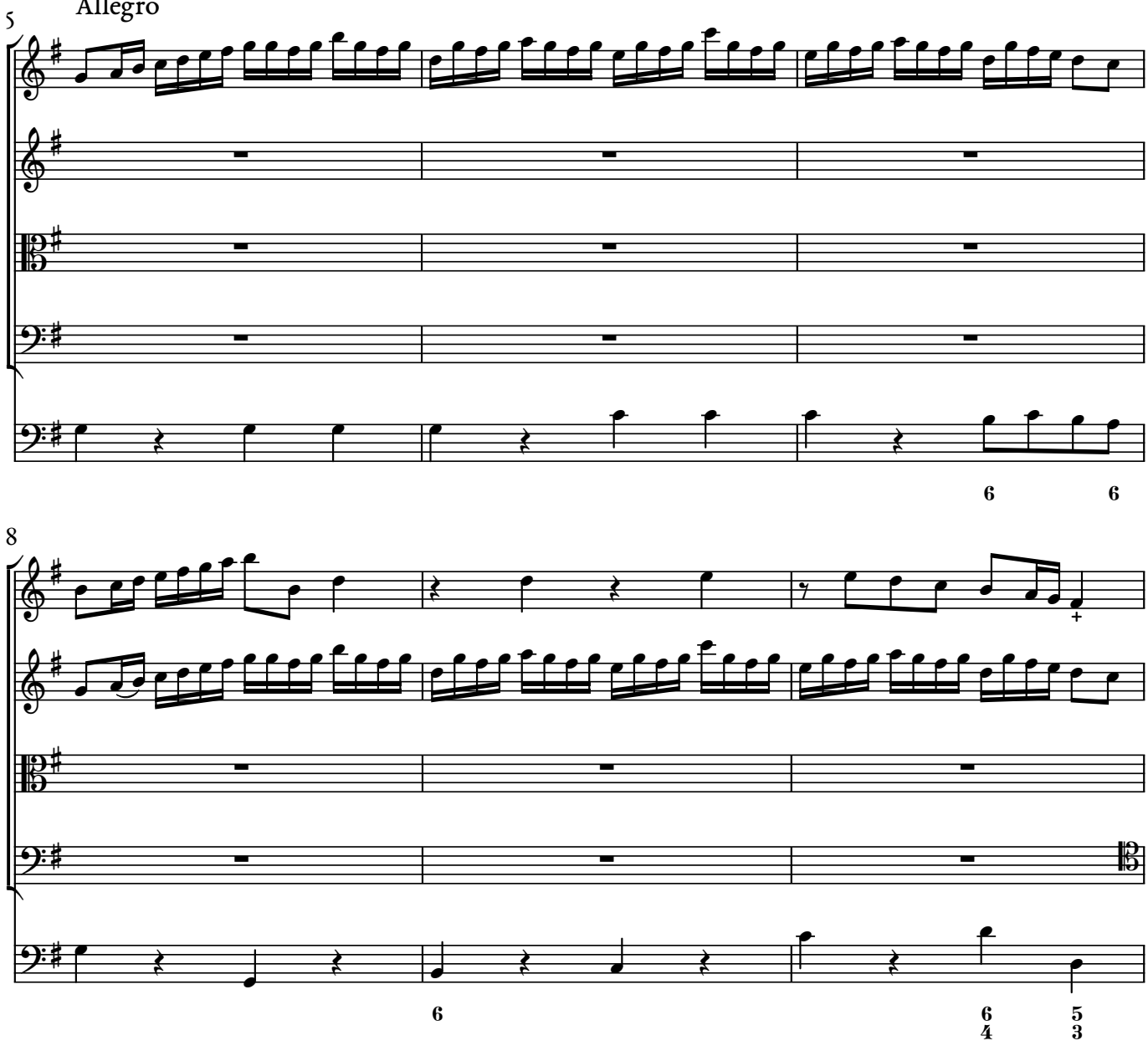
Viola di Gamba

o

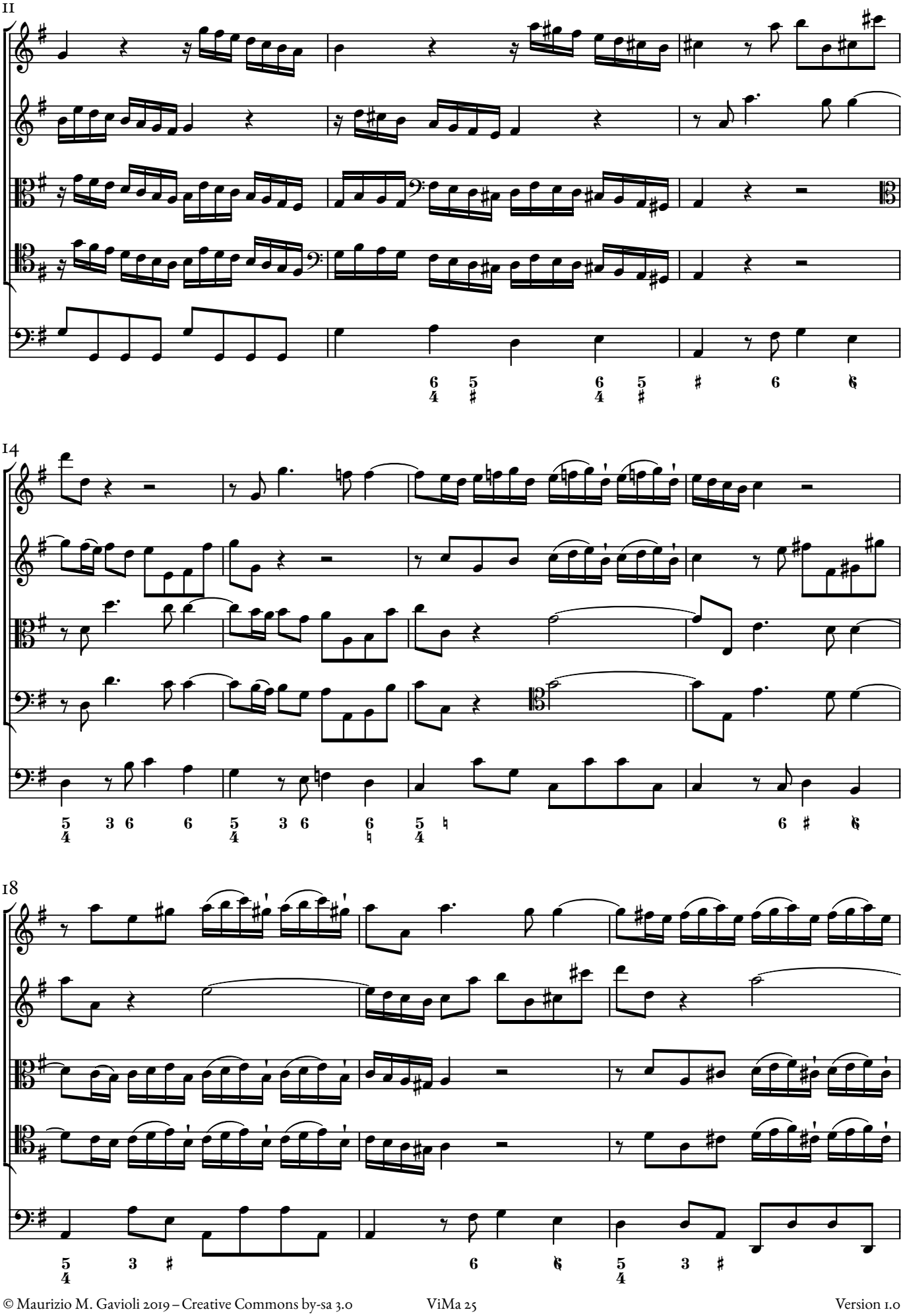
Violoncello

Fondamento

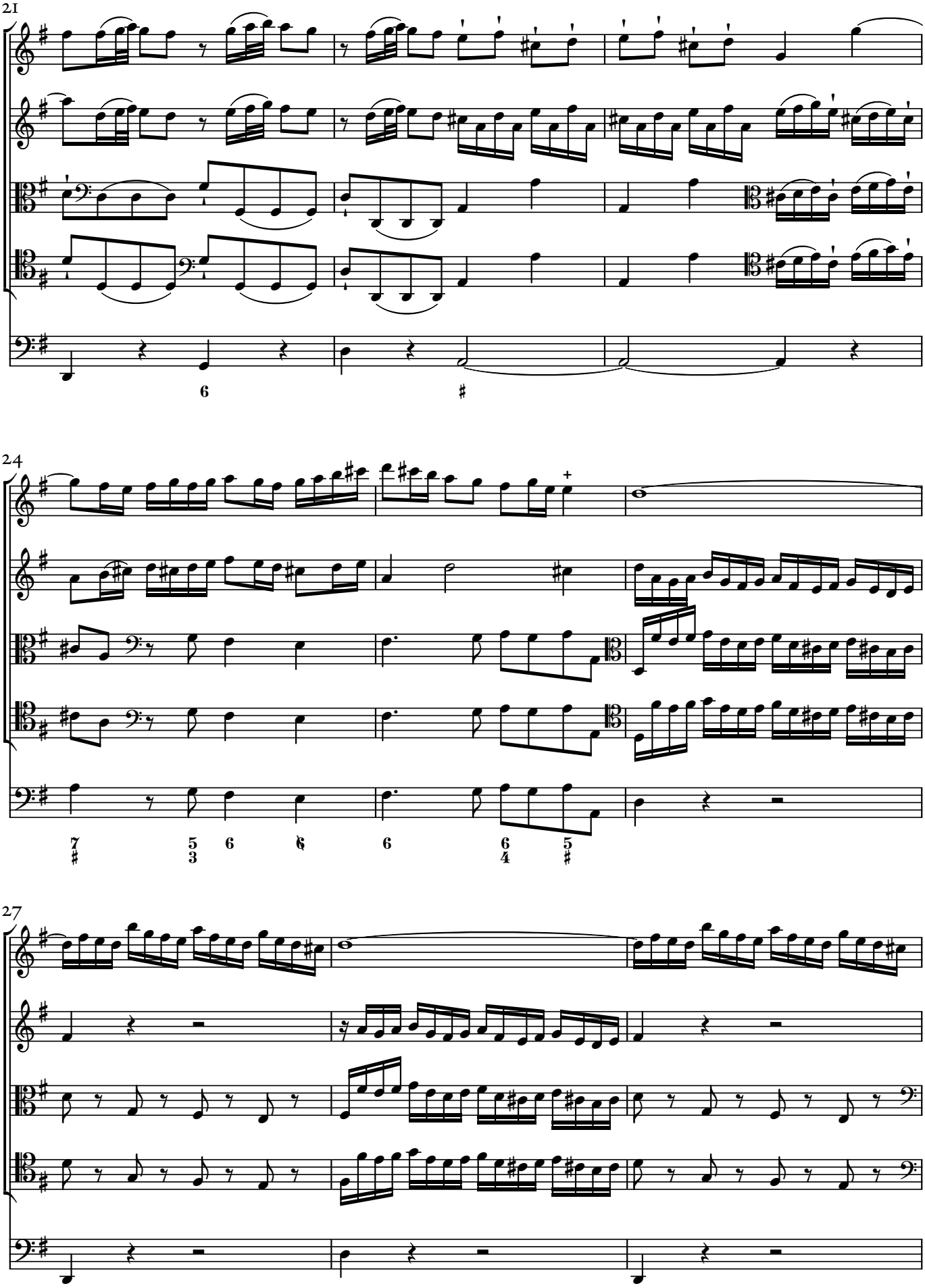
Allegro



© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



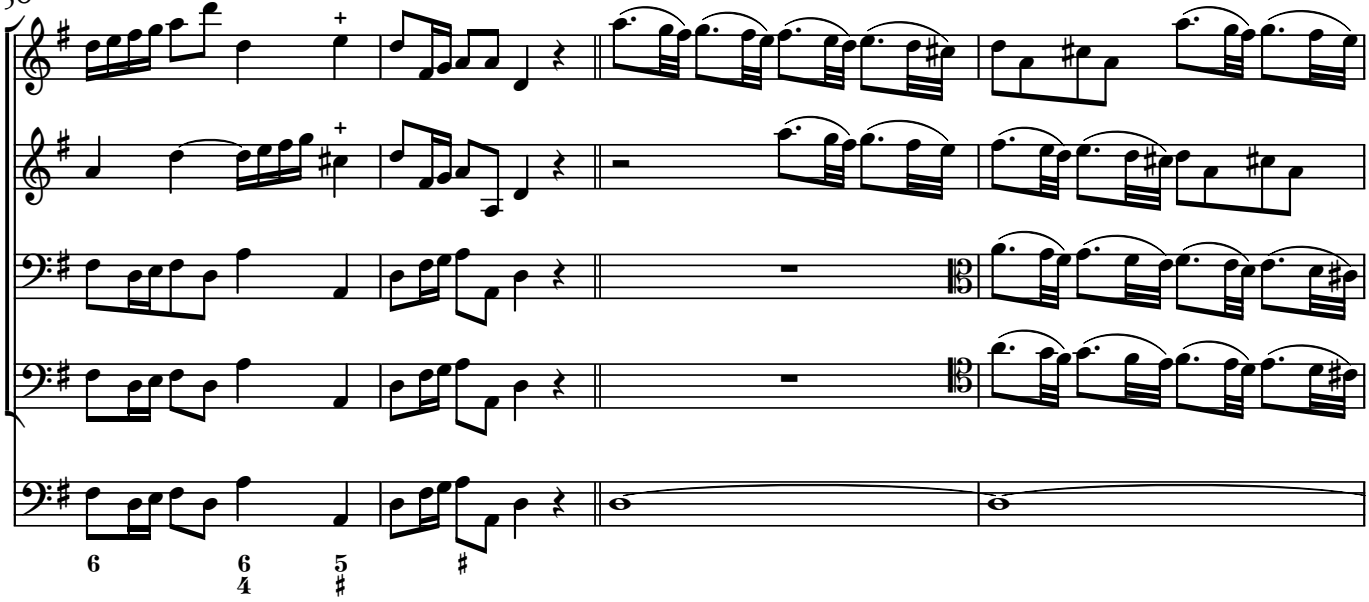
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0

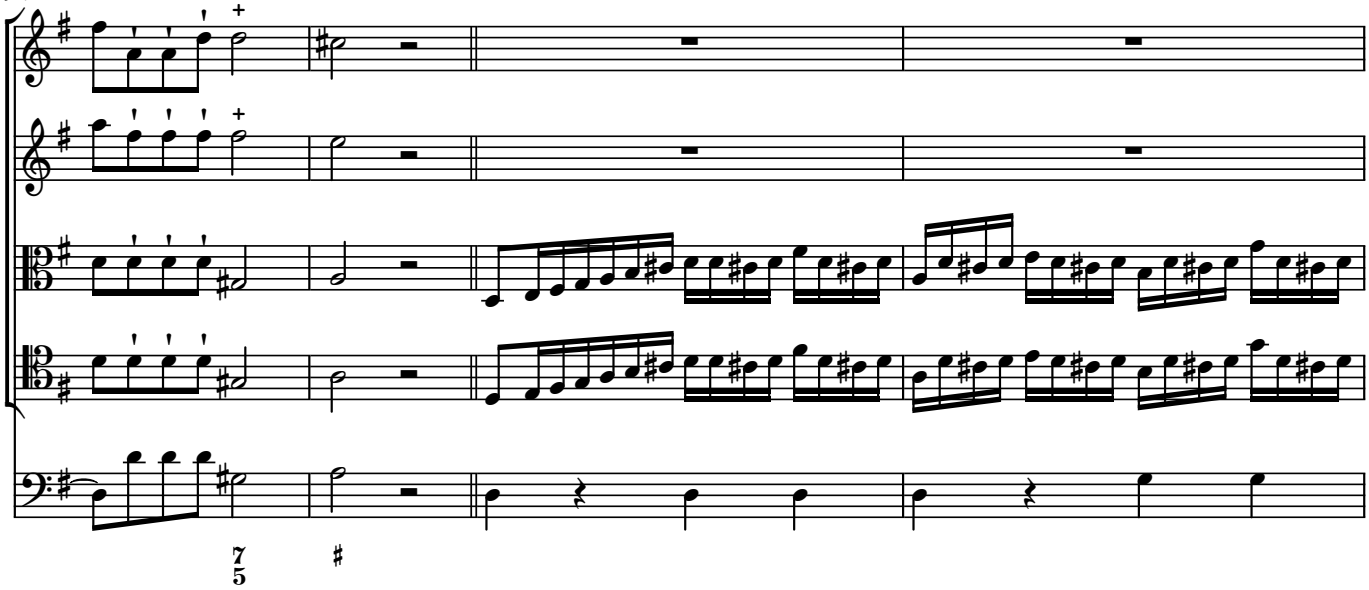
30

Grave

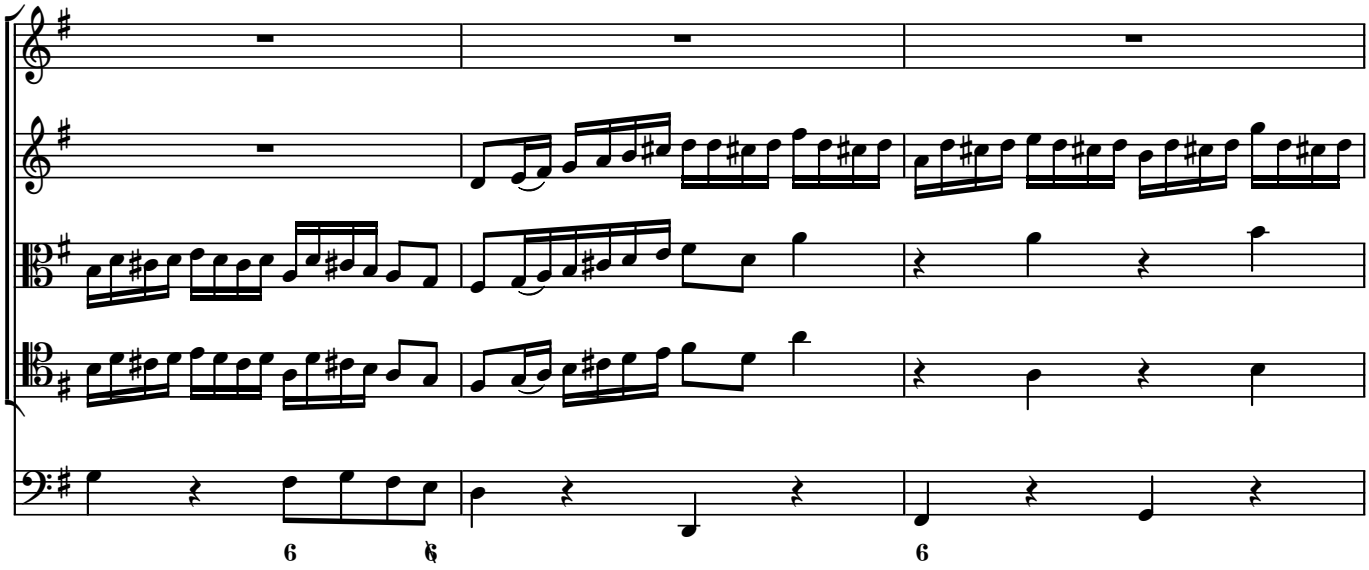


34

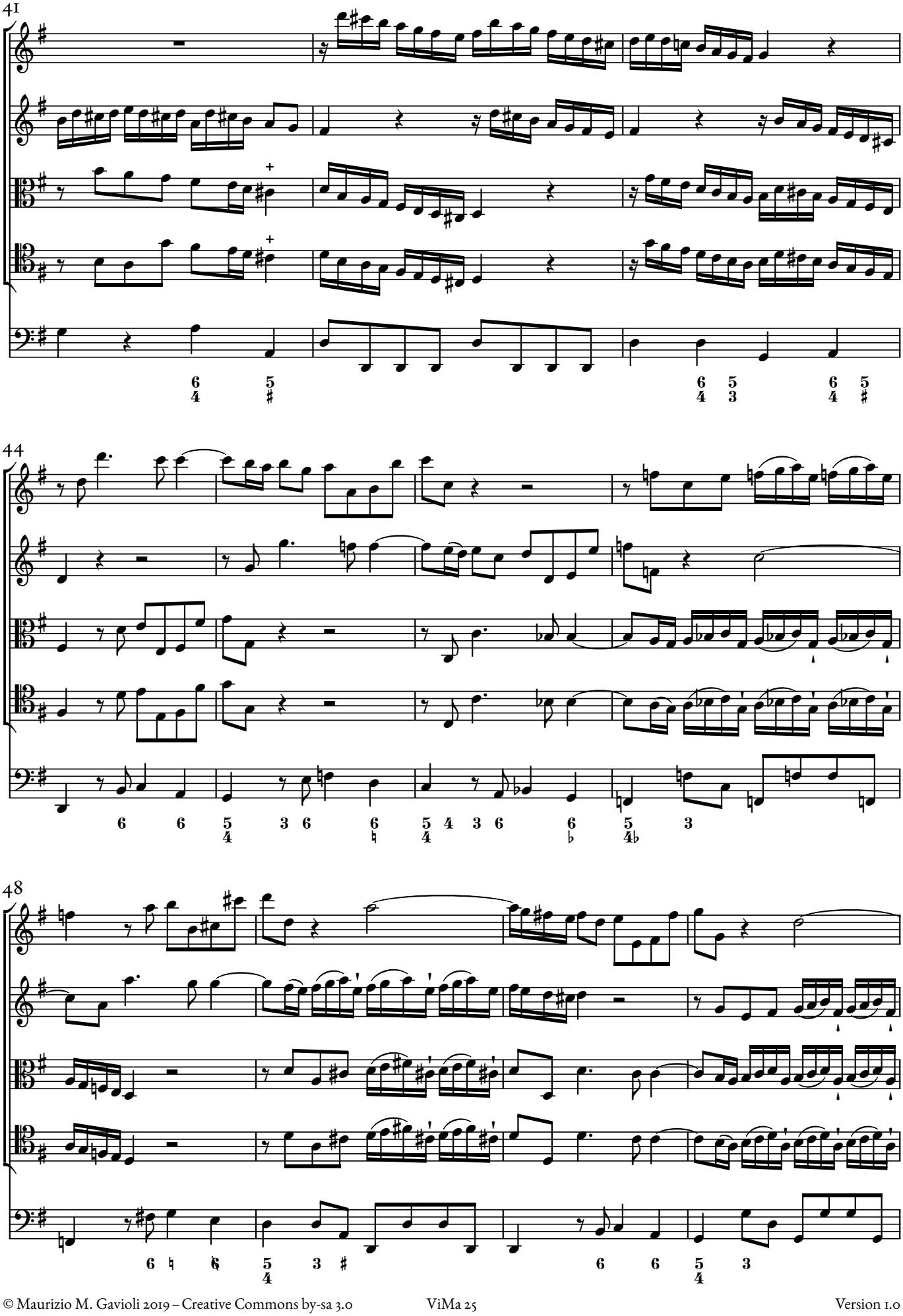
Allegro



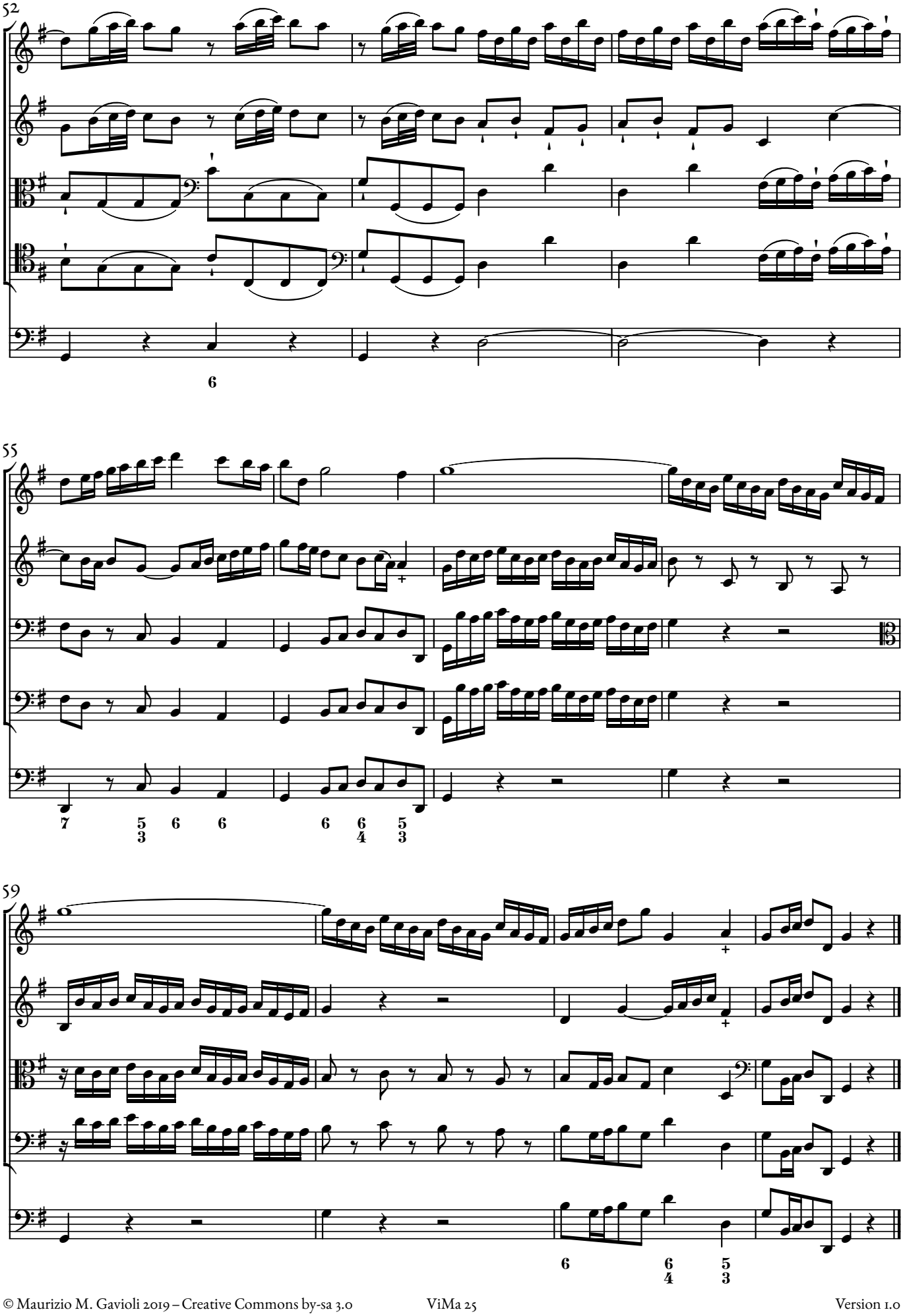
38



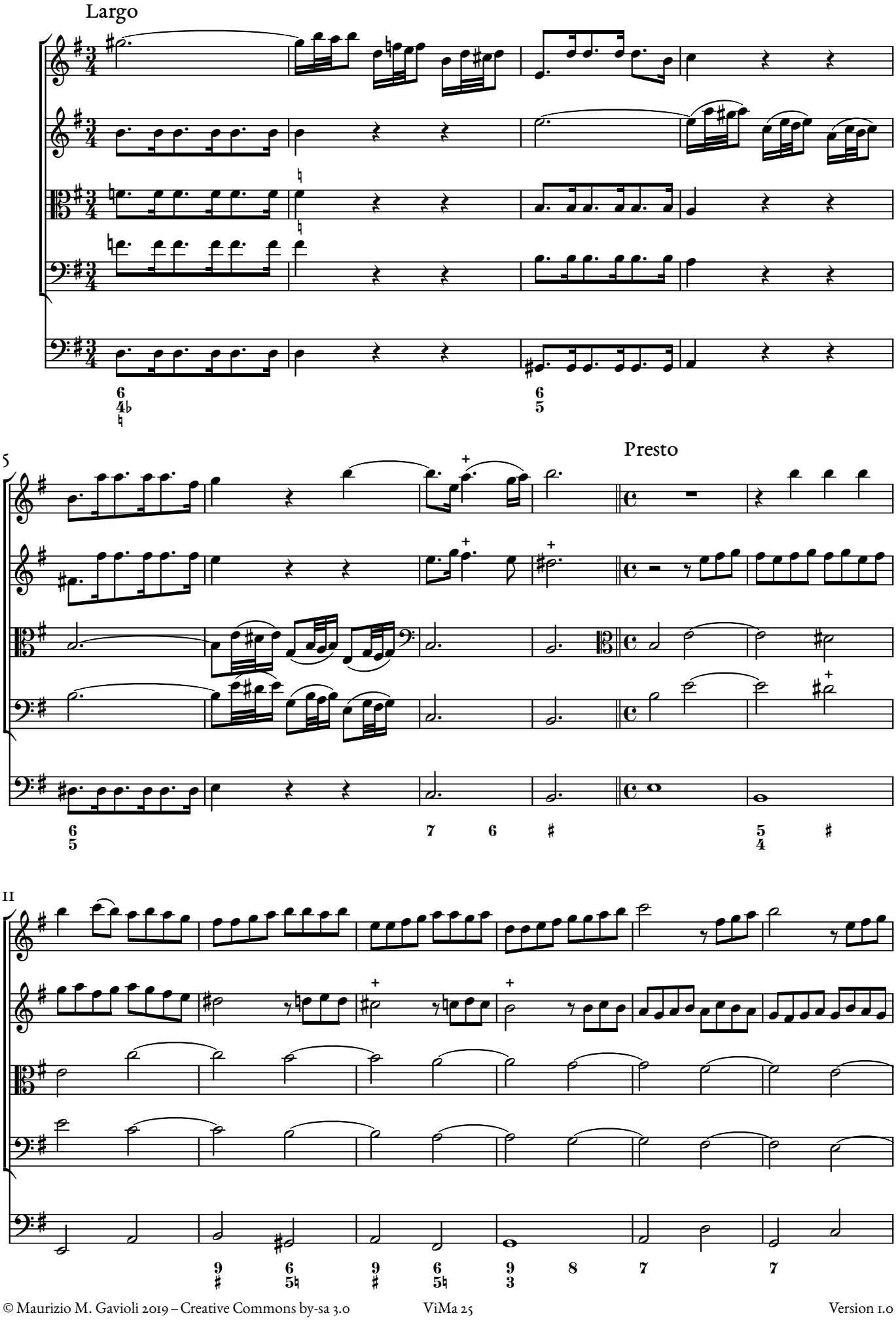
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0

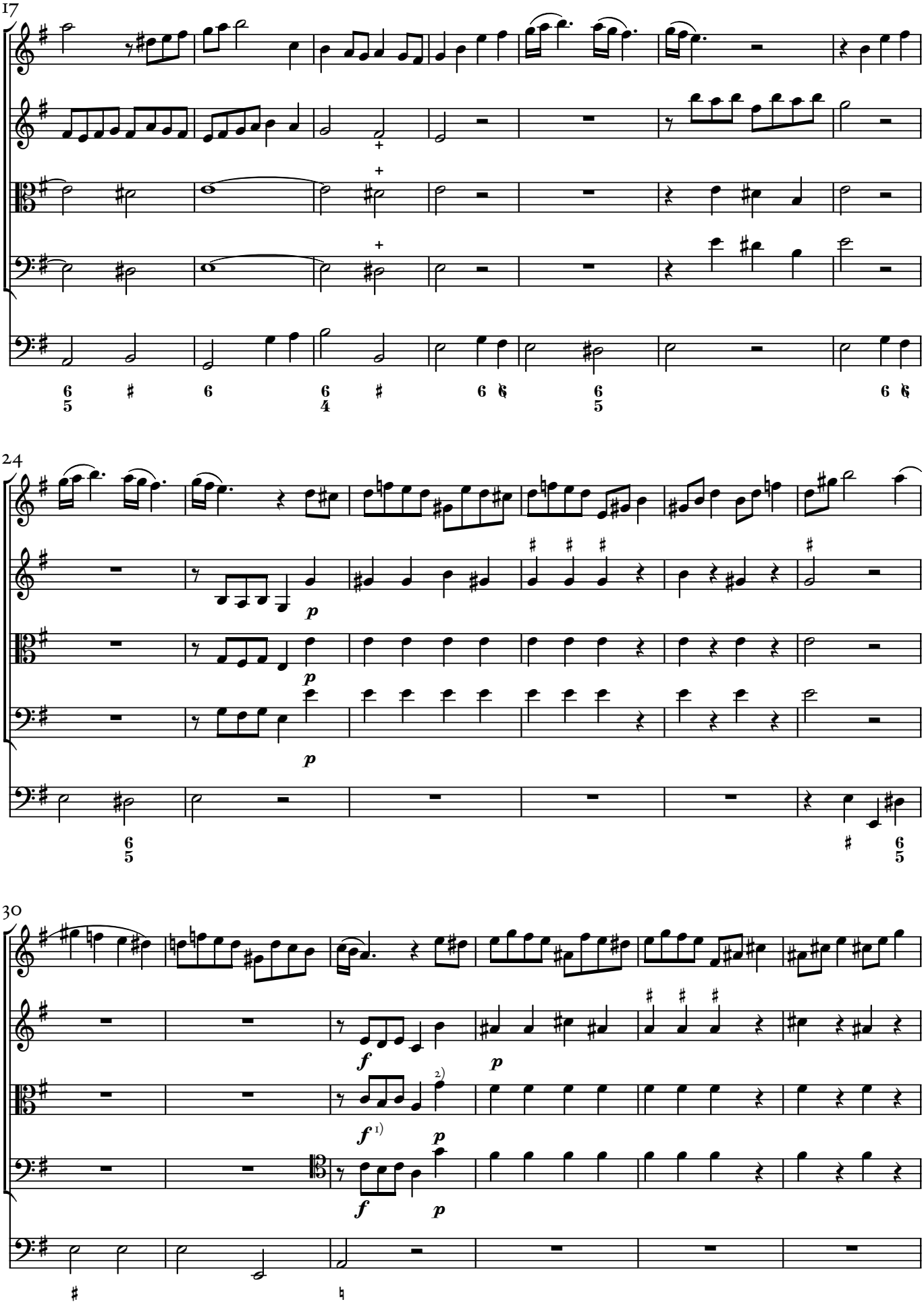


© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0

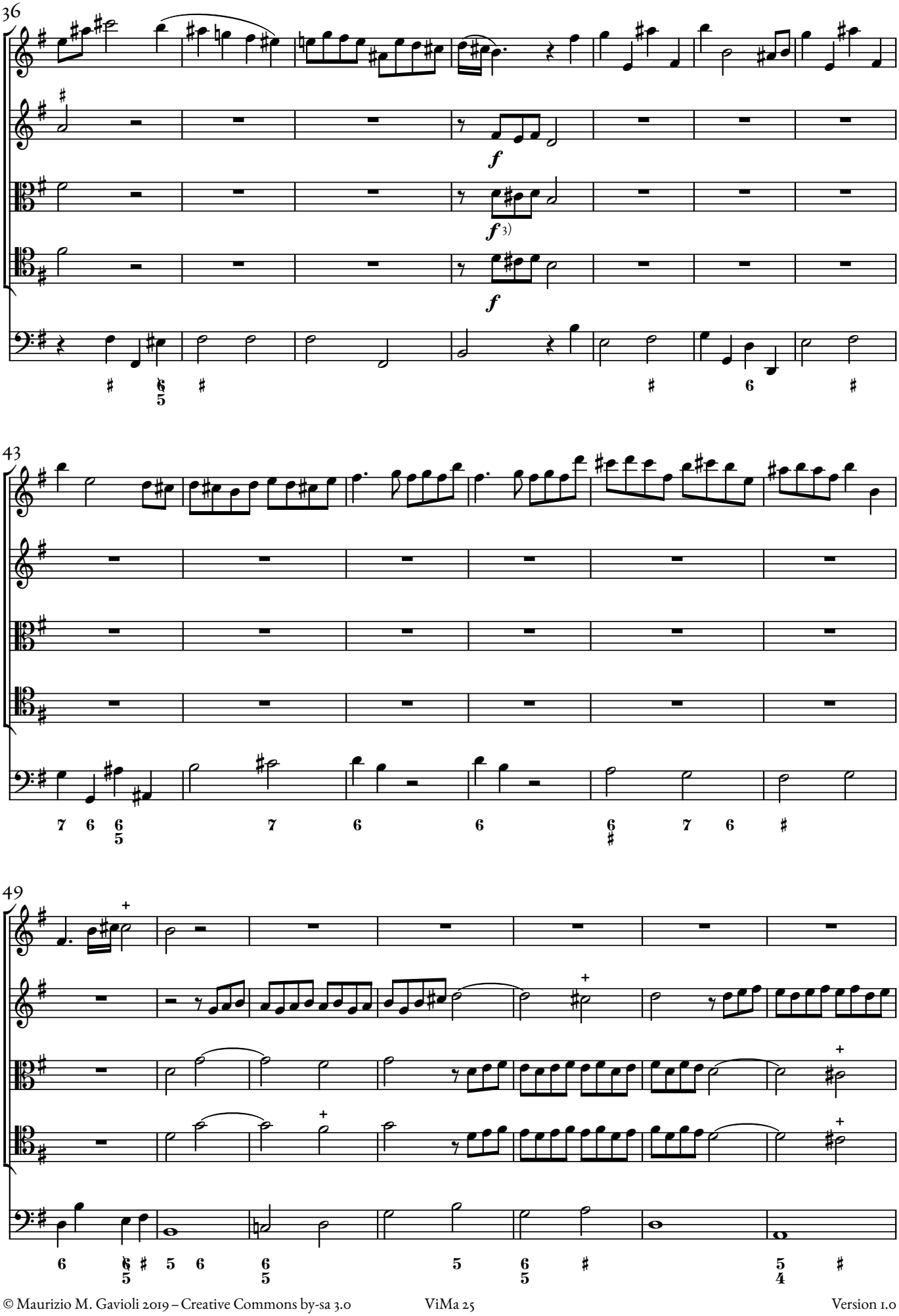


© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0

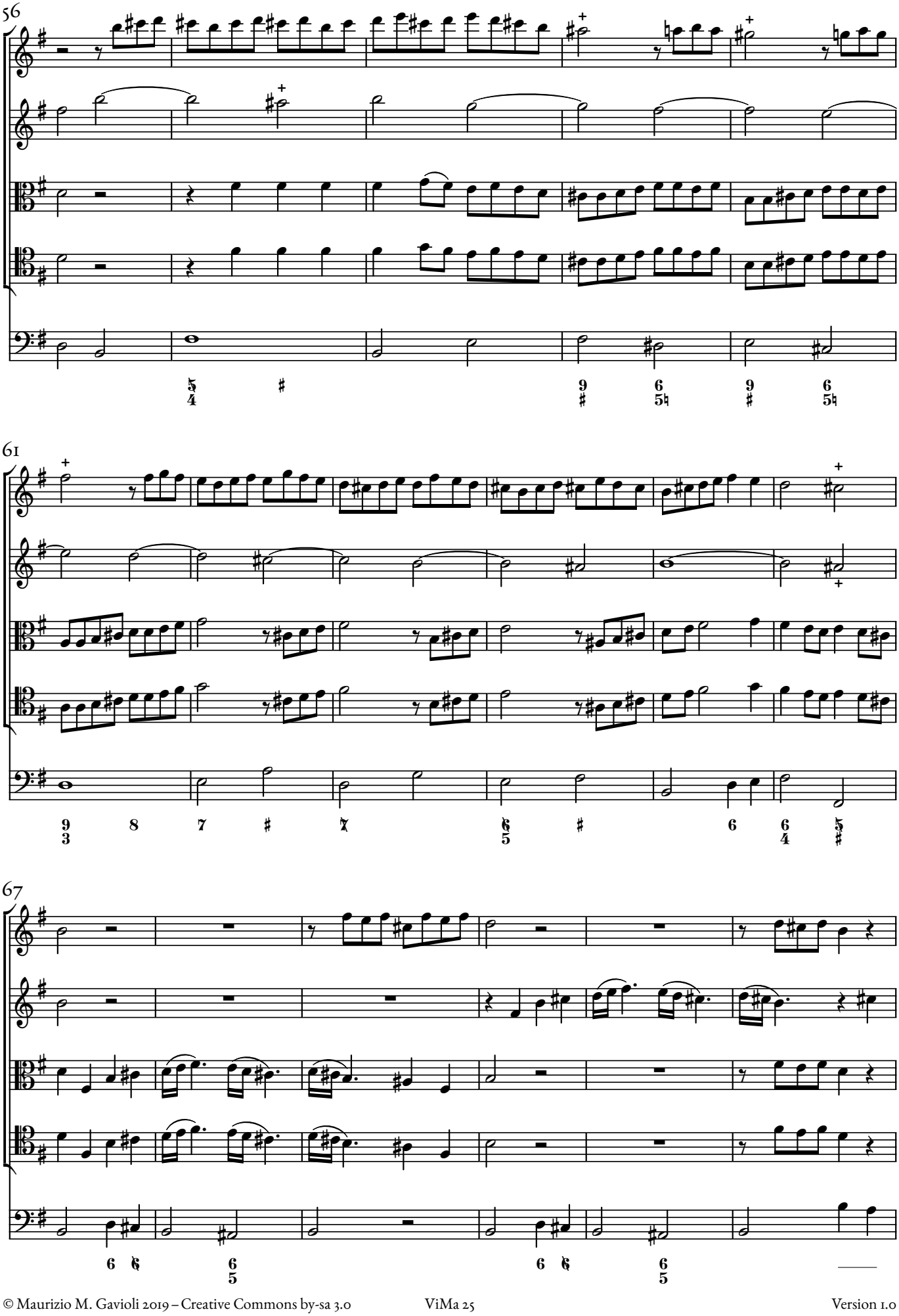

Largo
Presto



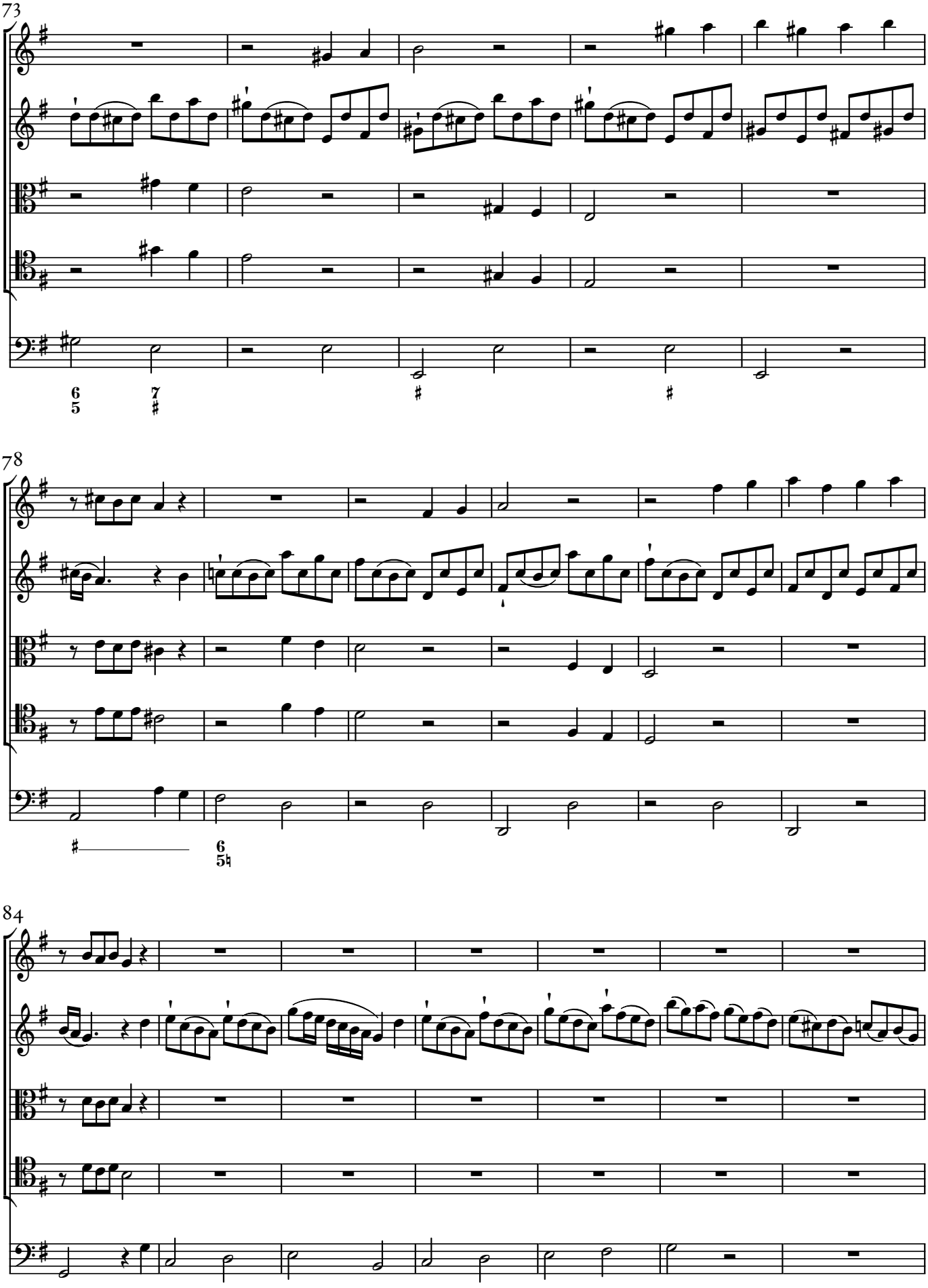
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



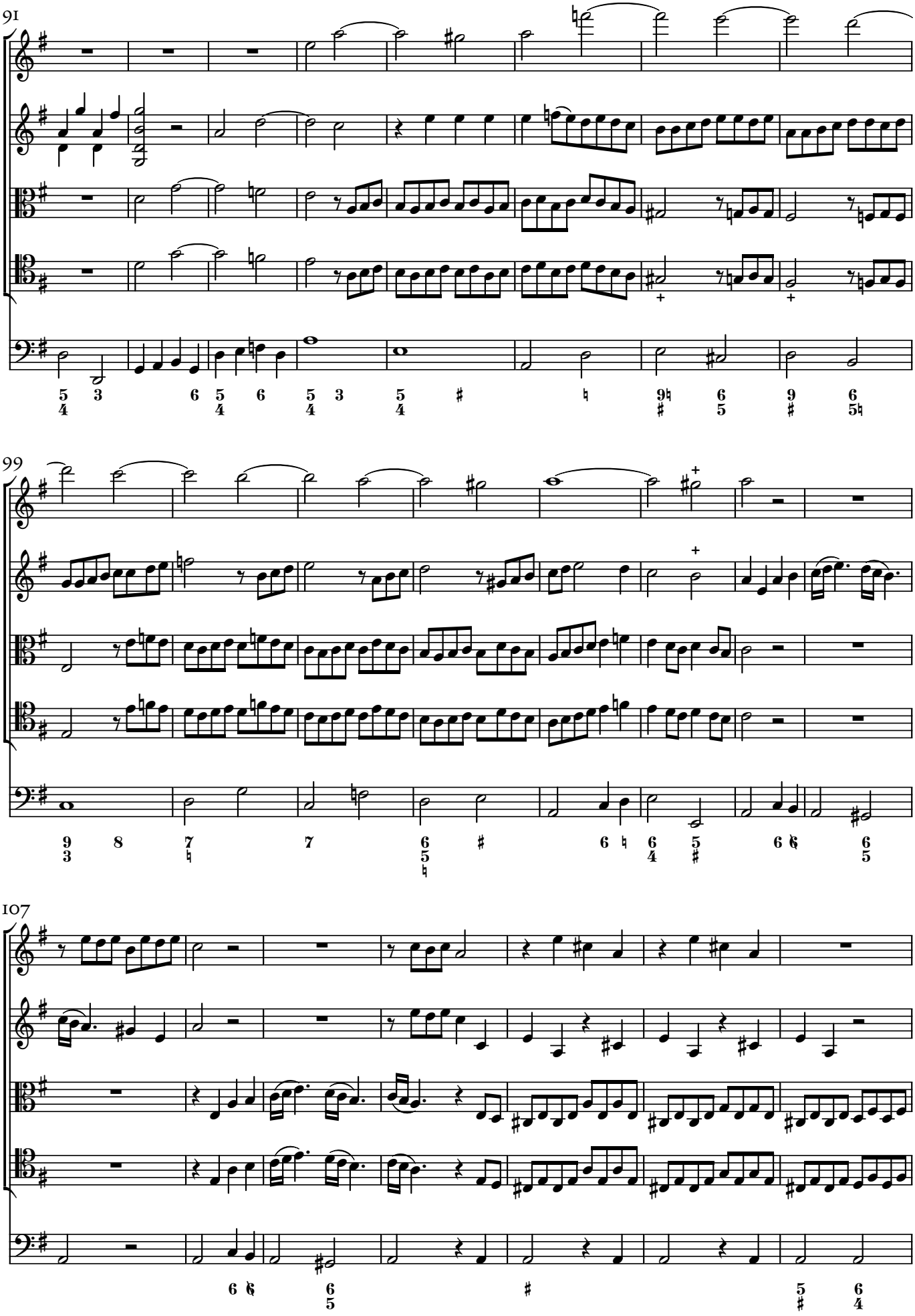
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



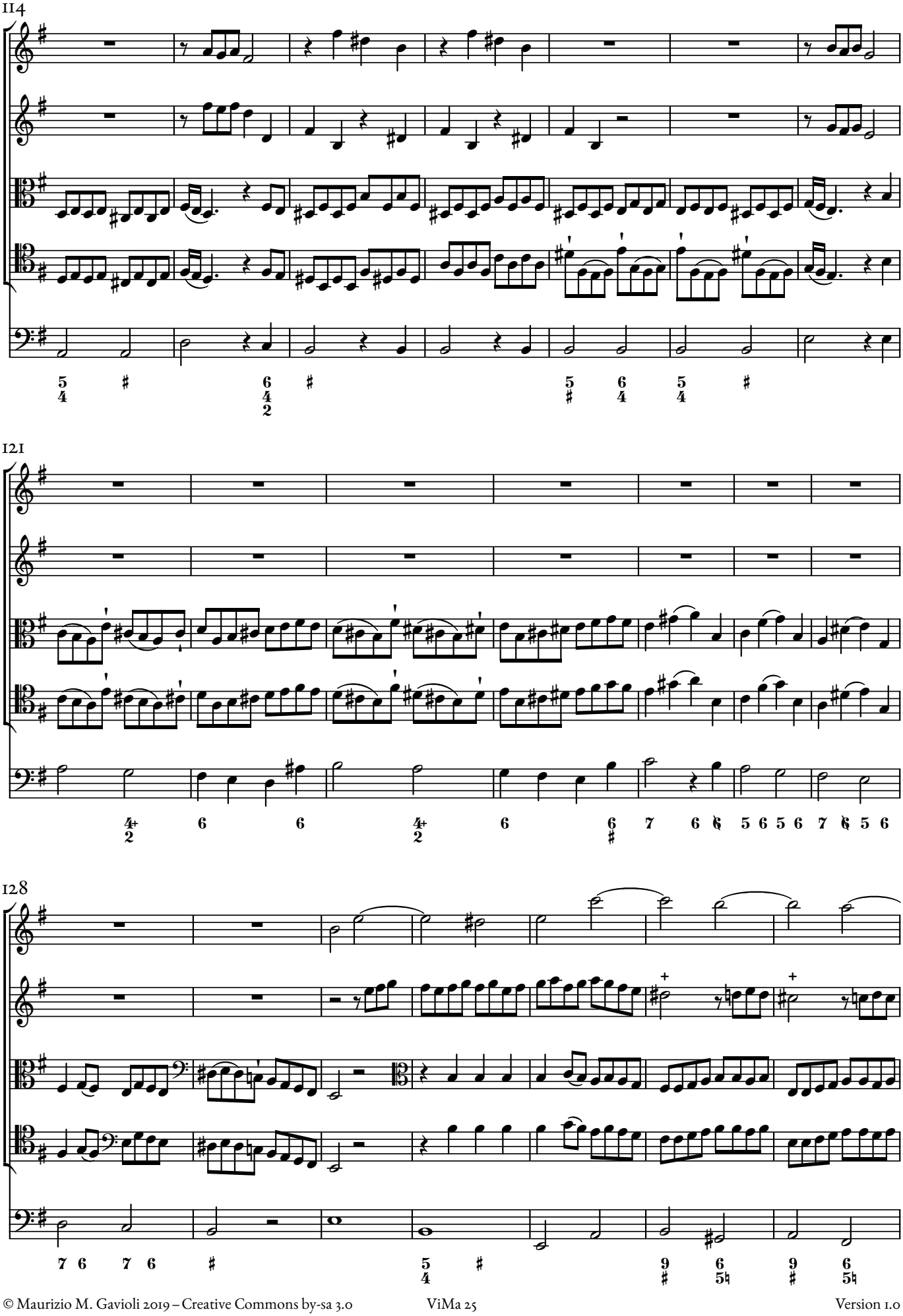
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



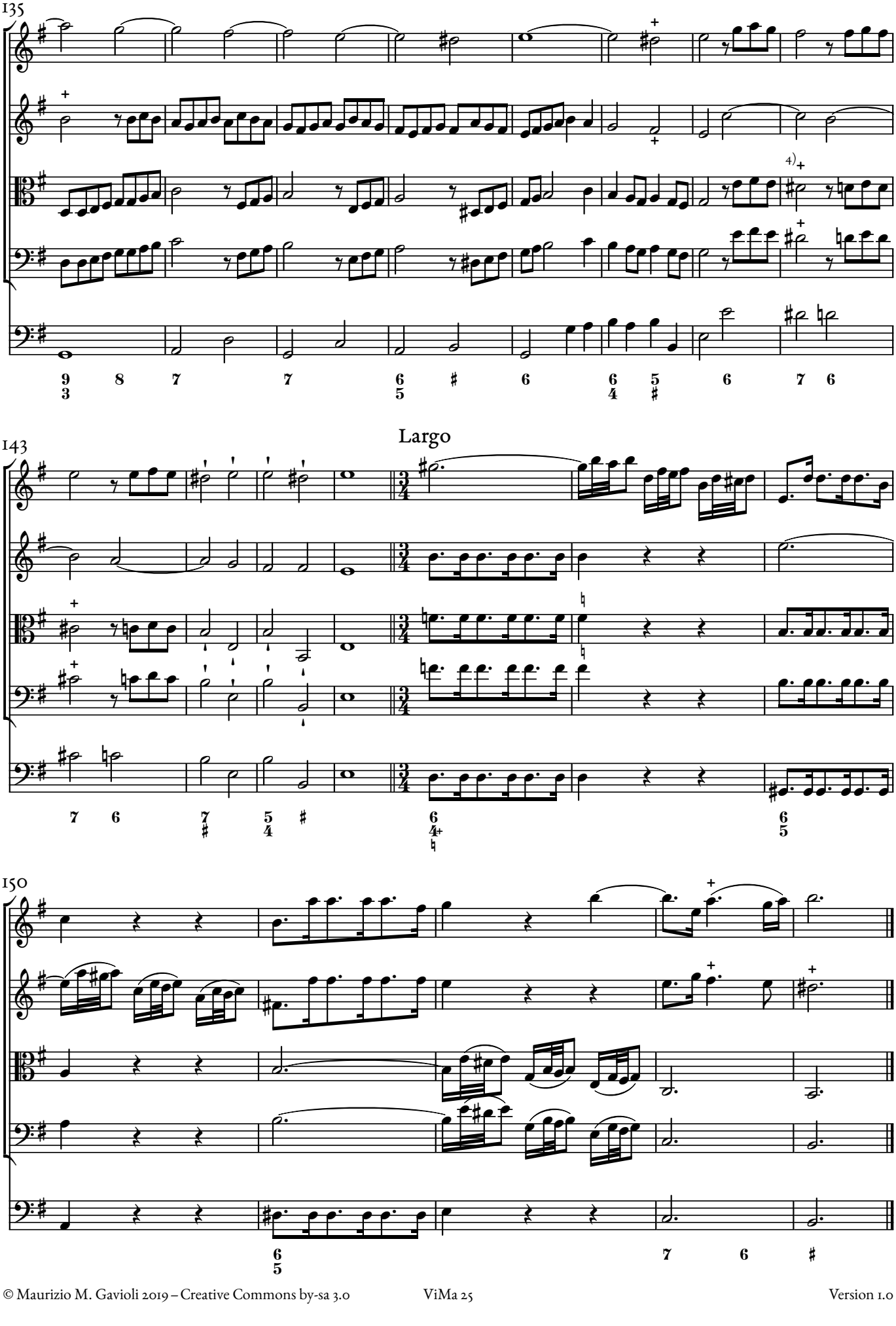
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0

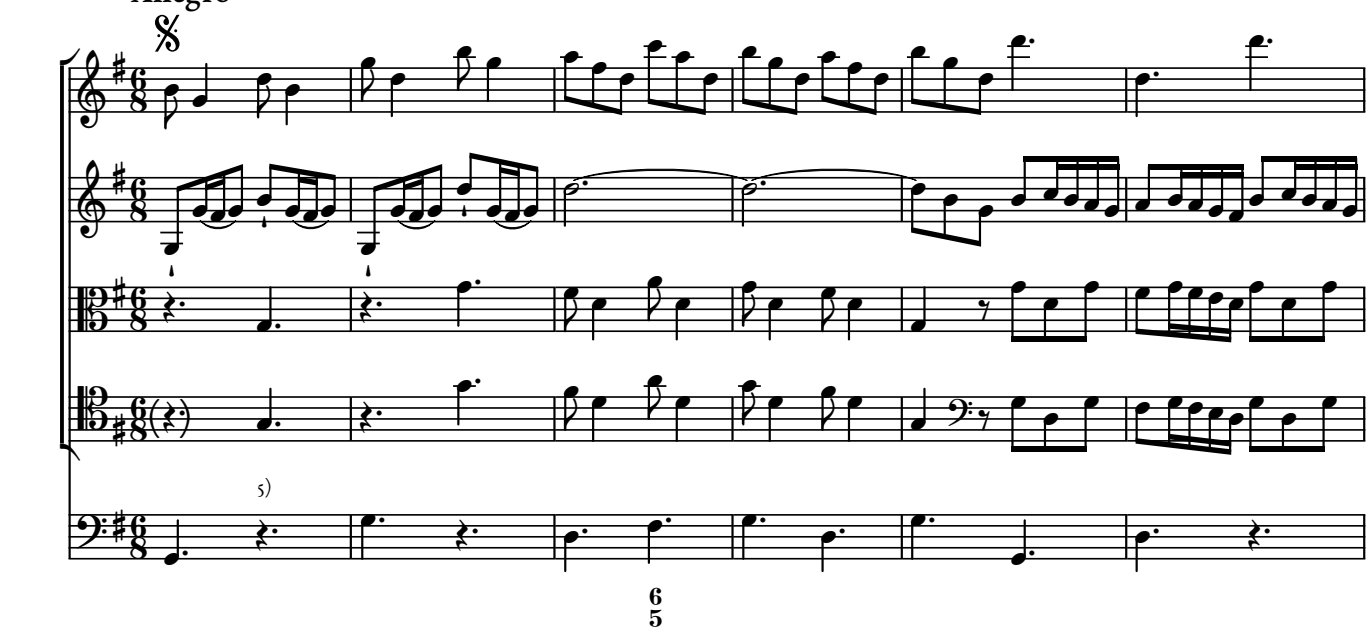


© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0

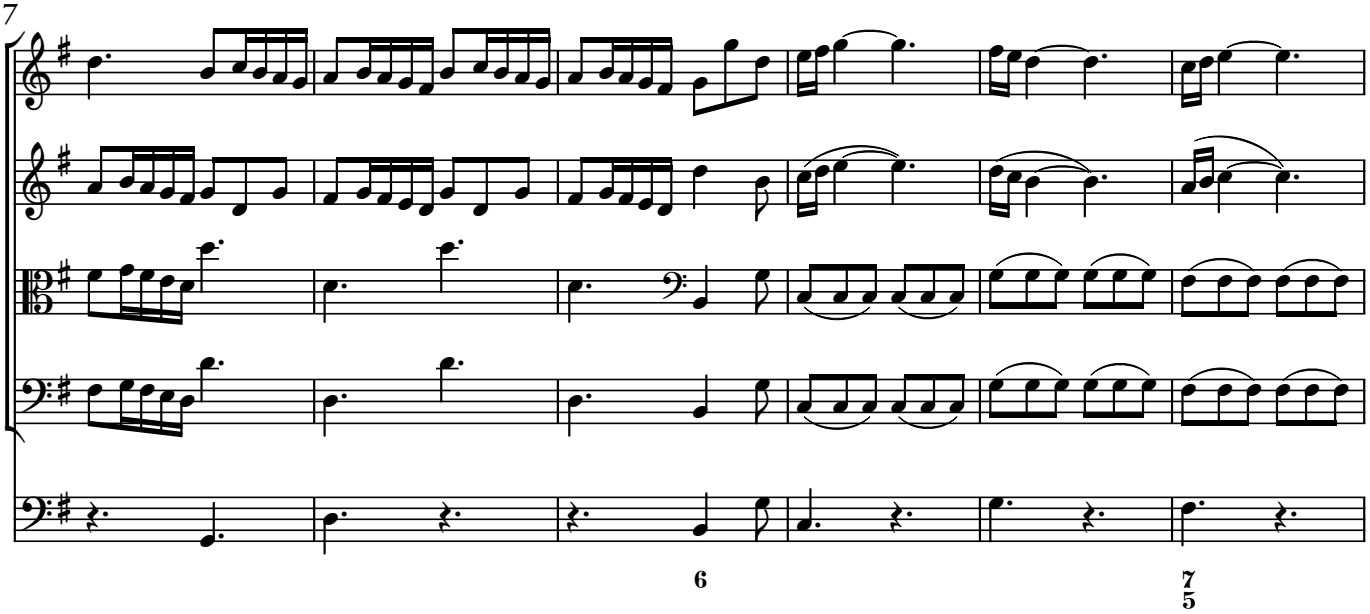


© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0

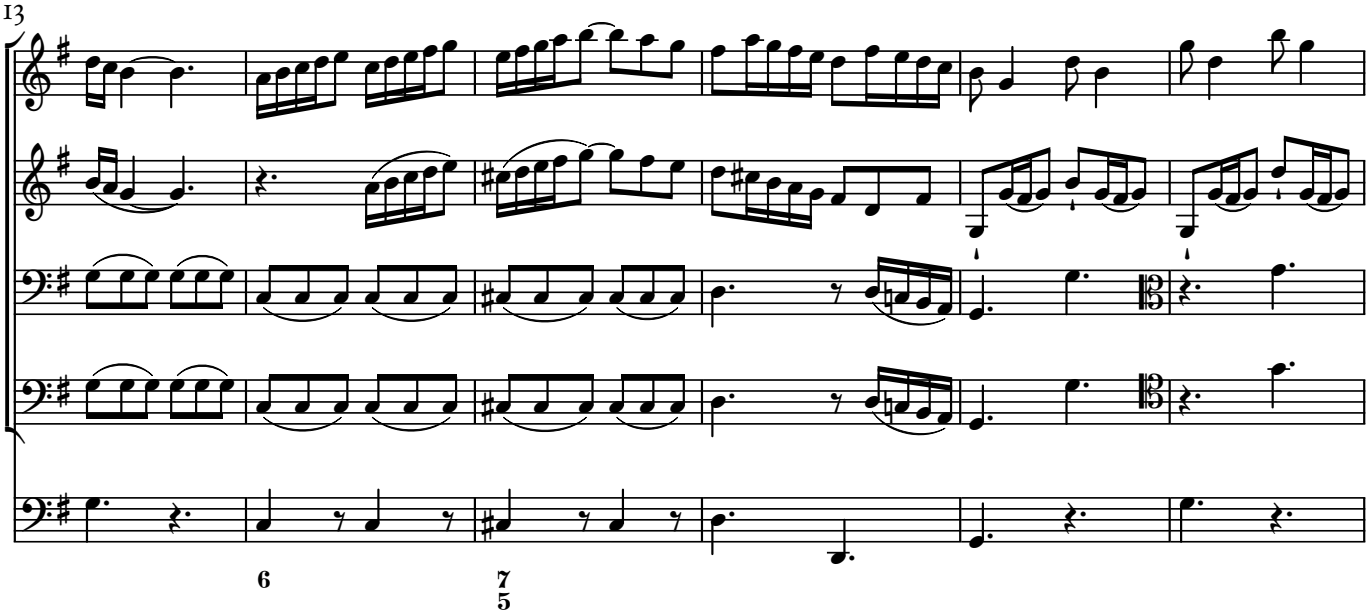
Allegro



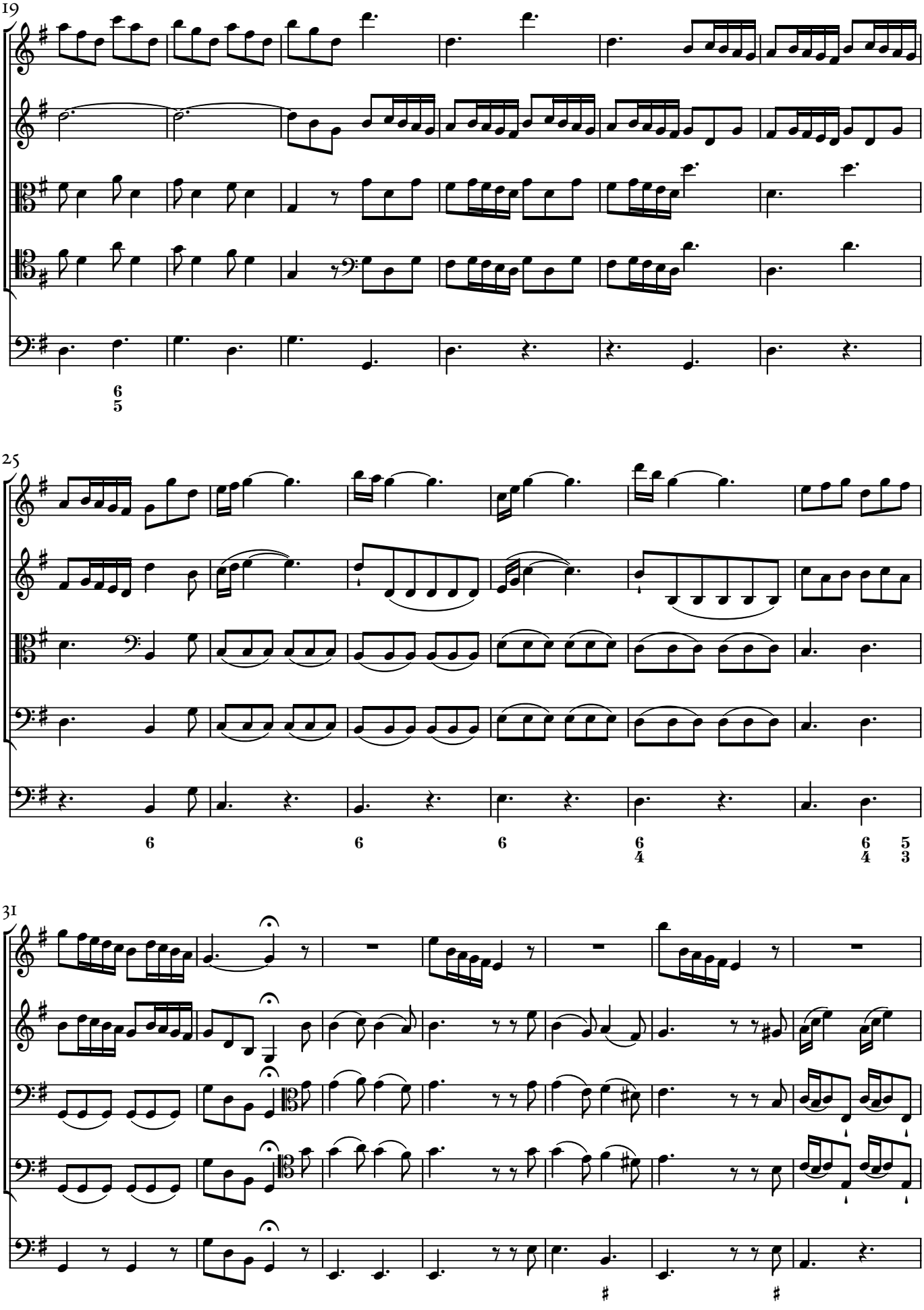
7



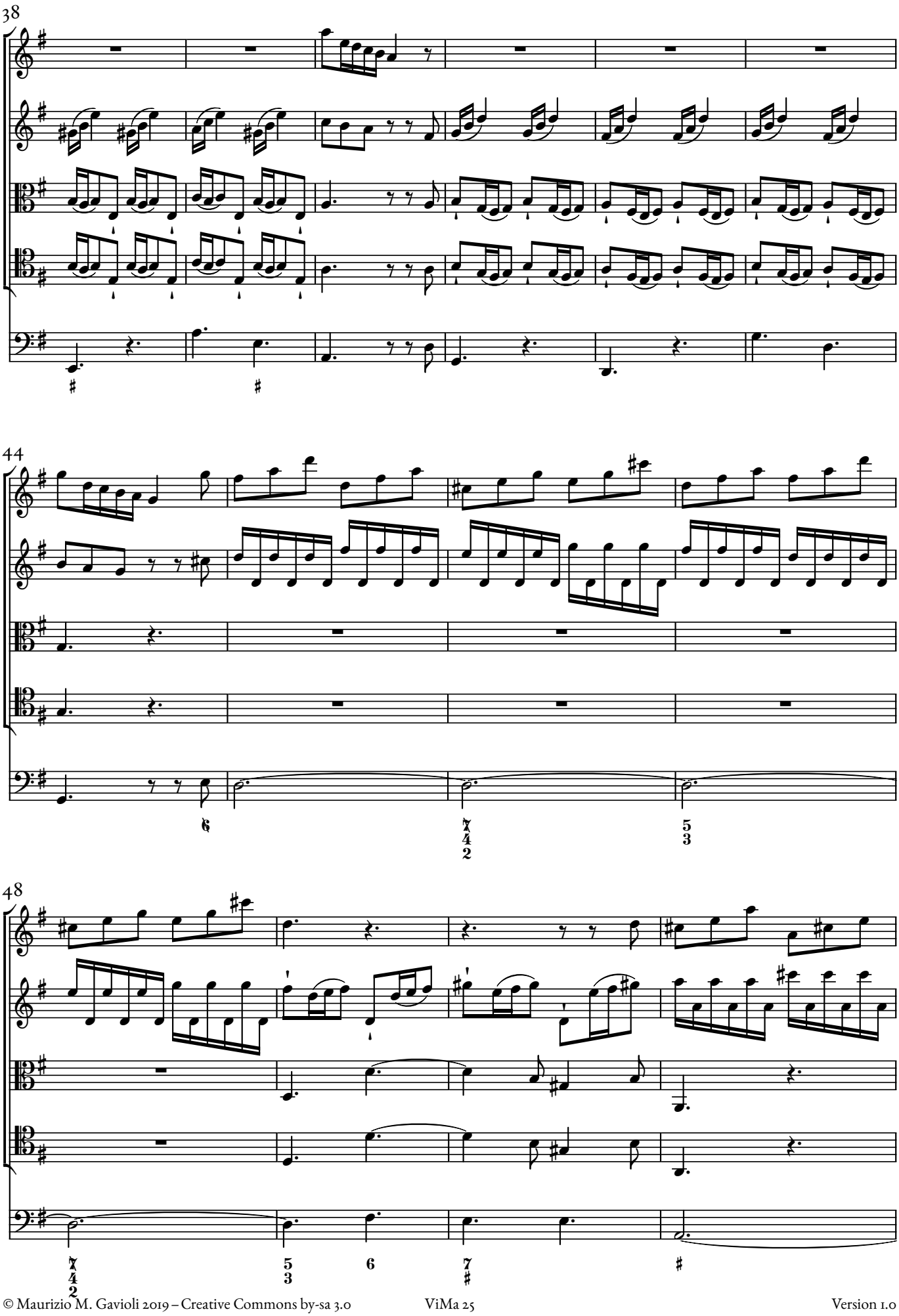
13



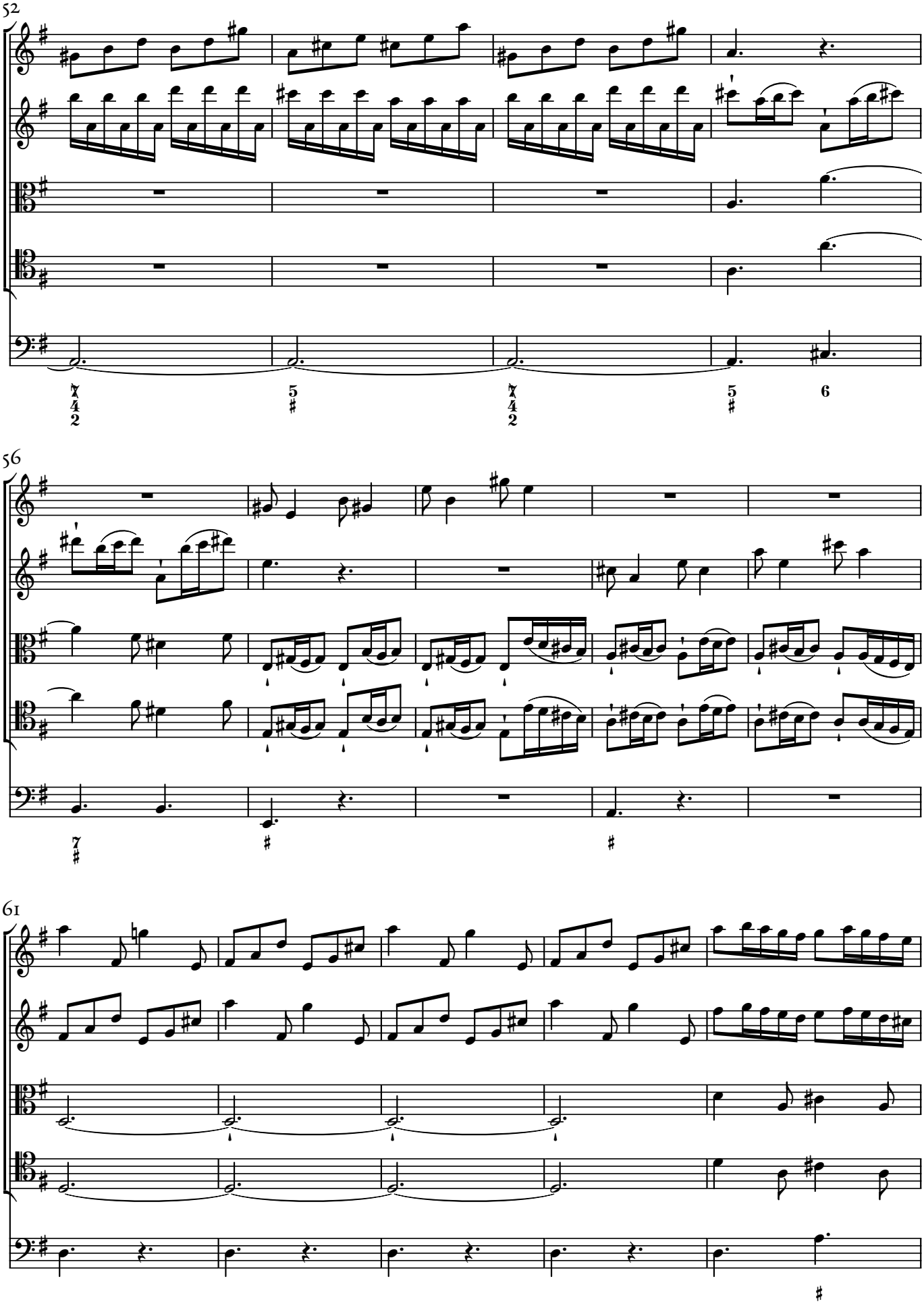
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



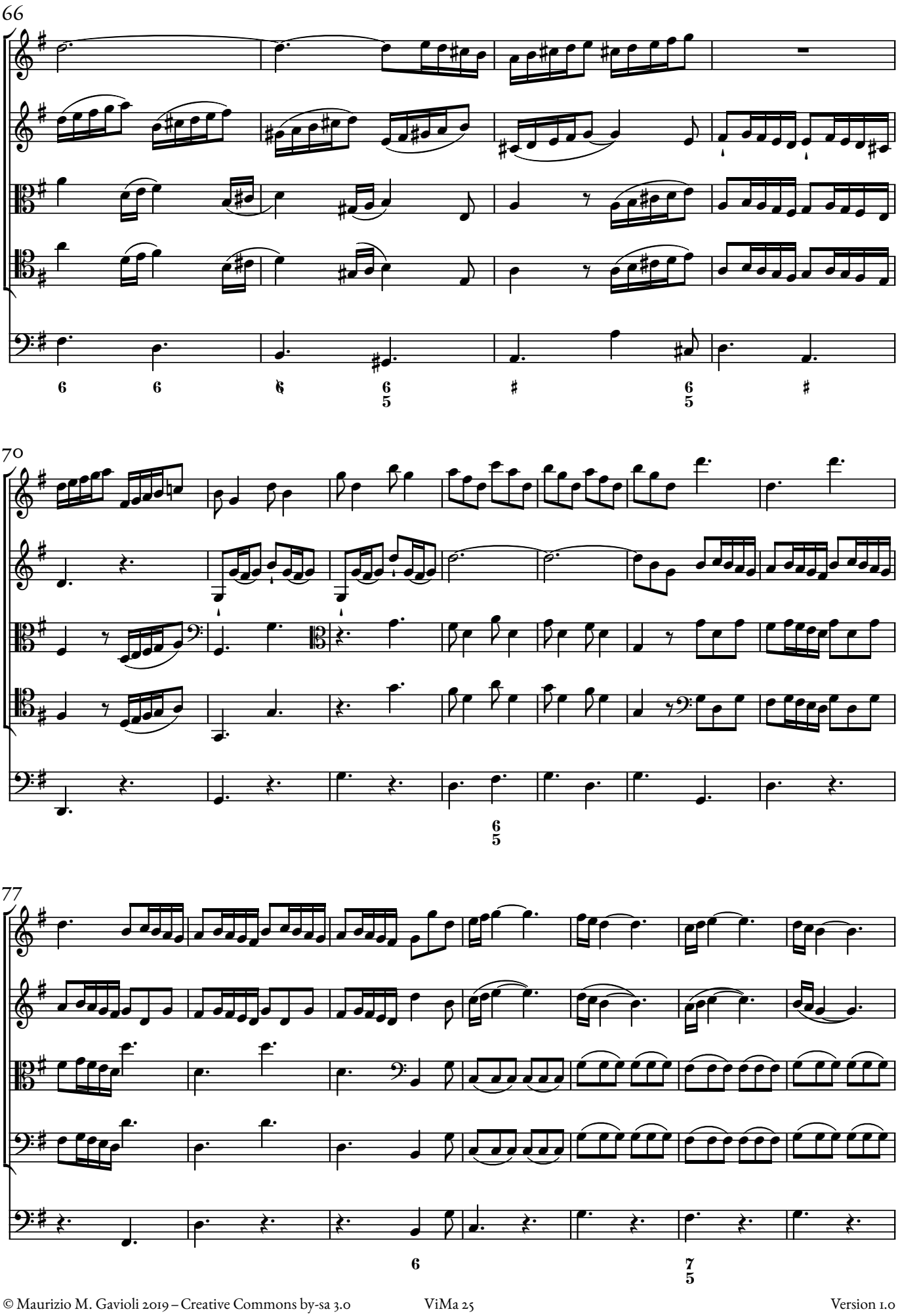
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



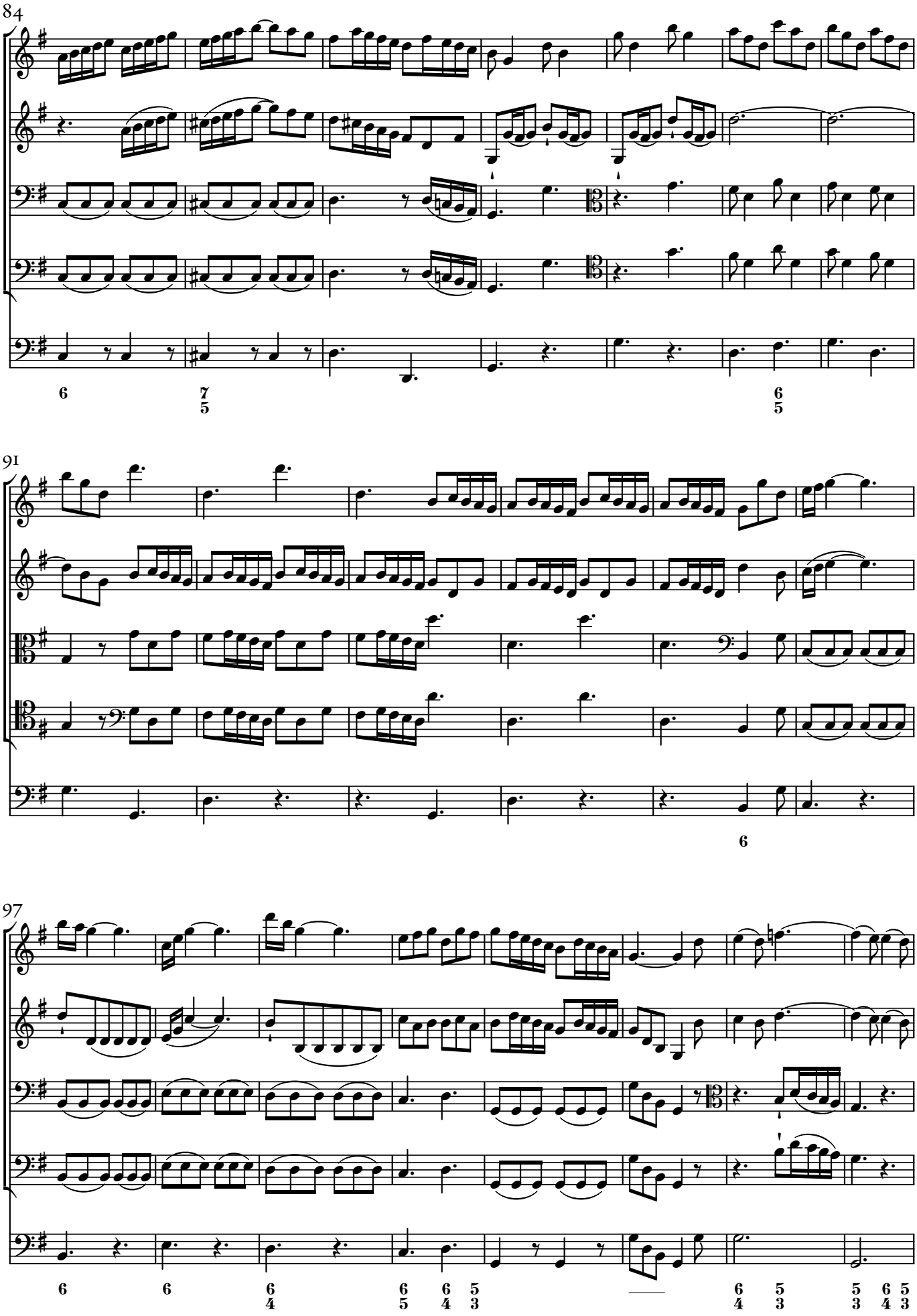
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



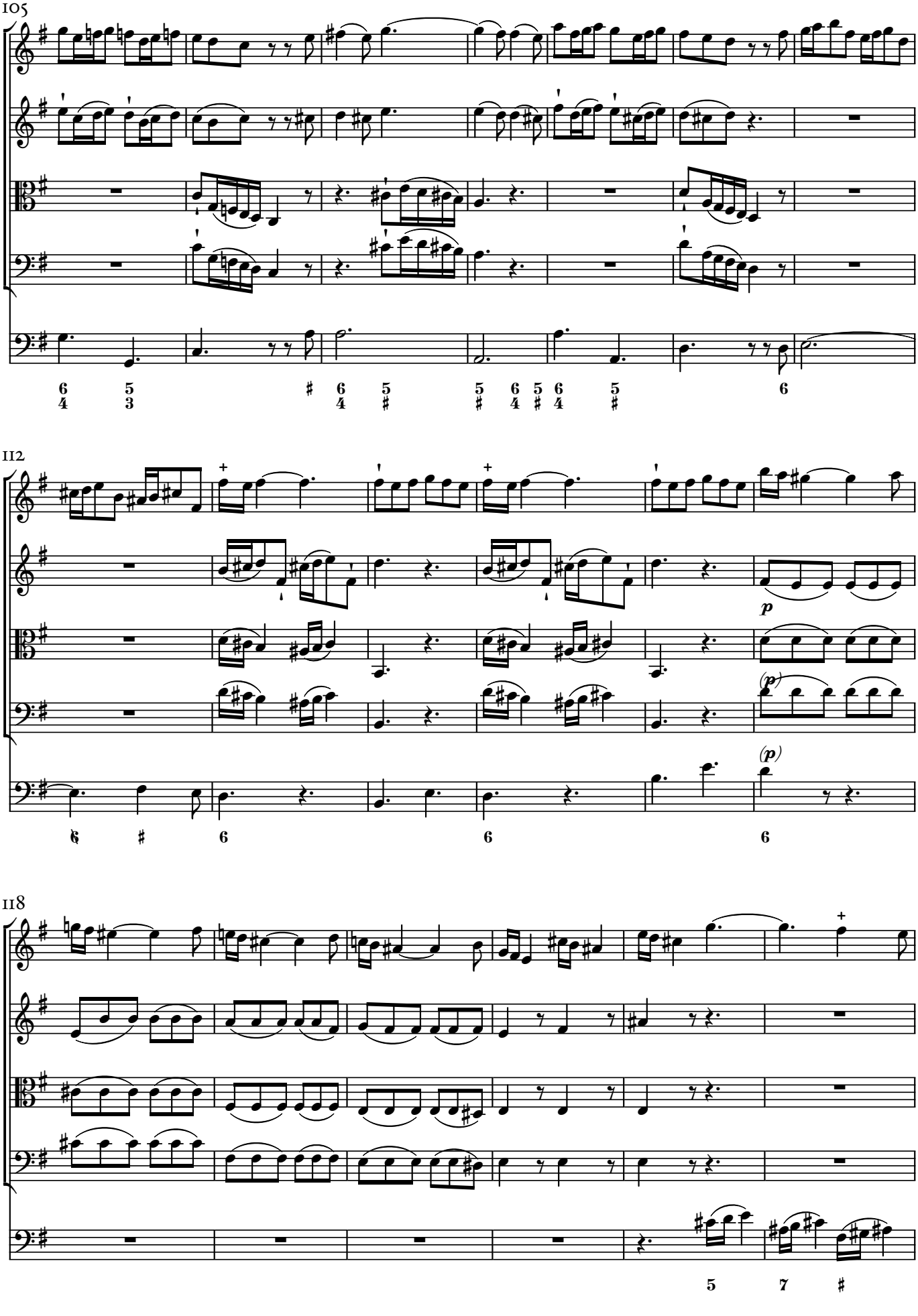
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



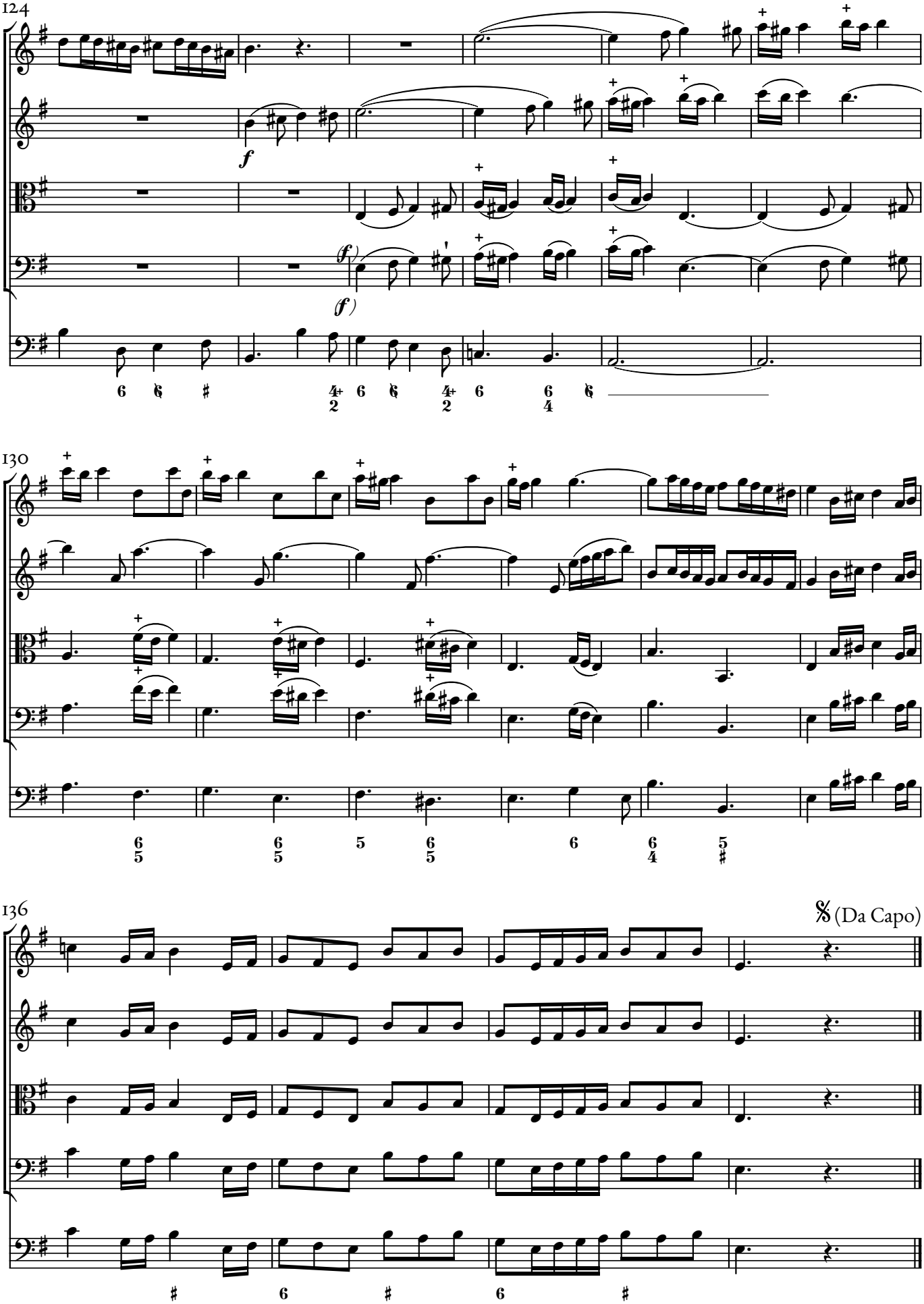
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0

Georg Philipp
Telemann
(1681 — 1767)

Quadri

à Violino, Flauto traversiere,
Viola di Gamba o Violoncello, e
Fondamento

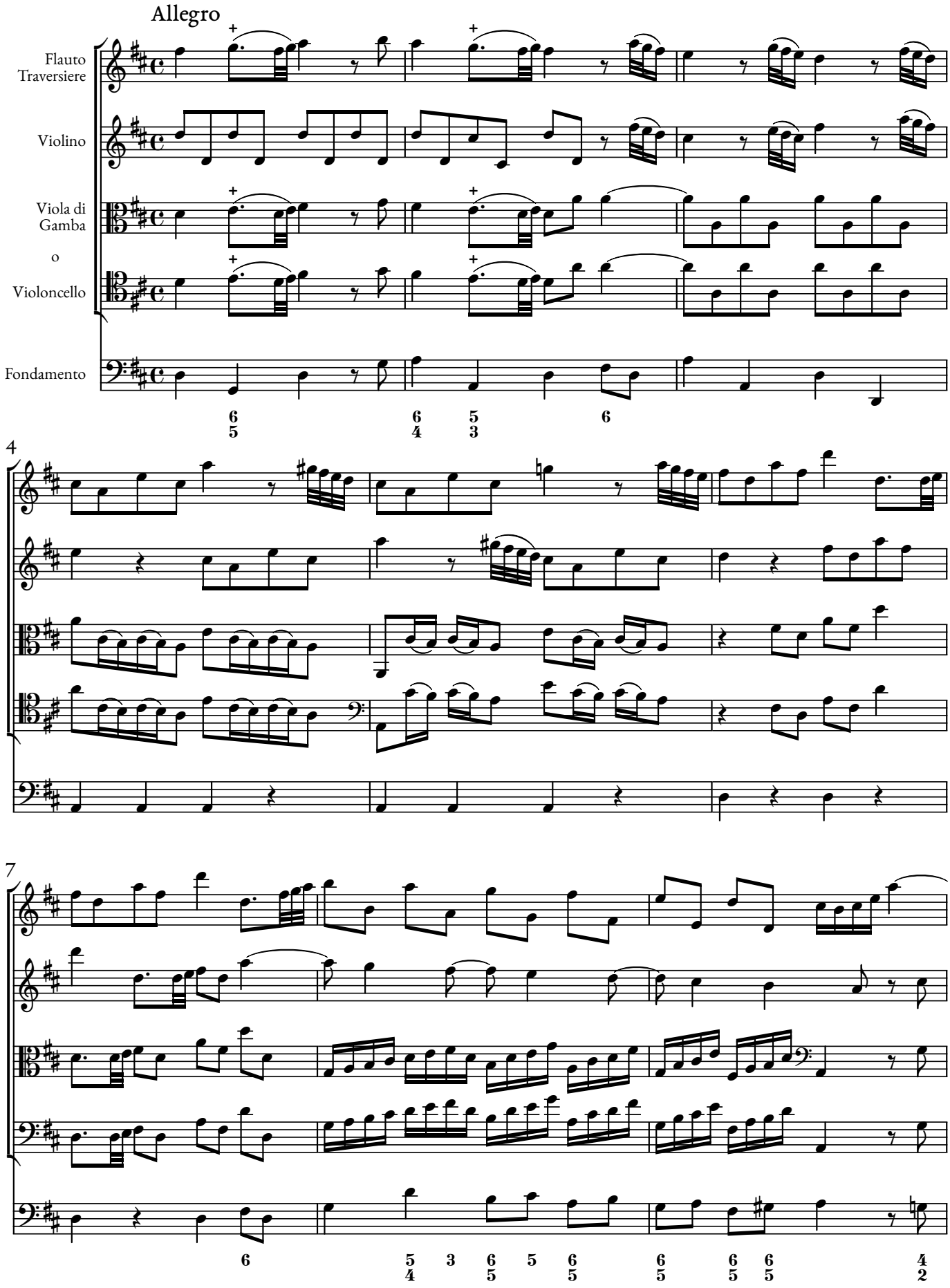
Hamburg 1730 (Paris 1737)

2: Concerto secondo (TWV 43:D1)

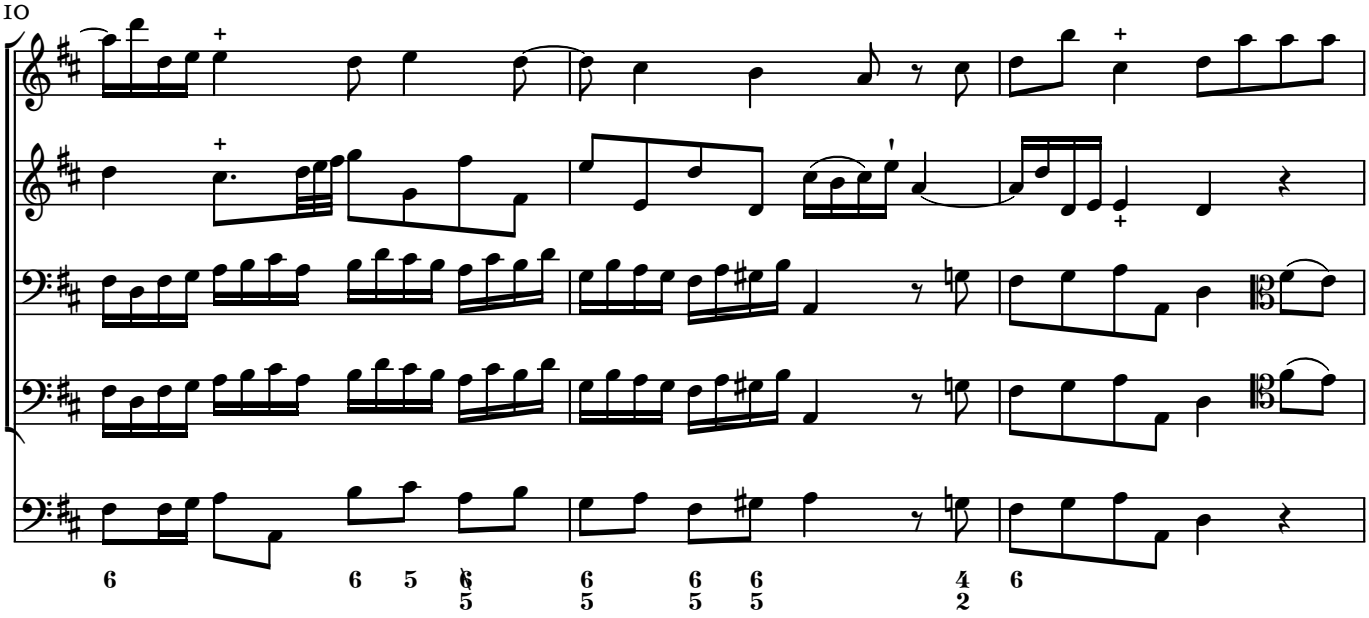
(2) Concerto secondo

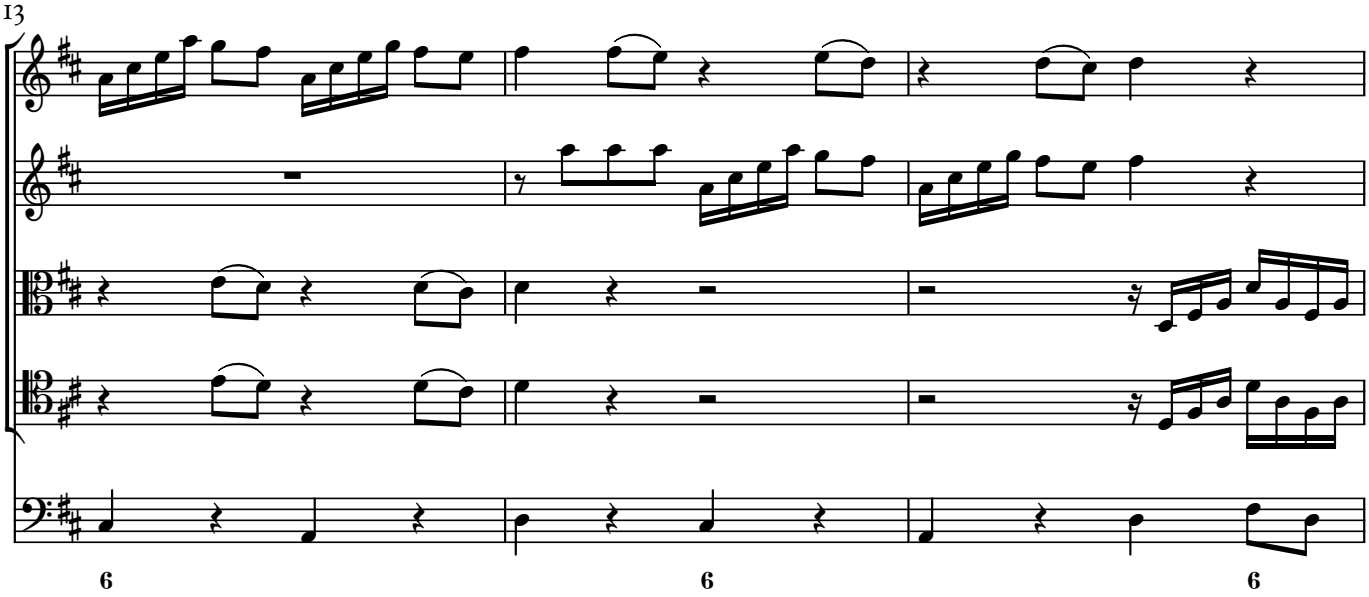
G.P. Telemann (1681 — 1767)

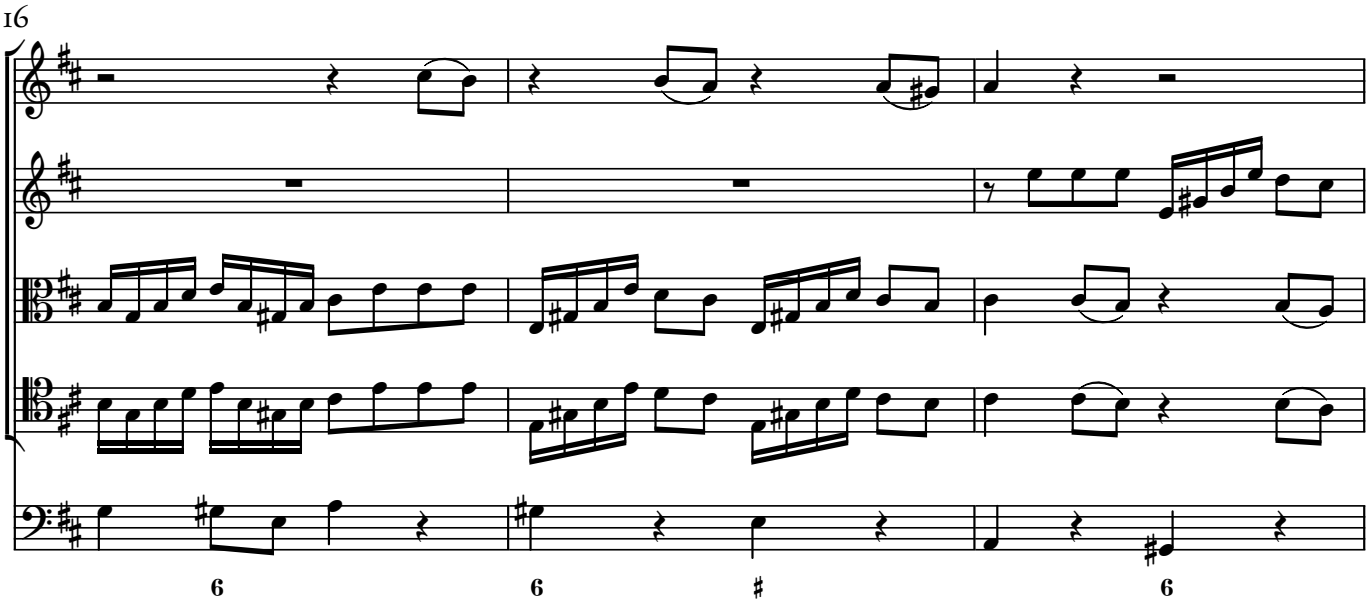
(TWV 43:D1)



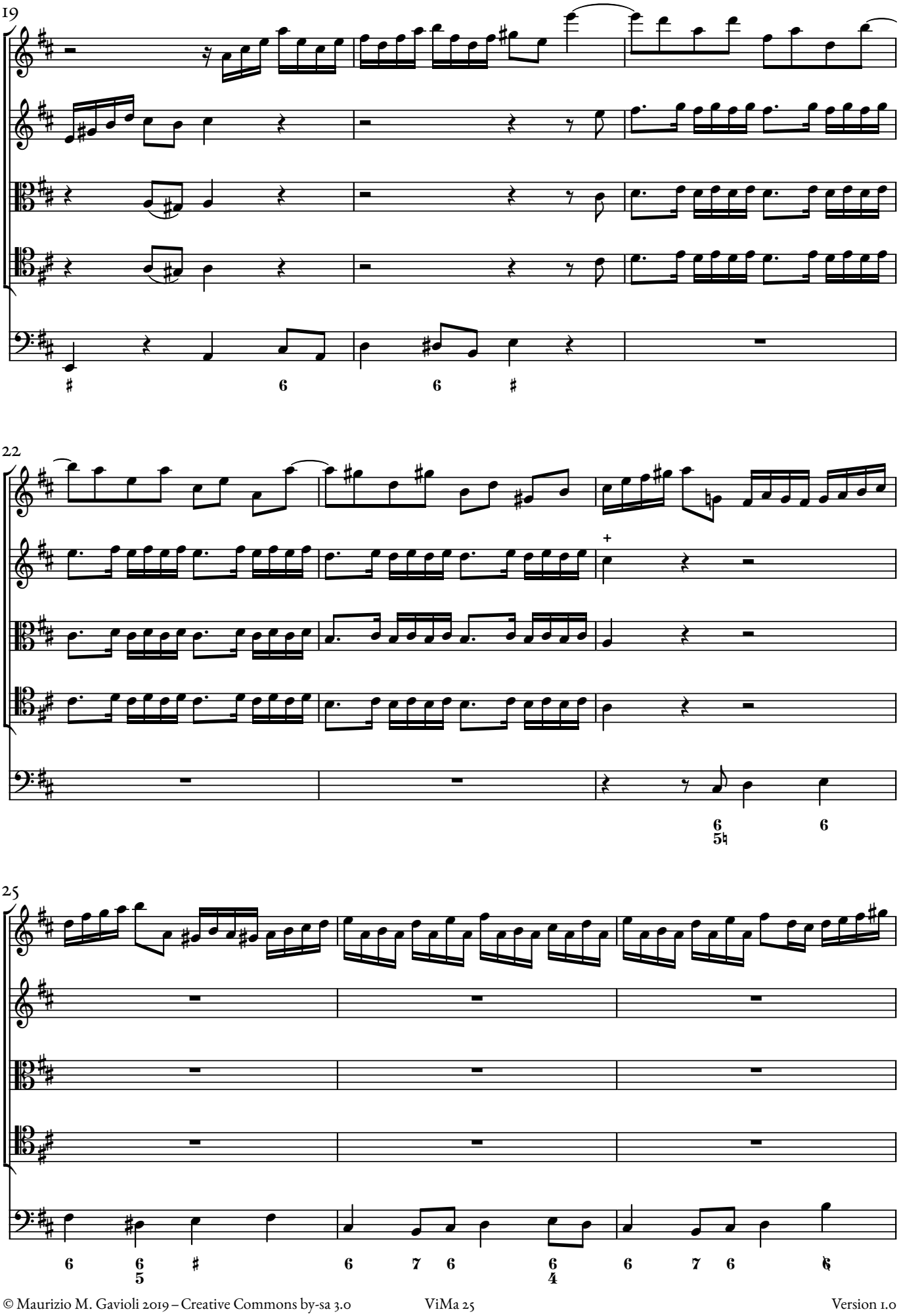
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



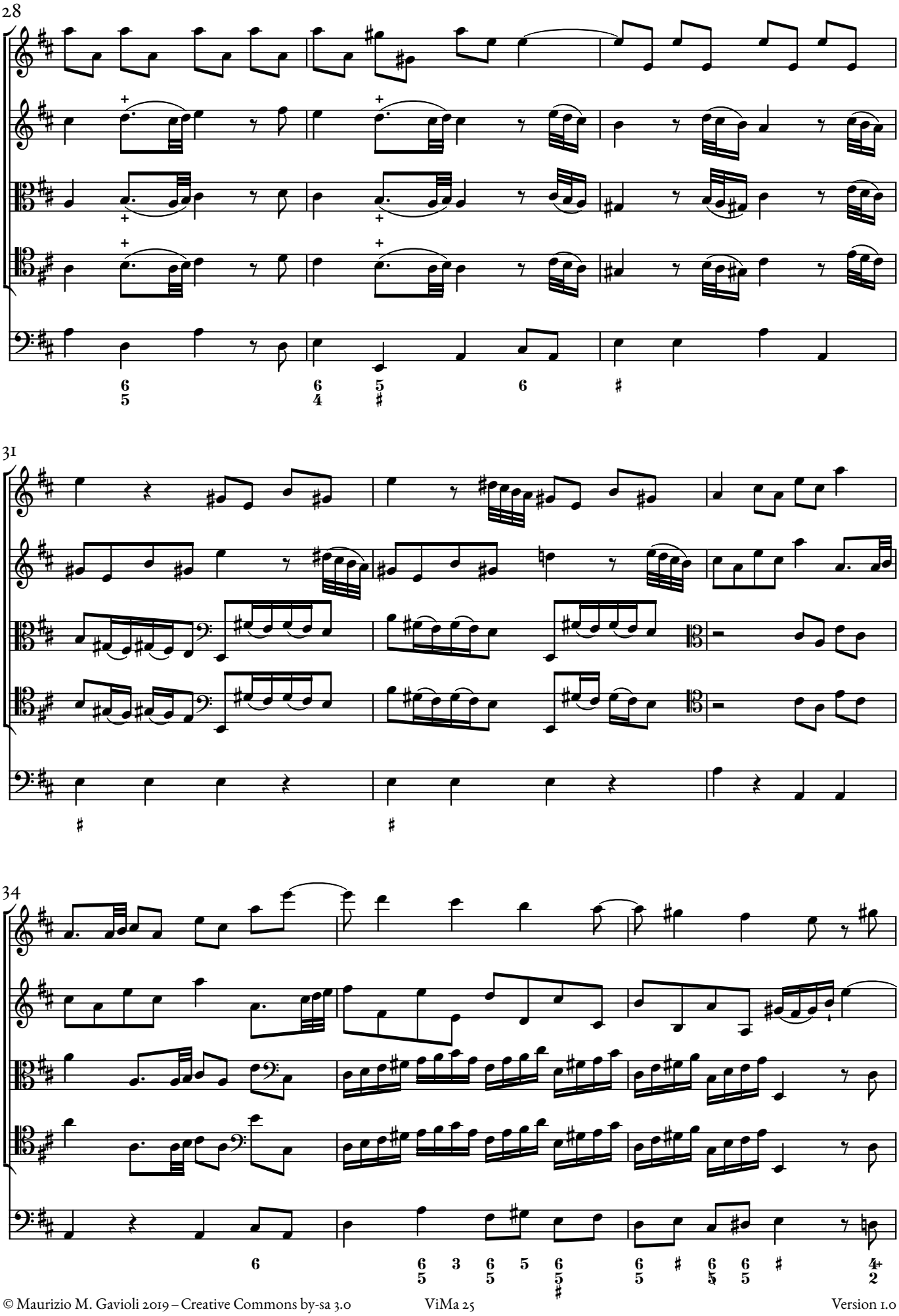




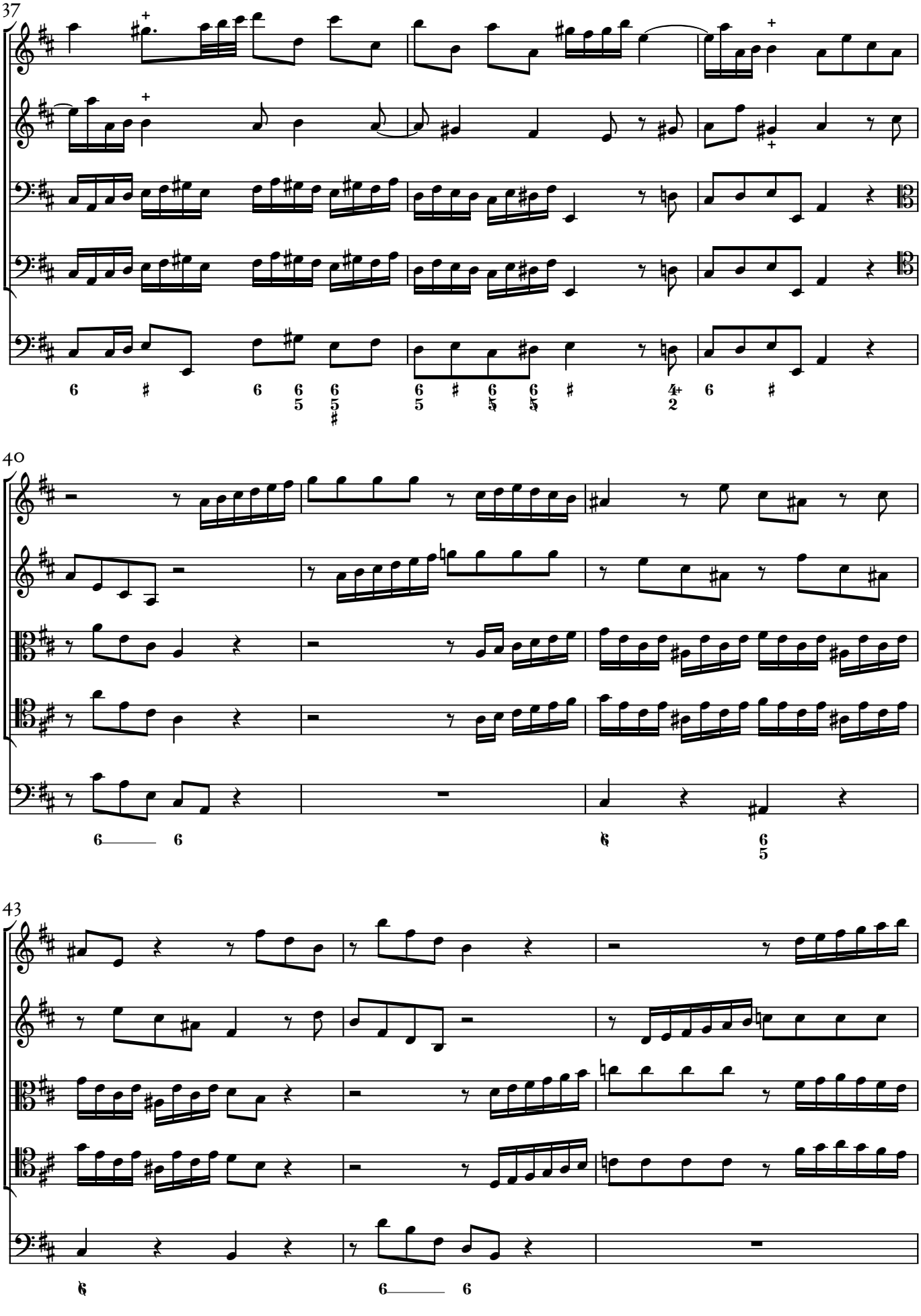
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



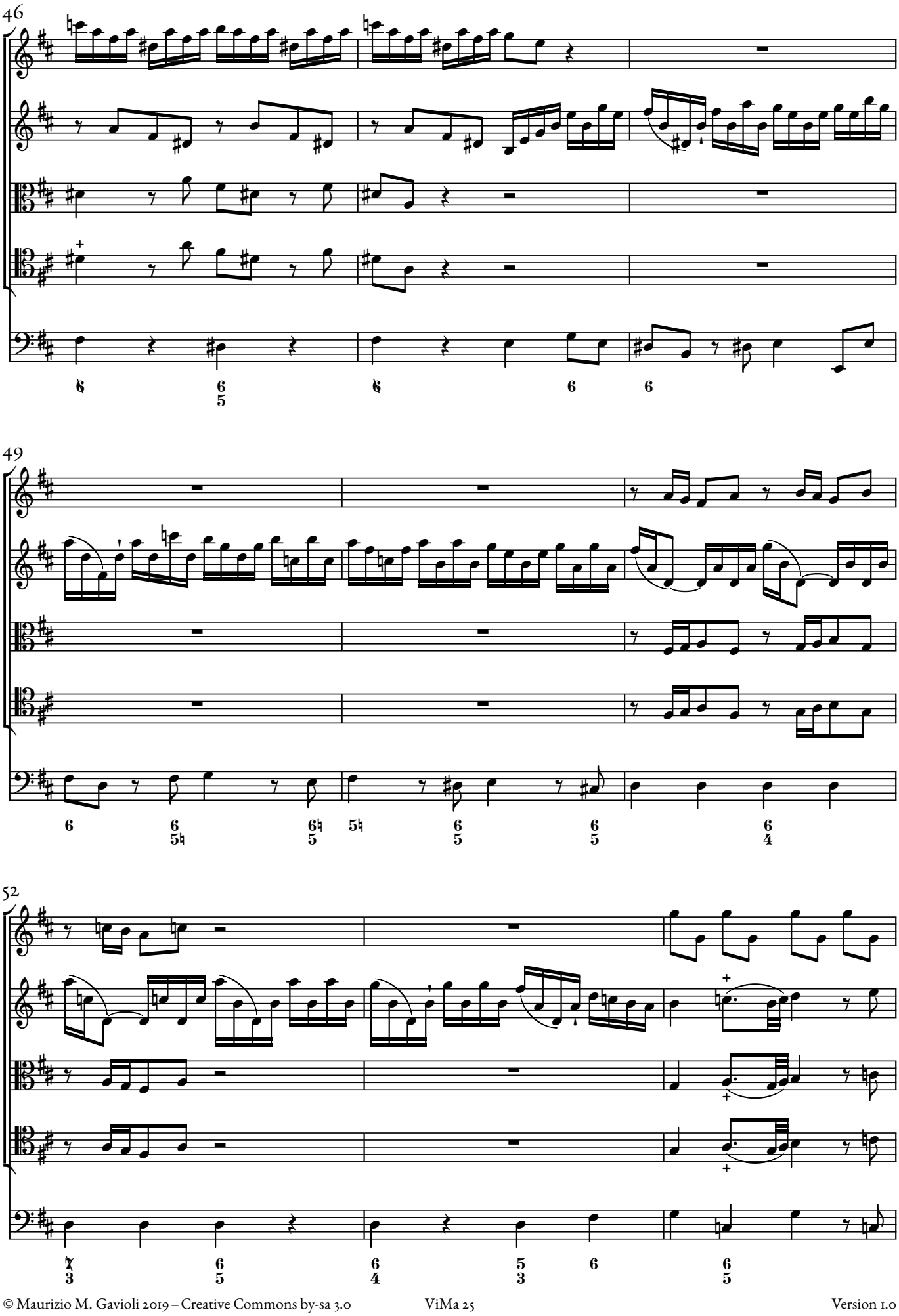
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



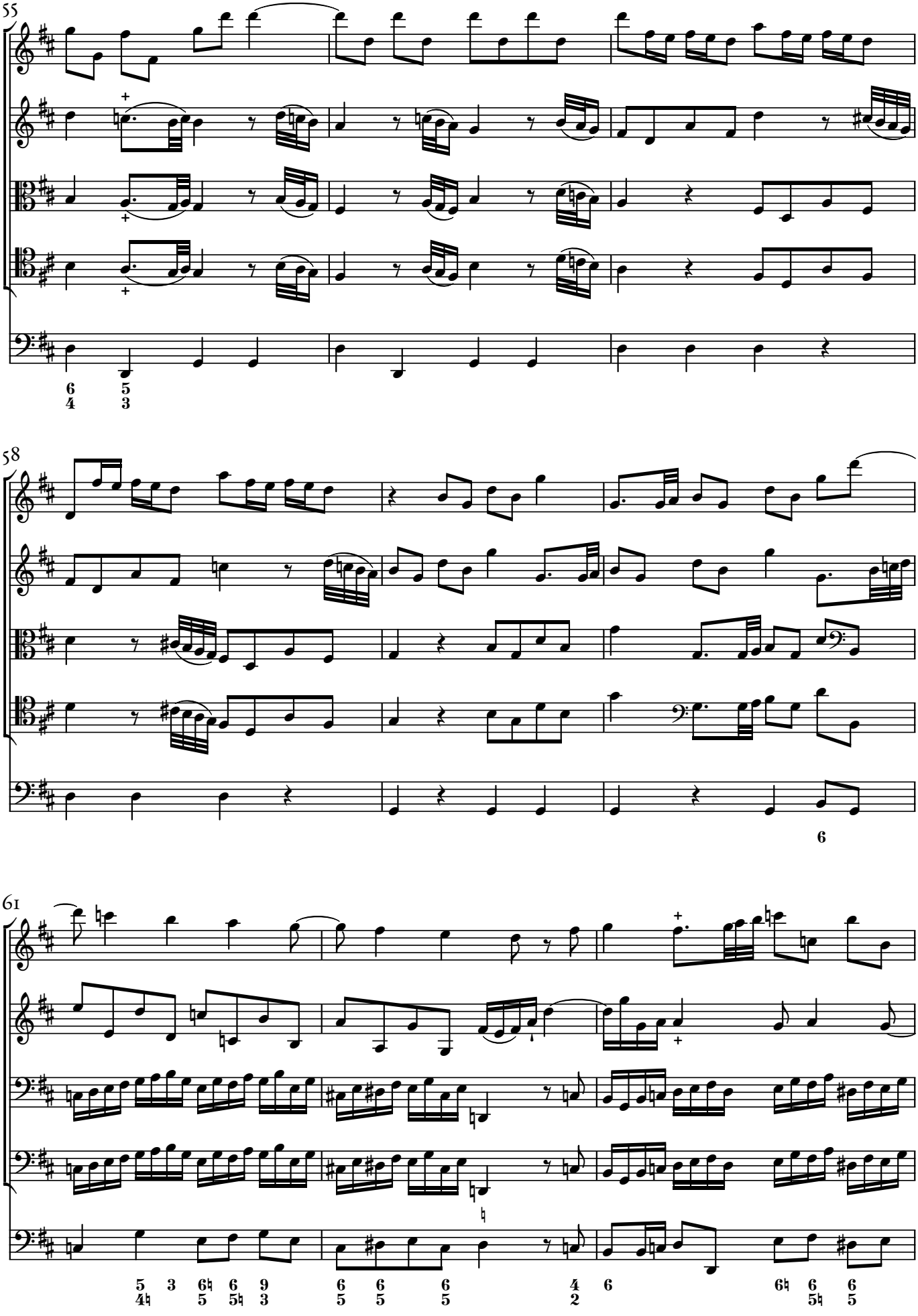
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



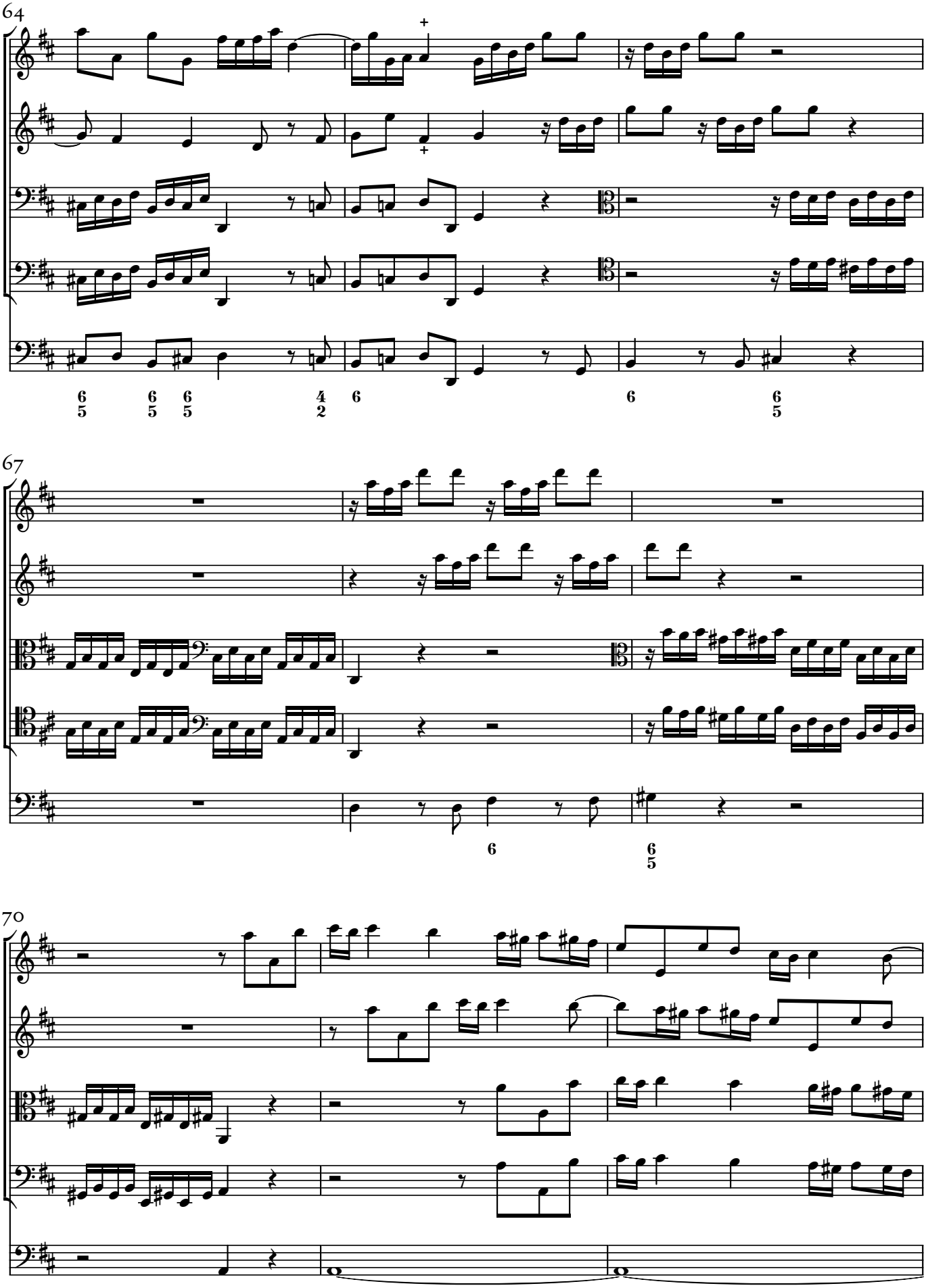
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



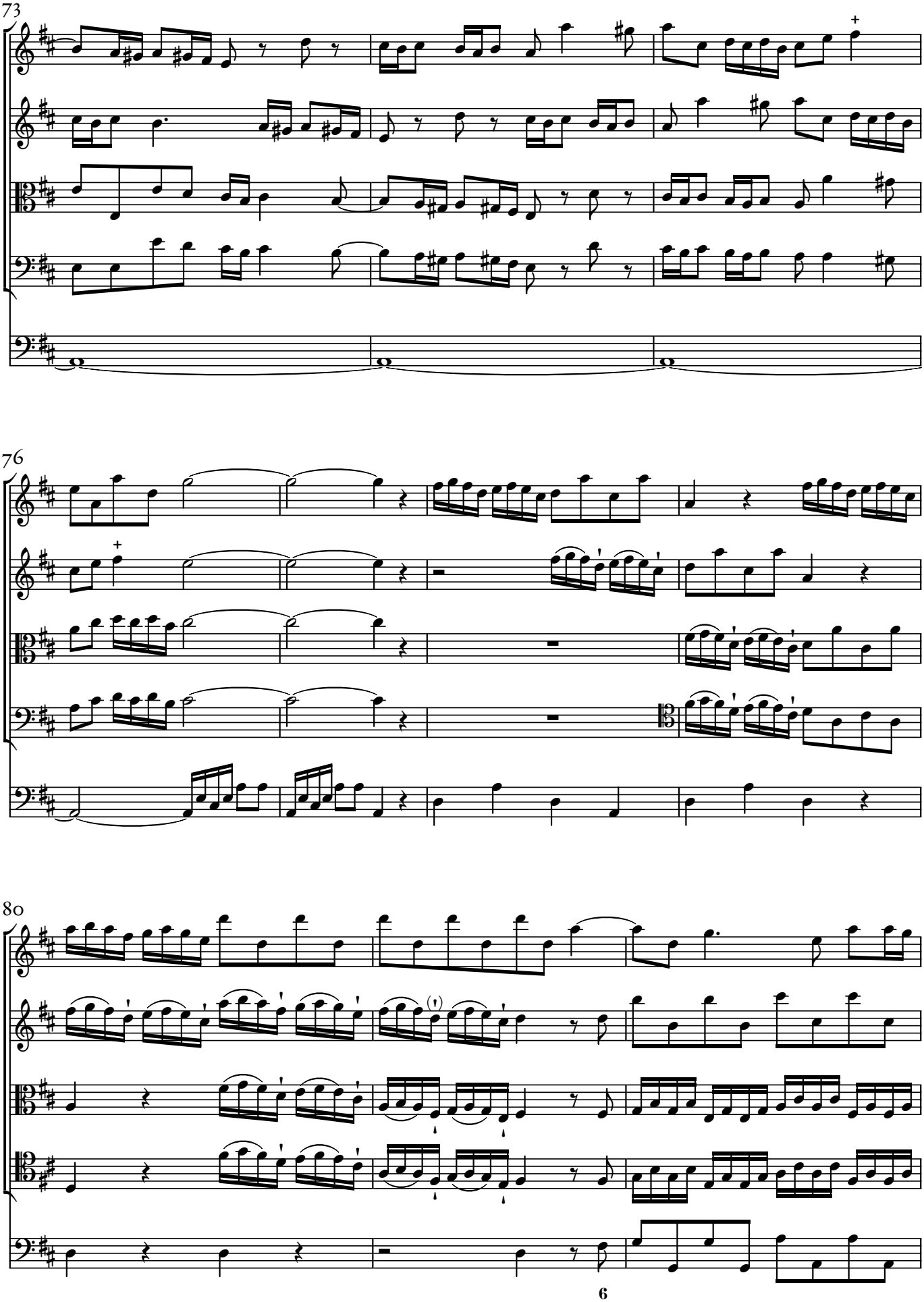
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



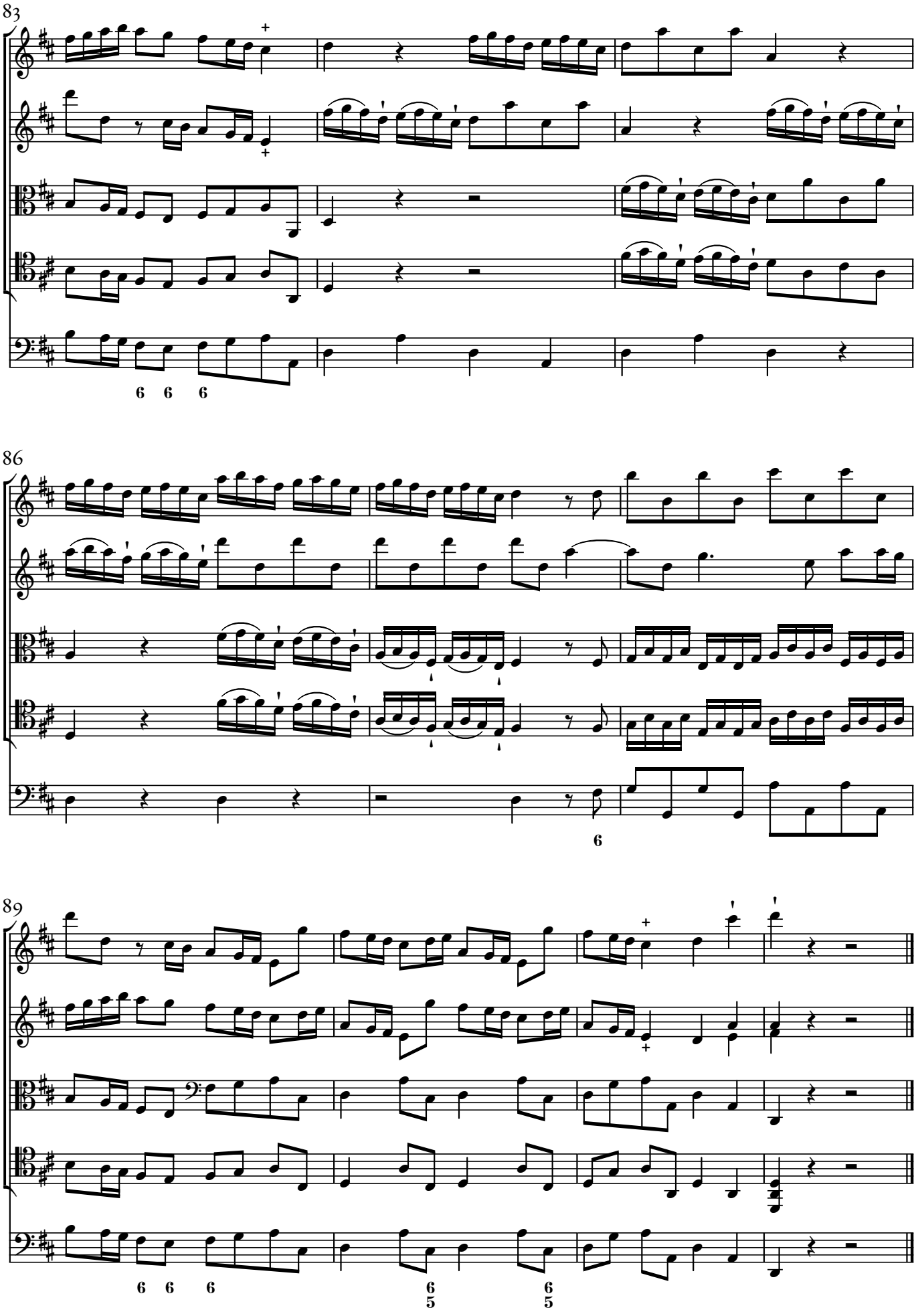
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



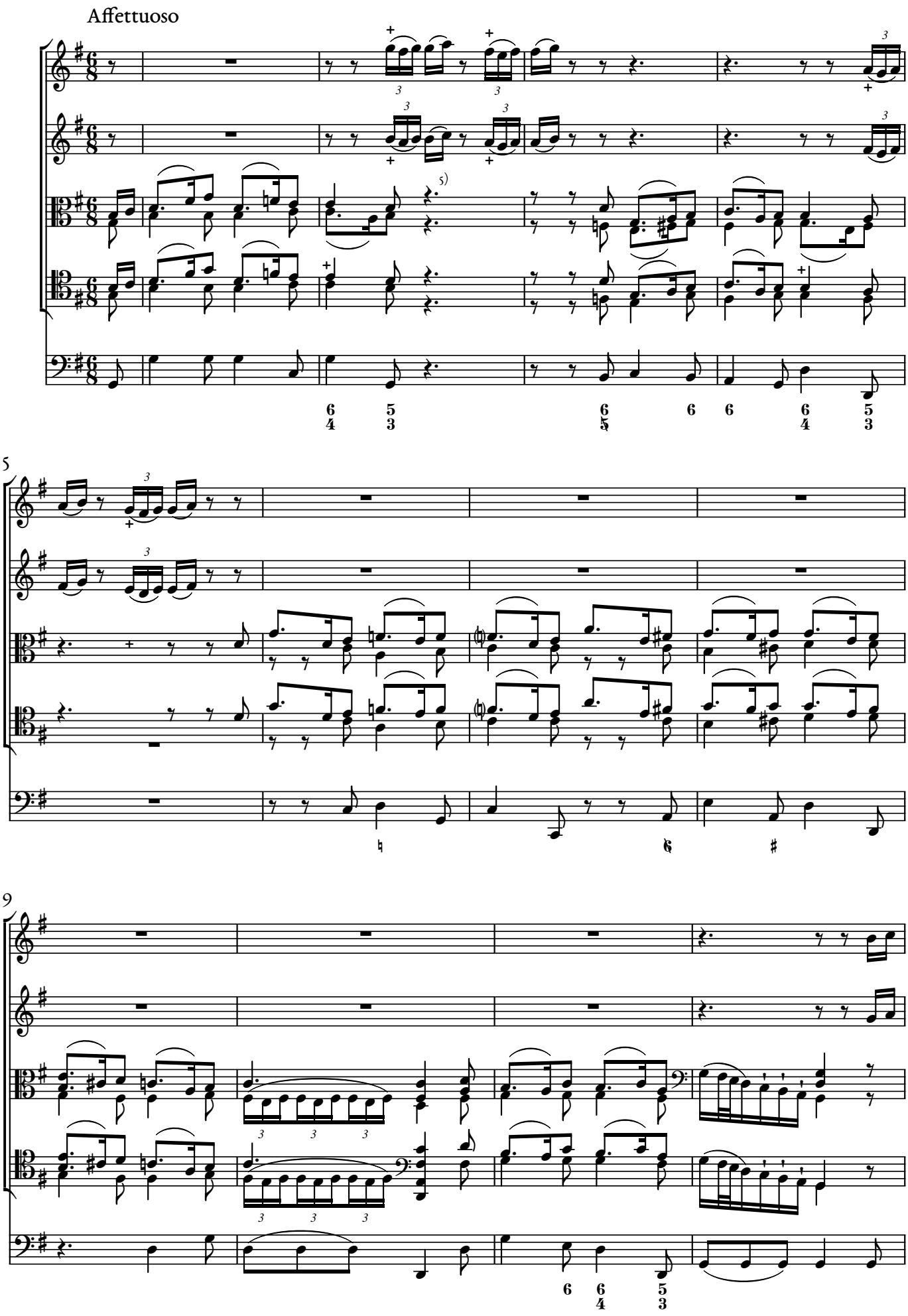
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



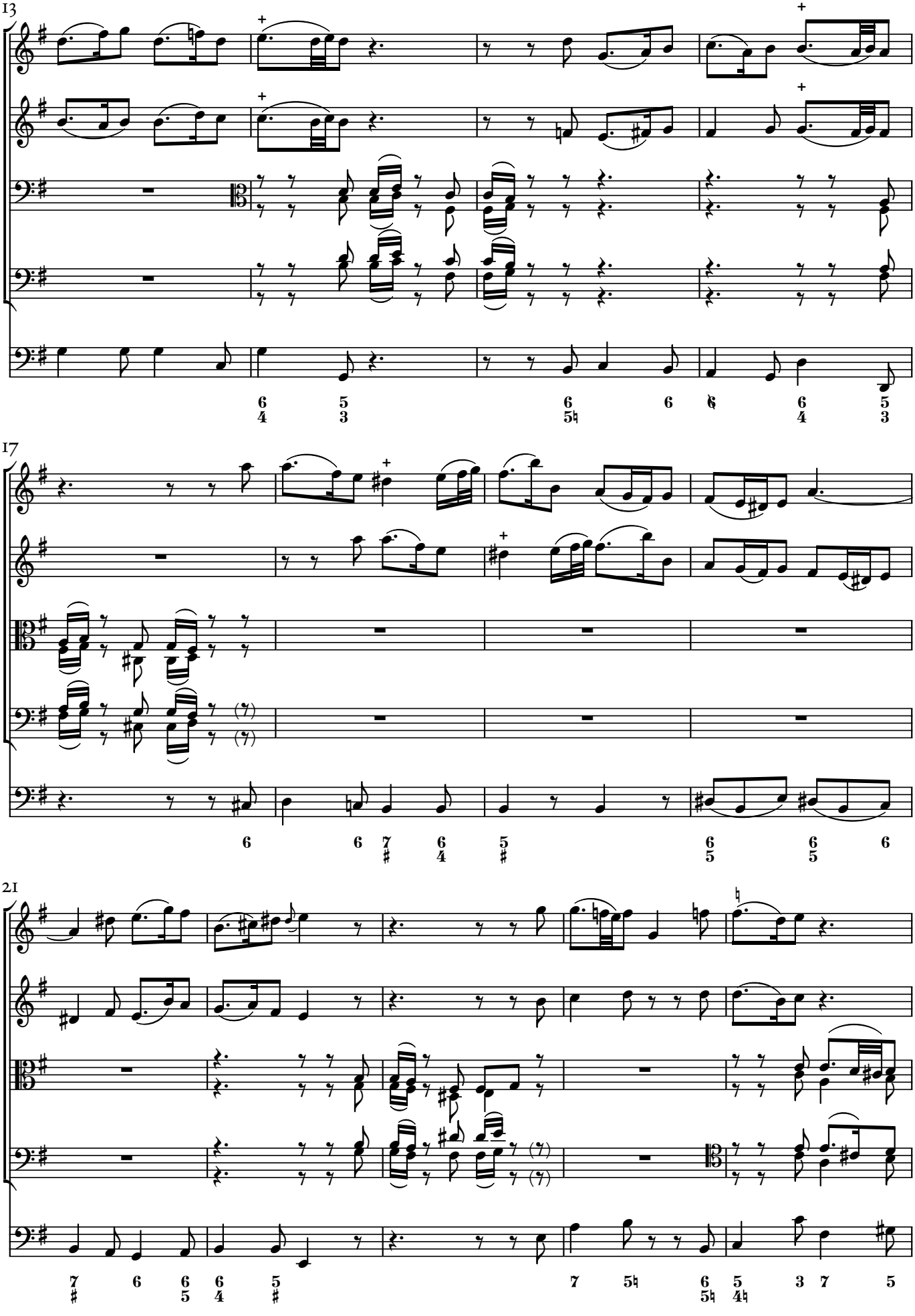
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



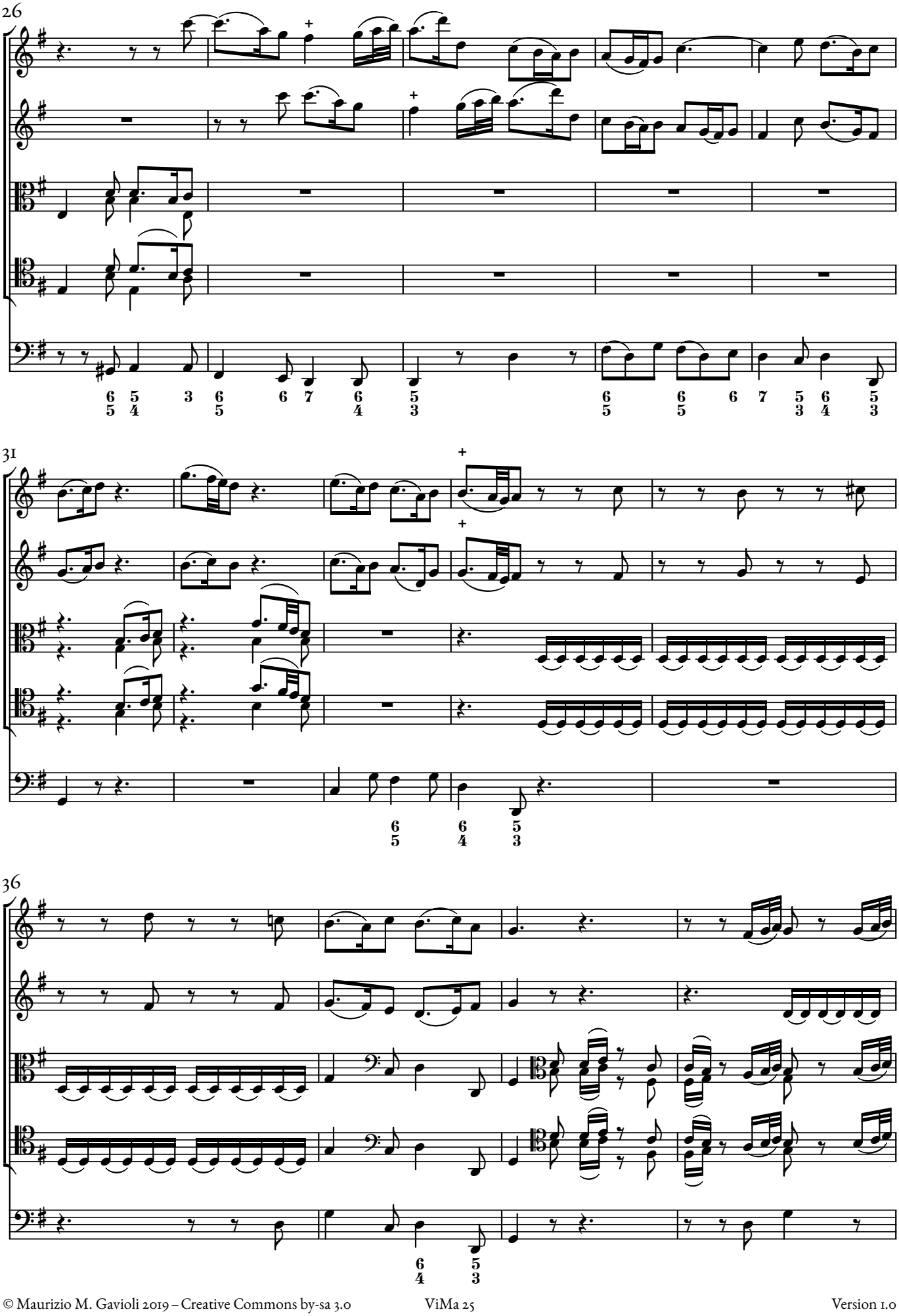
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



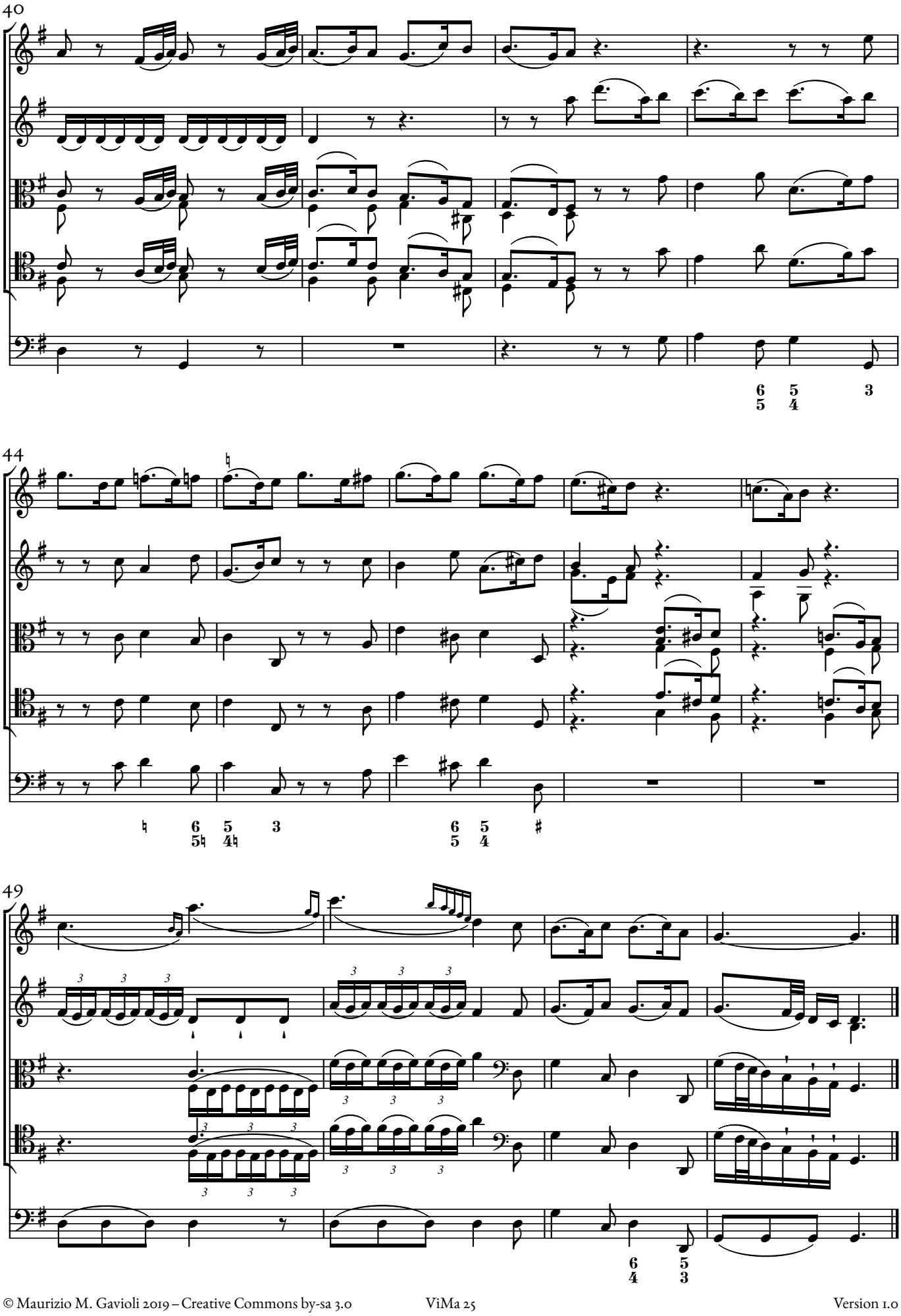
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



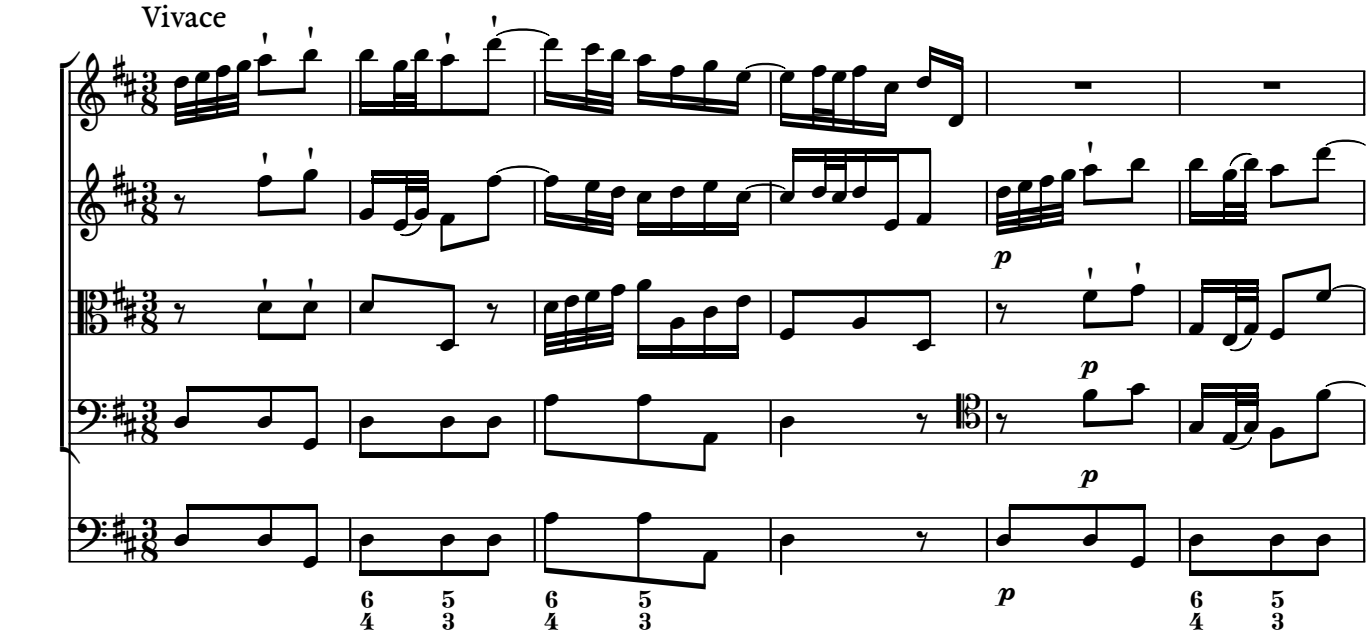
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0

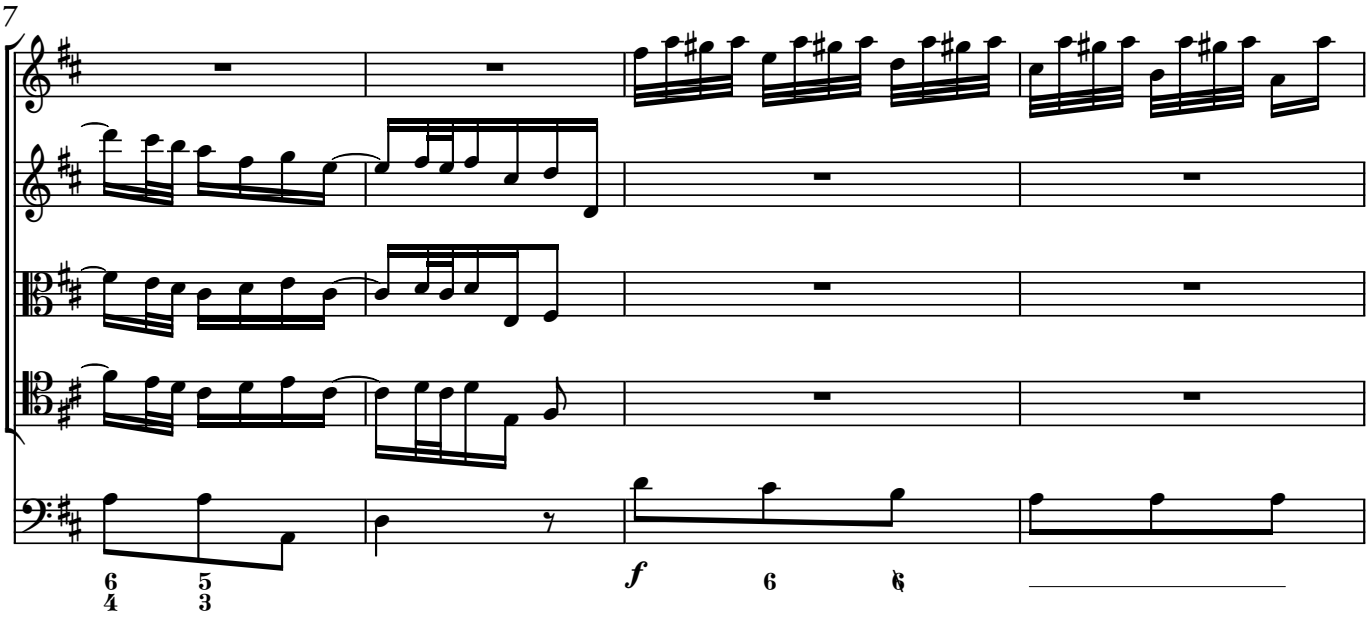


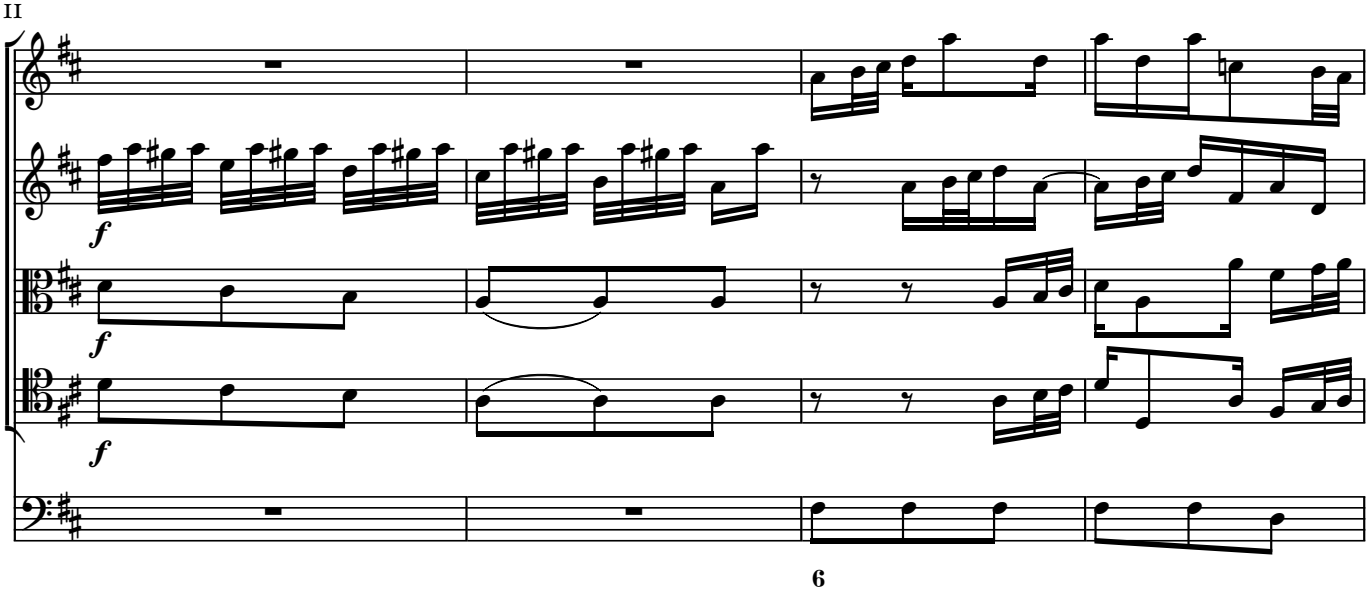
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



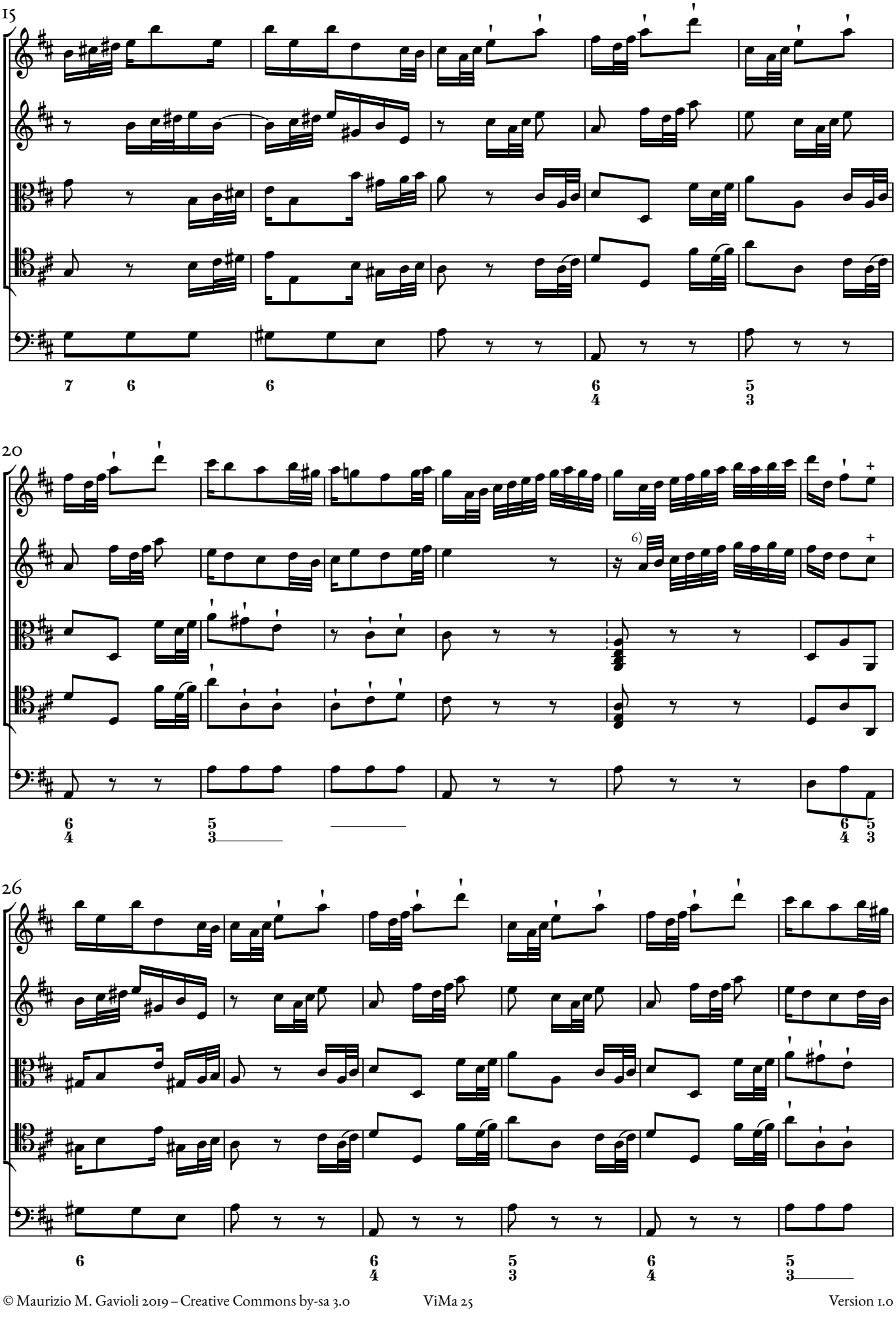
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



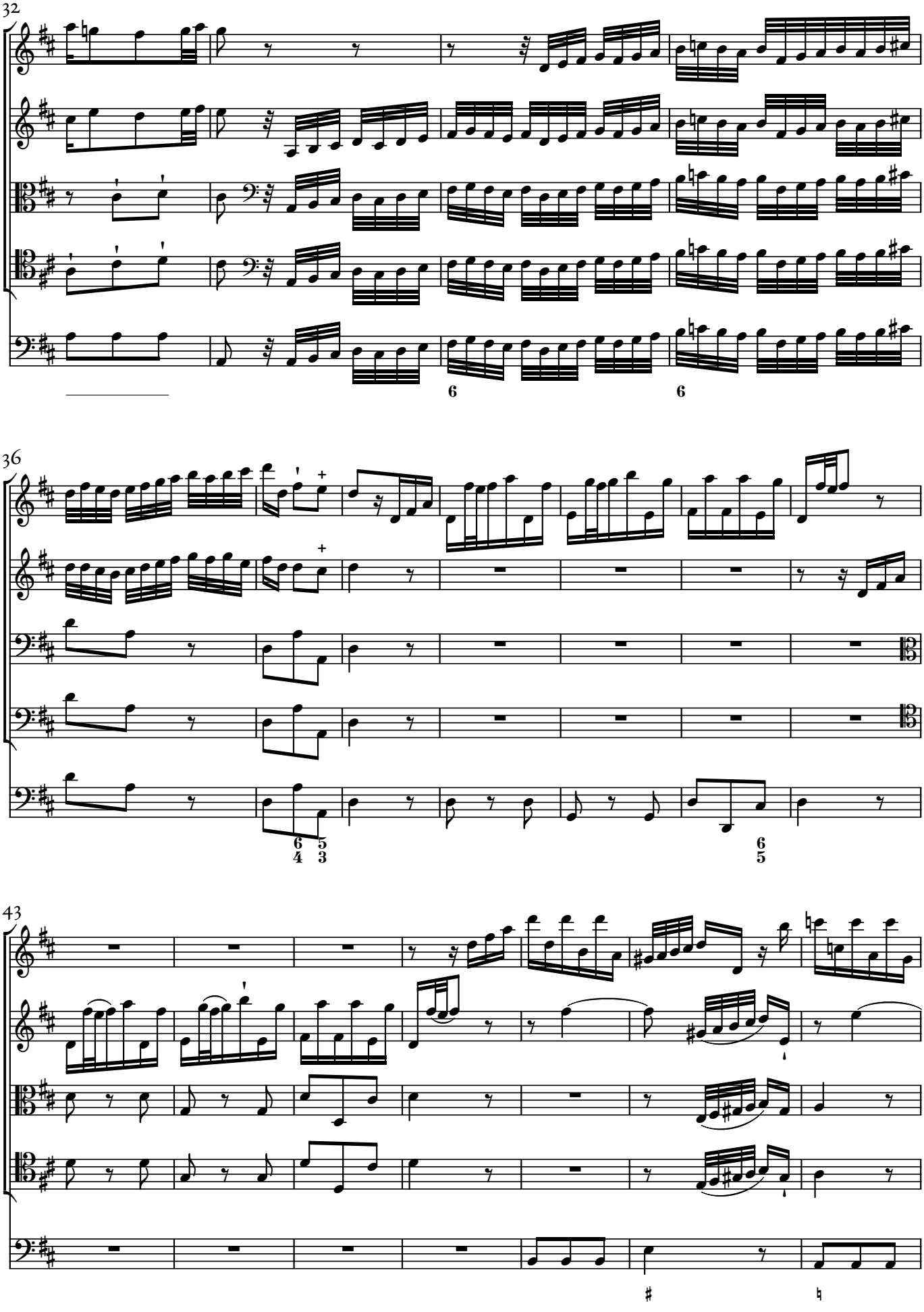




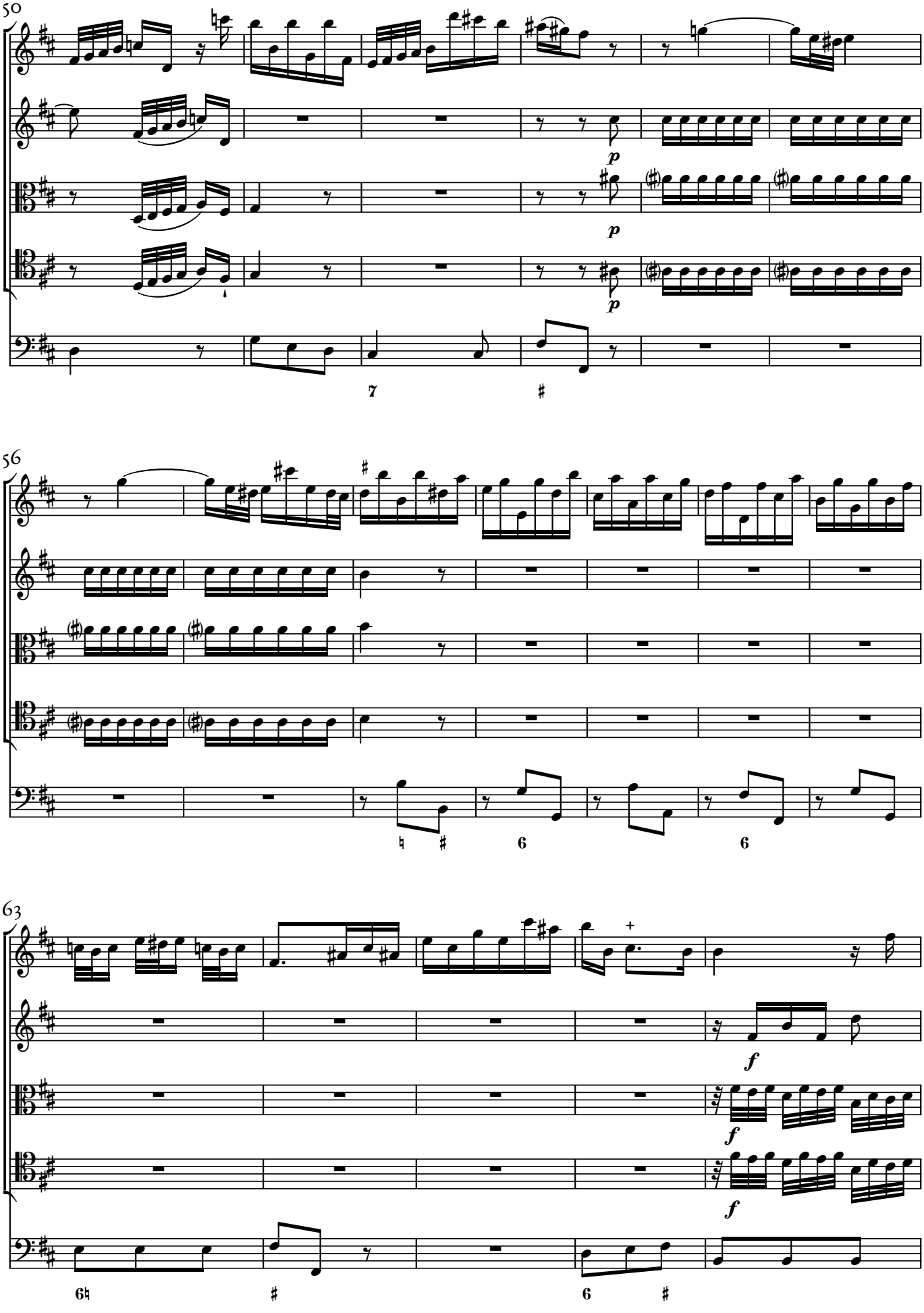
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



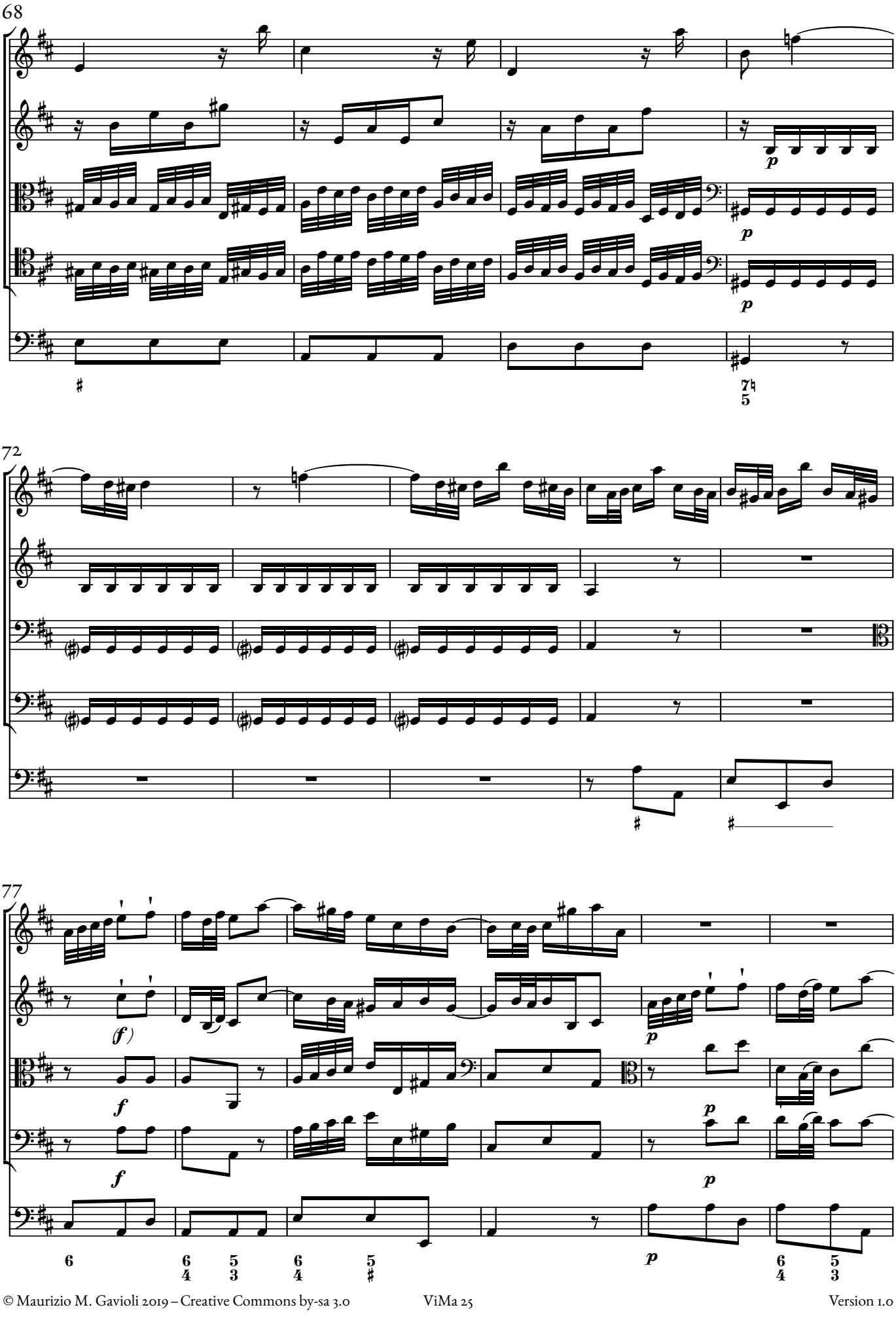
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



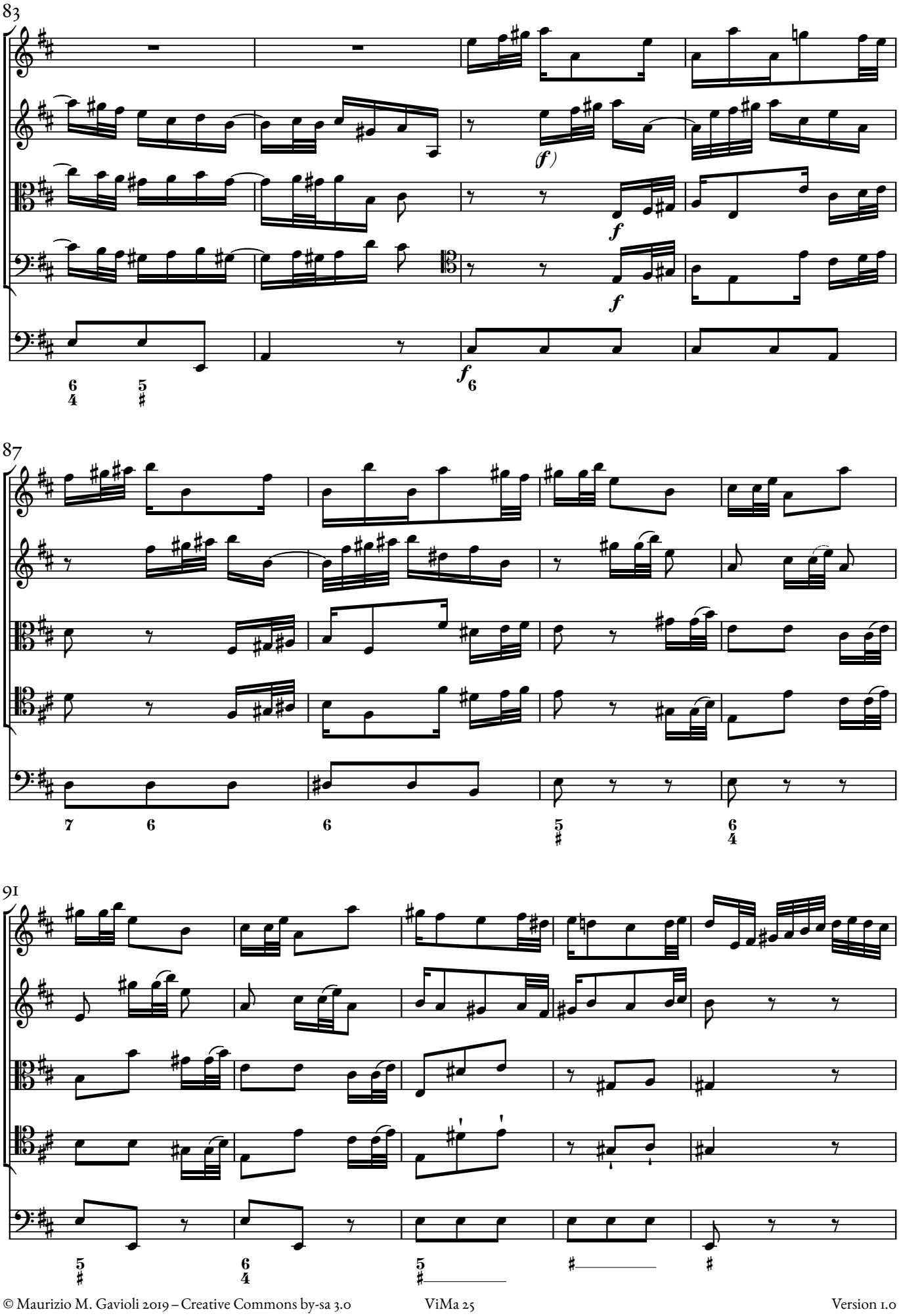
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



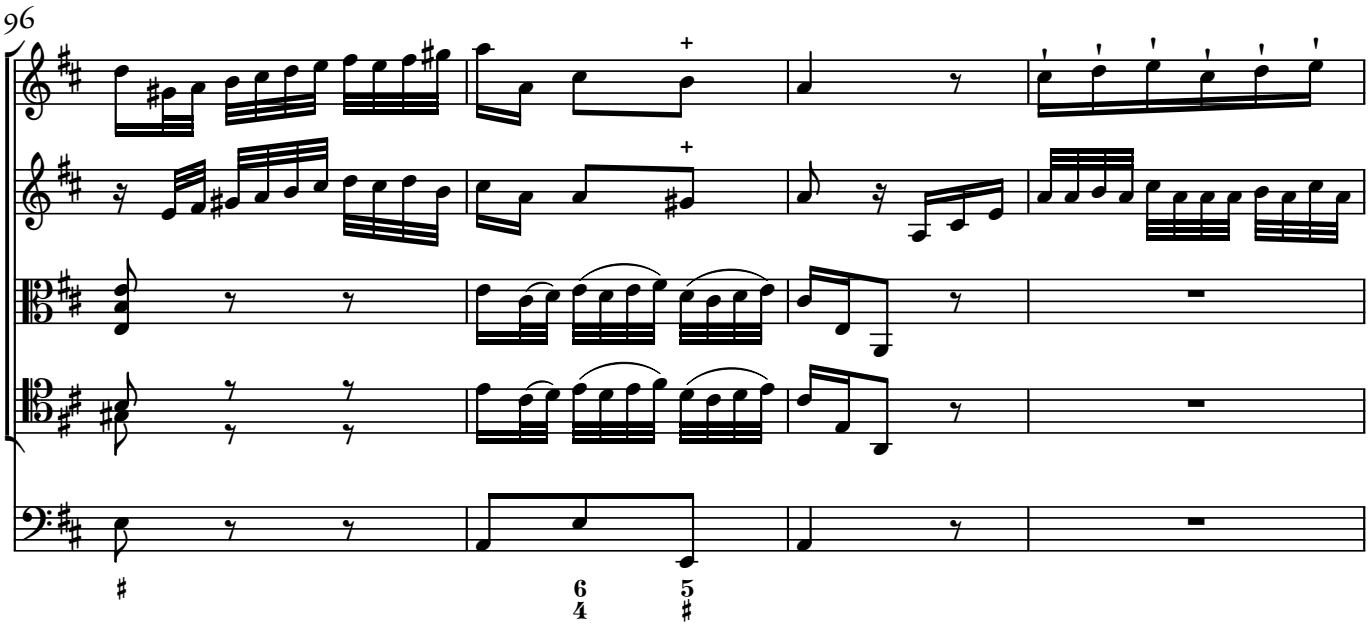
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0

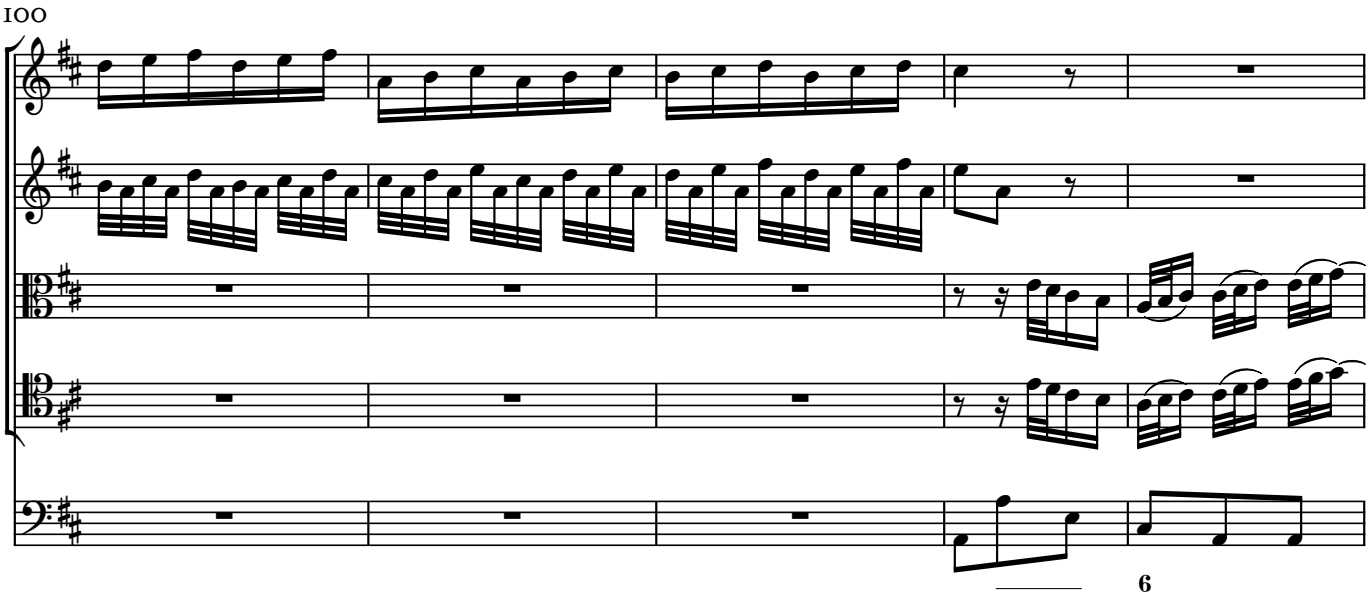


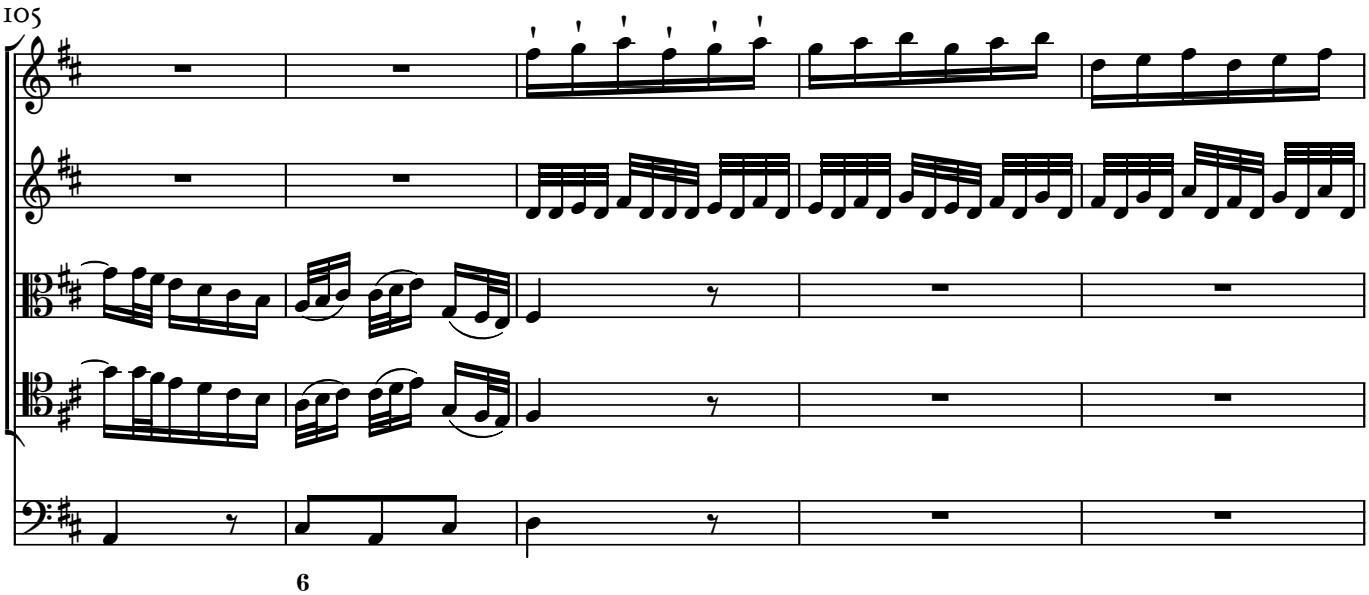
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



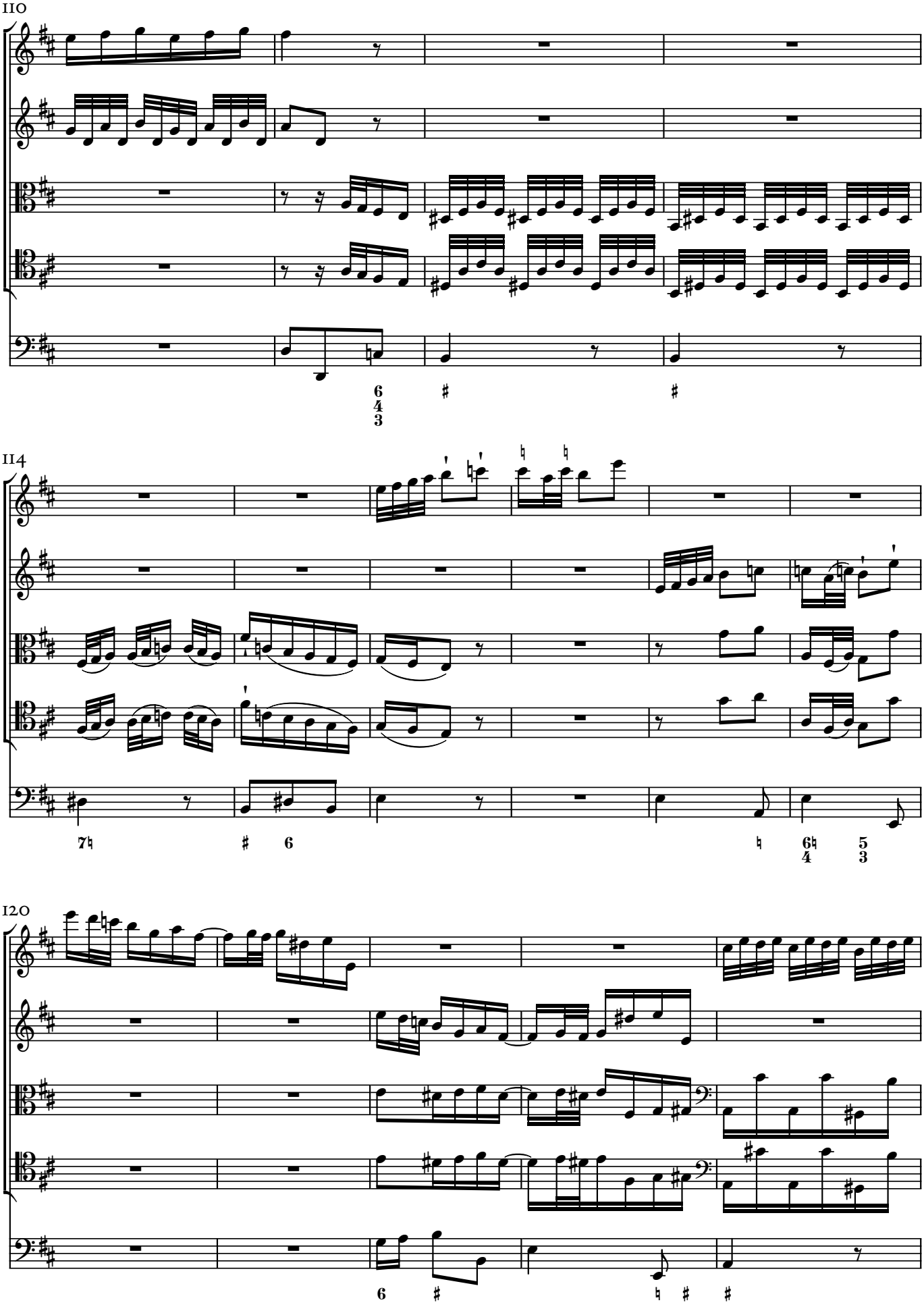
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



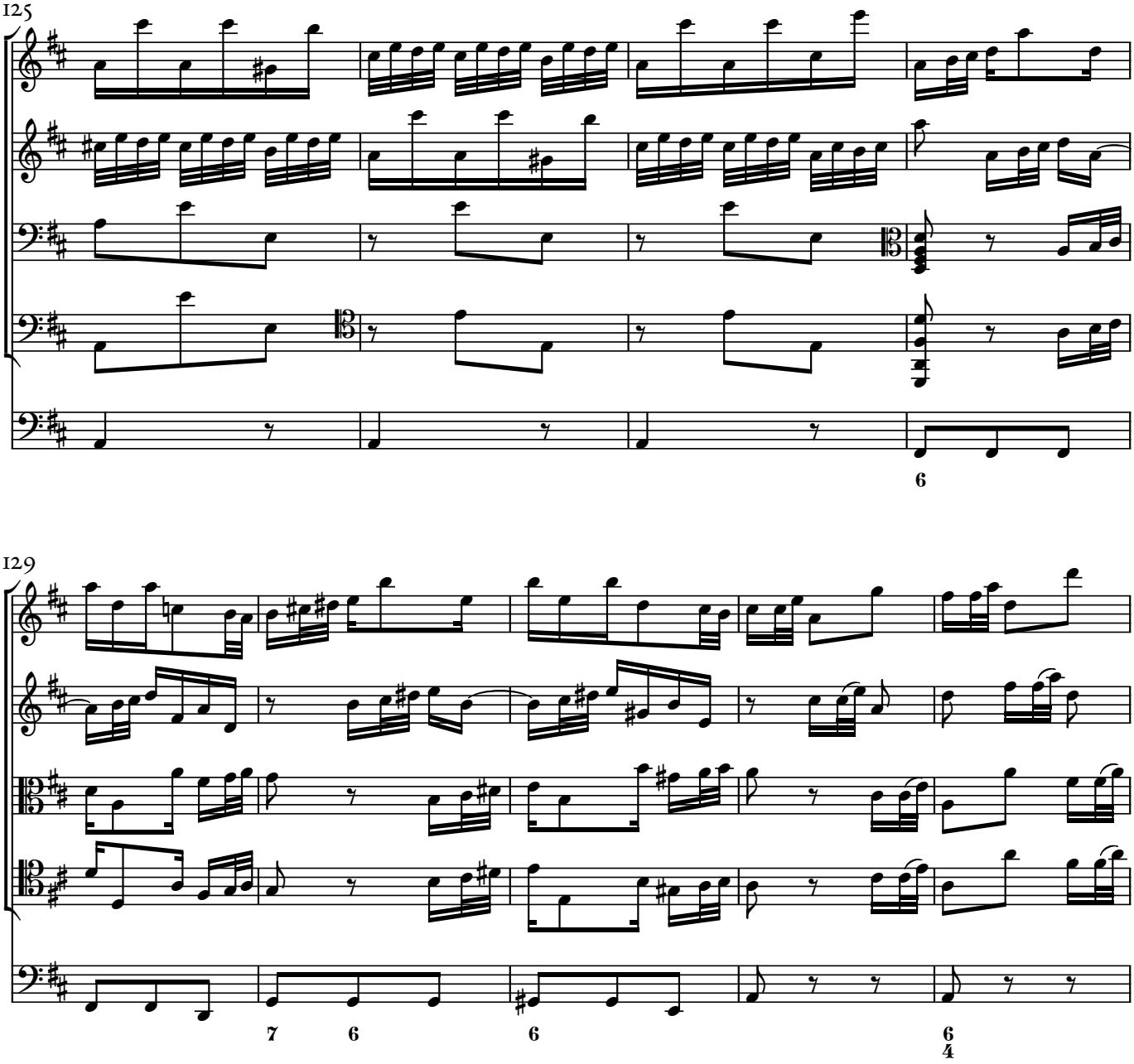




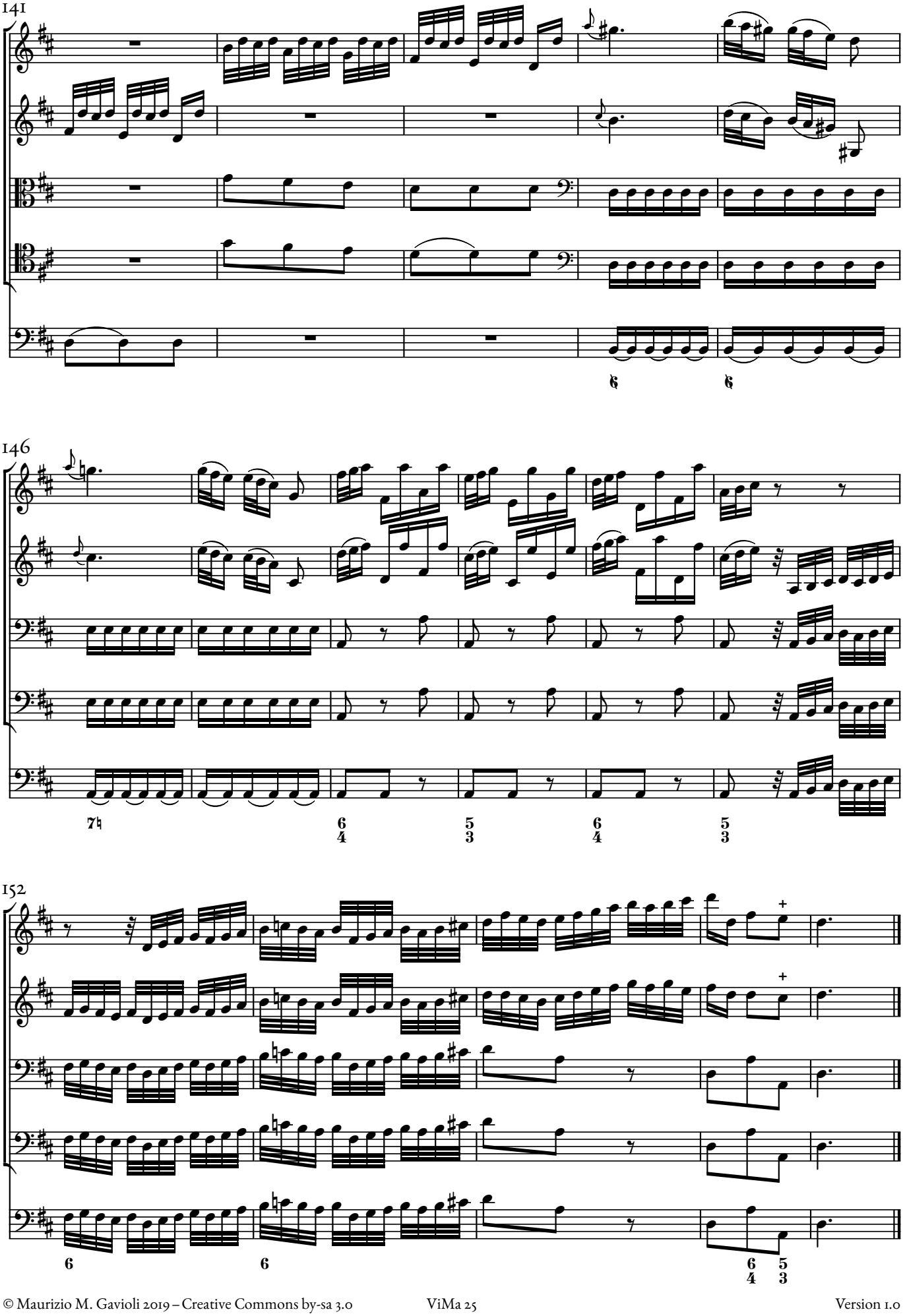
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0

Georg Philipp
Telemann
(1681 — 1767)

Quadri

à Violino, Flauto traversiere,
Viola di Gamba o Violoncello, e
Fondamento

Hamburg 1730 (Paris 1737)

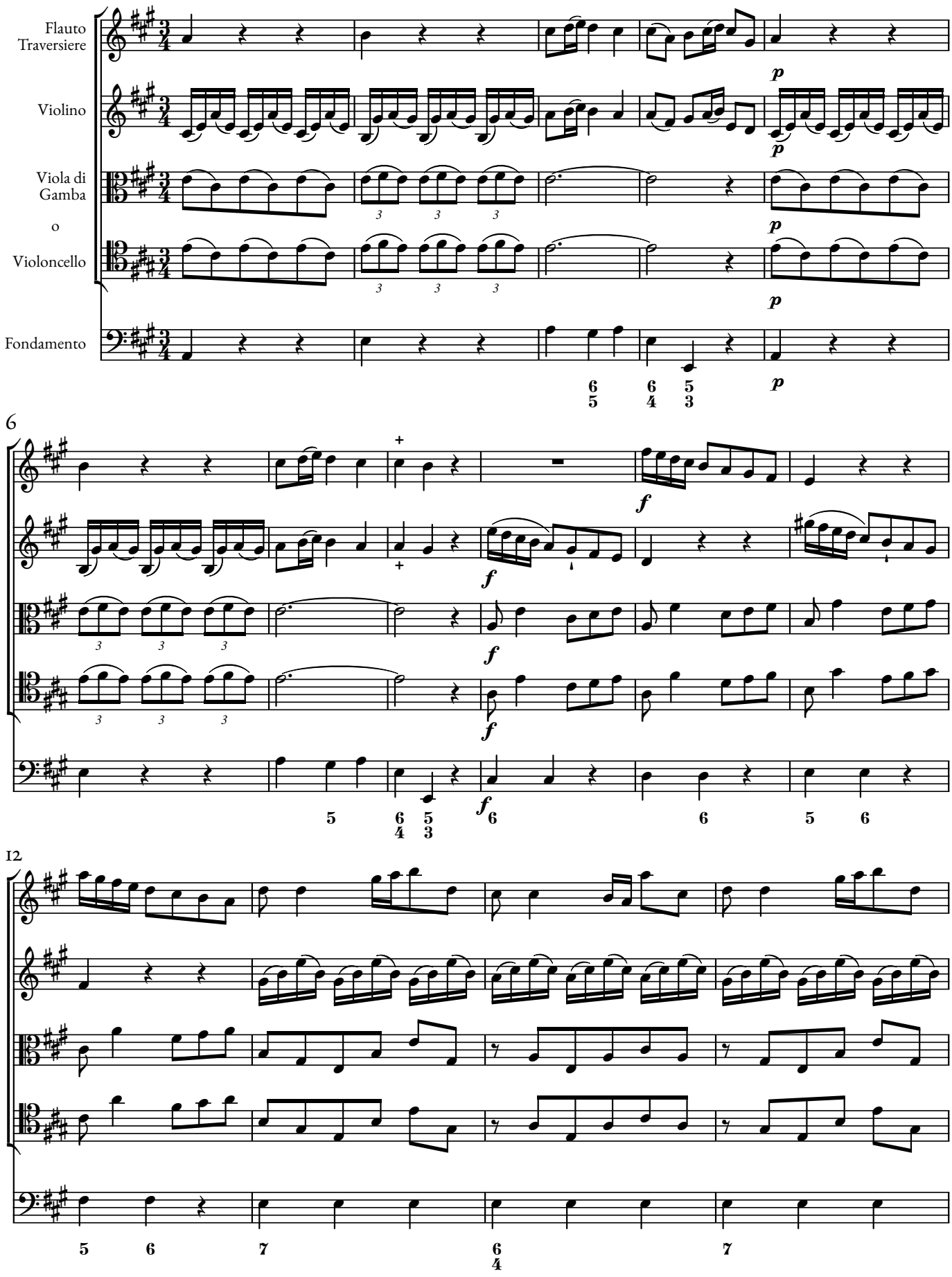
3: Sonata prima (TWV 43:A1)

(3) Sonata prima

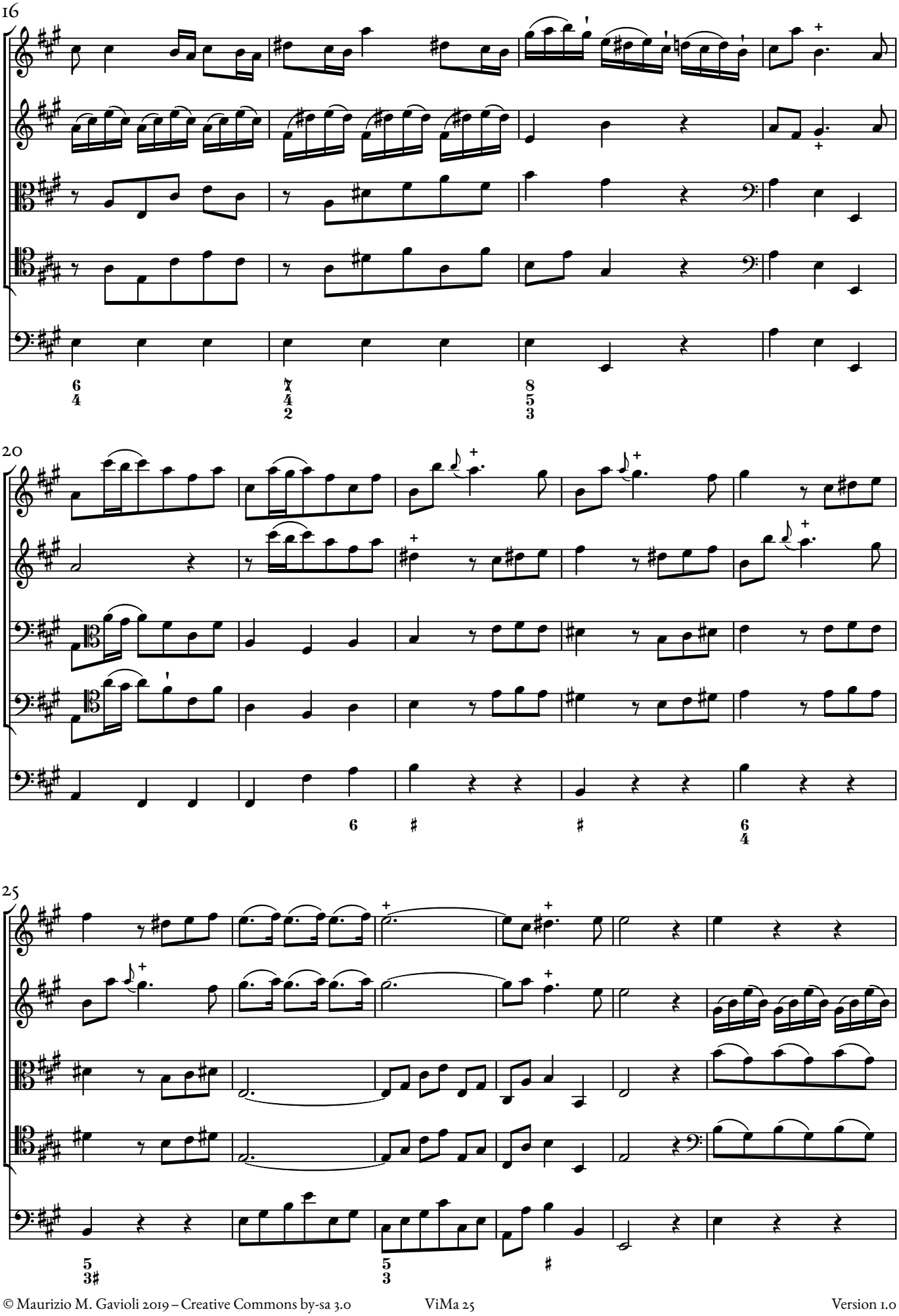
(TWV 43:A1)

G.P. Telemann (1681 — 1767)

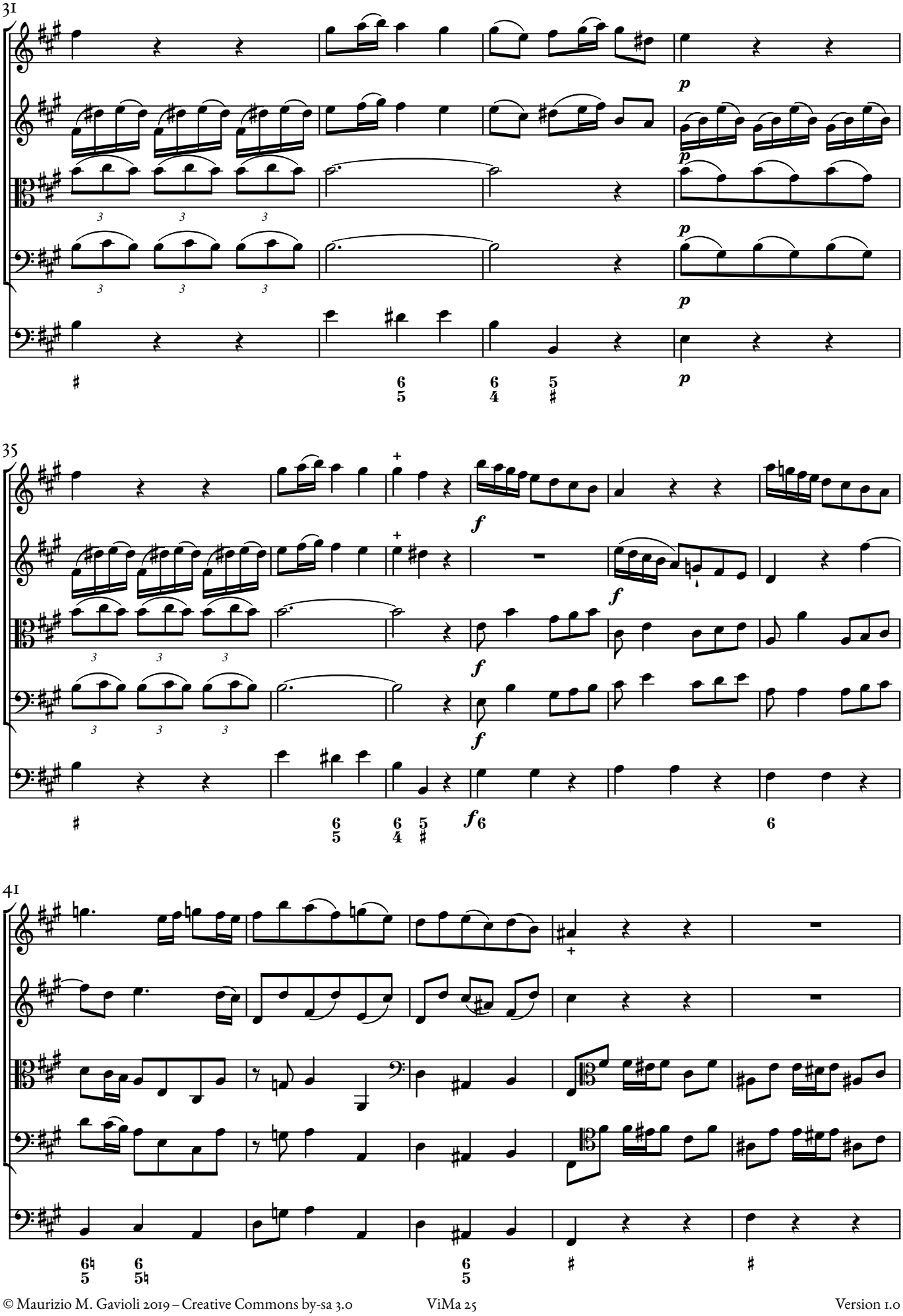
Soave



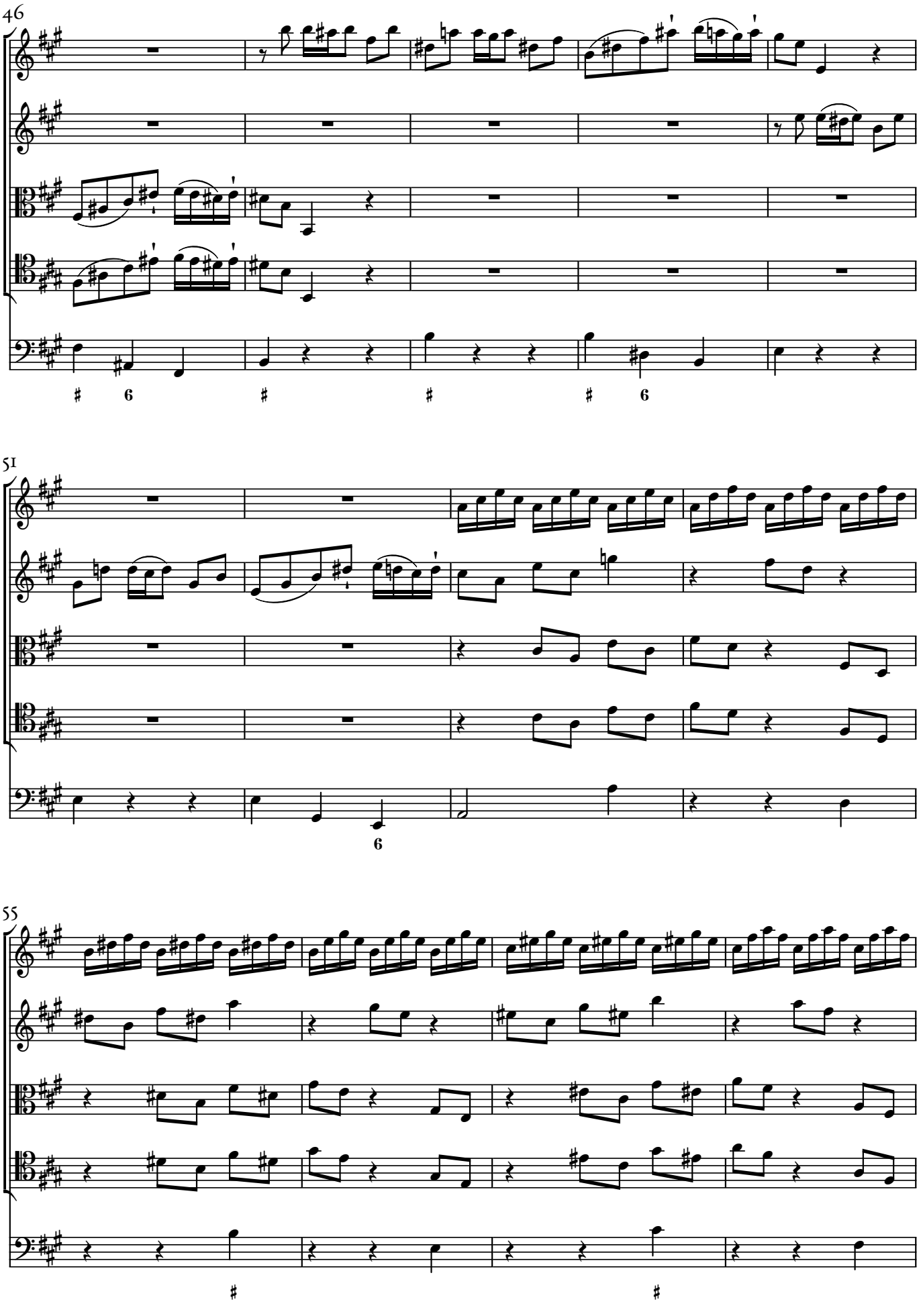
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



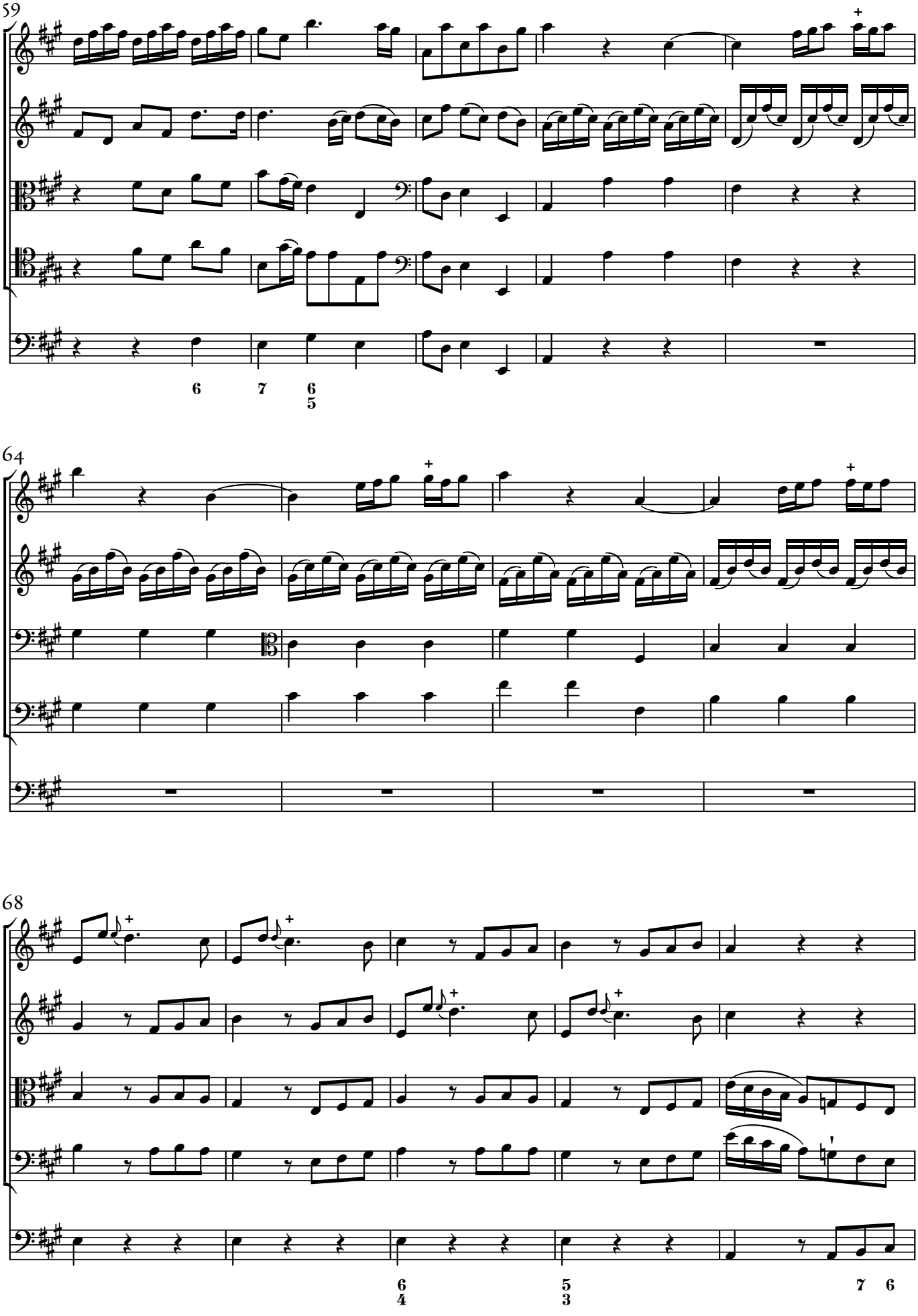
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



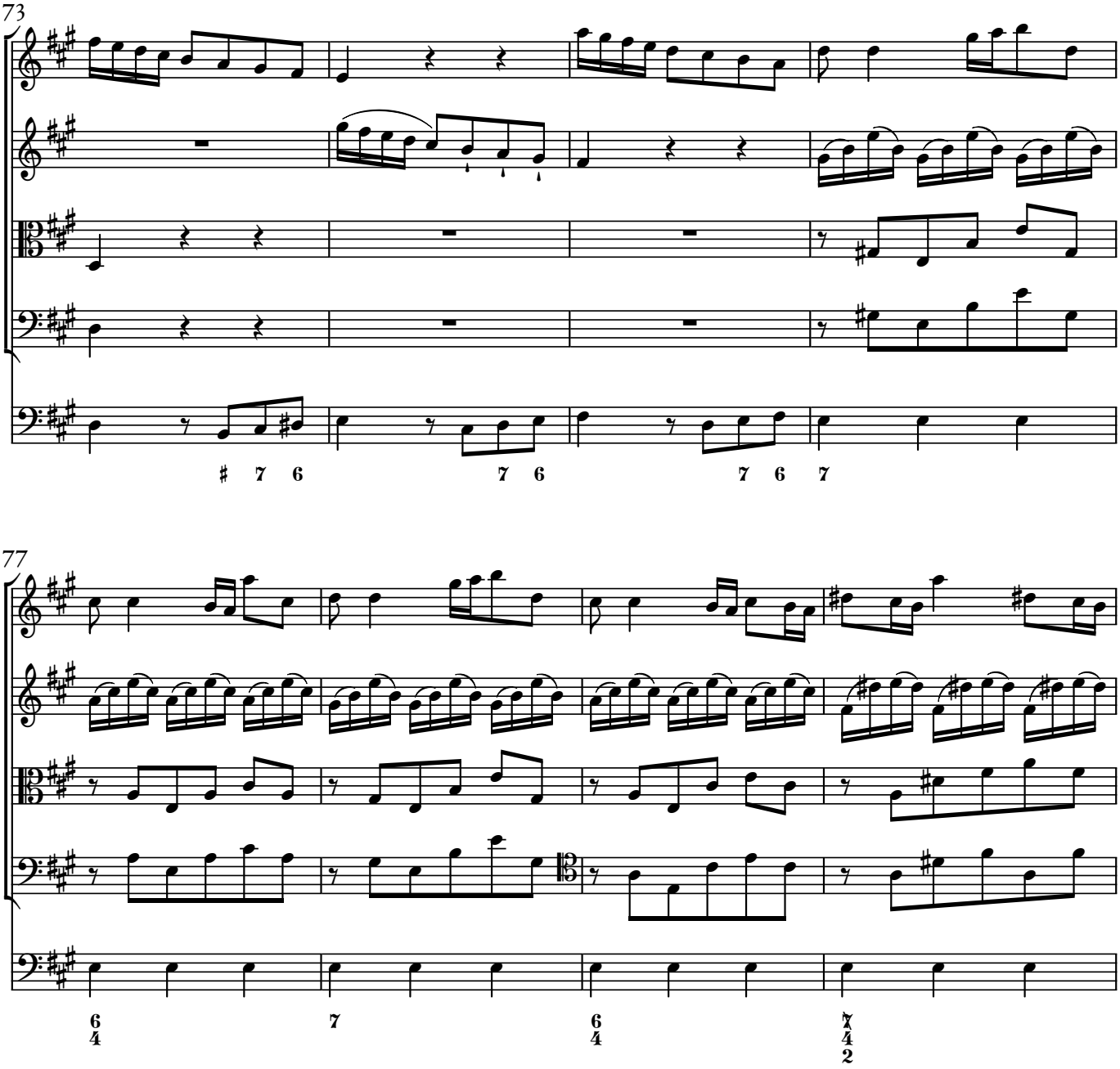
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0

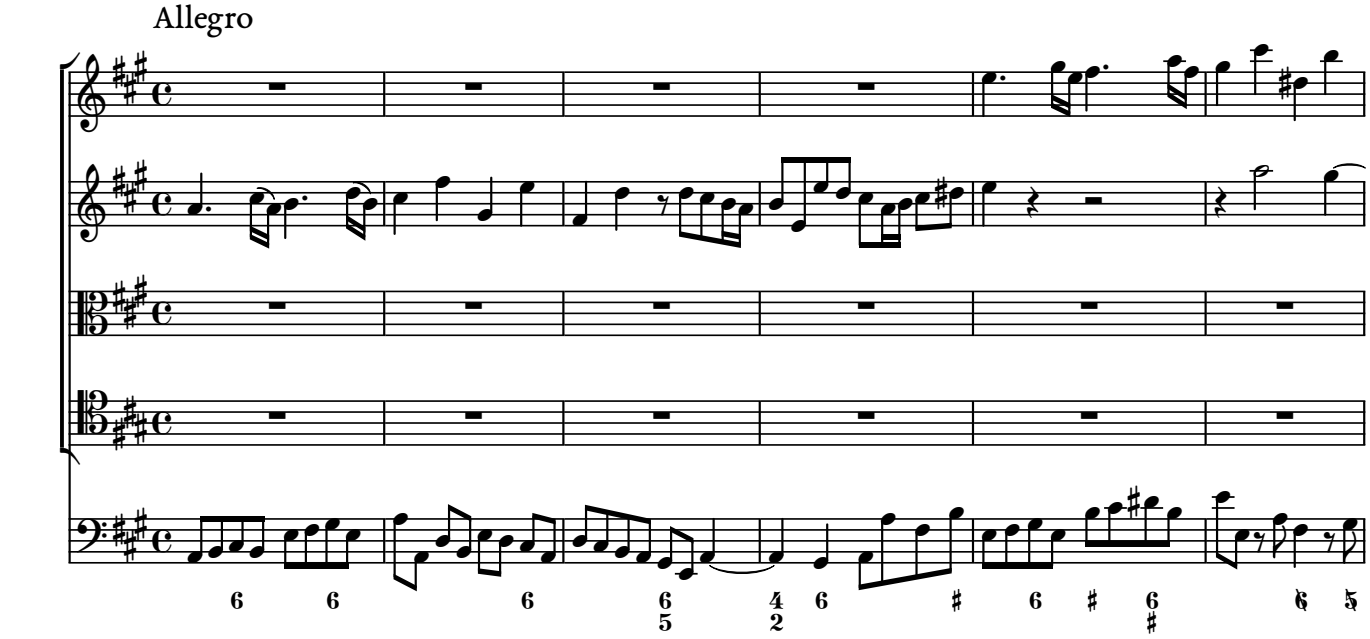


© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0

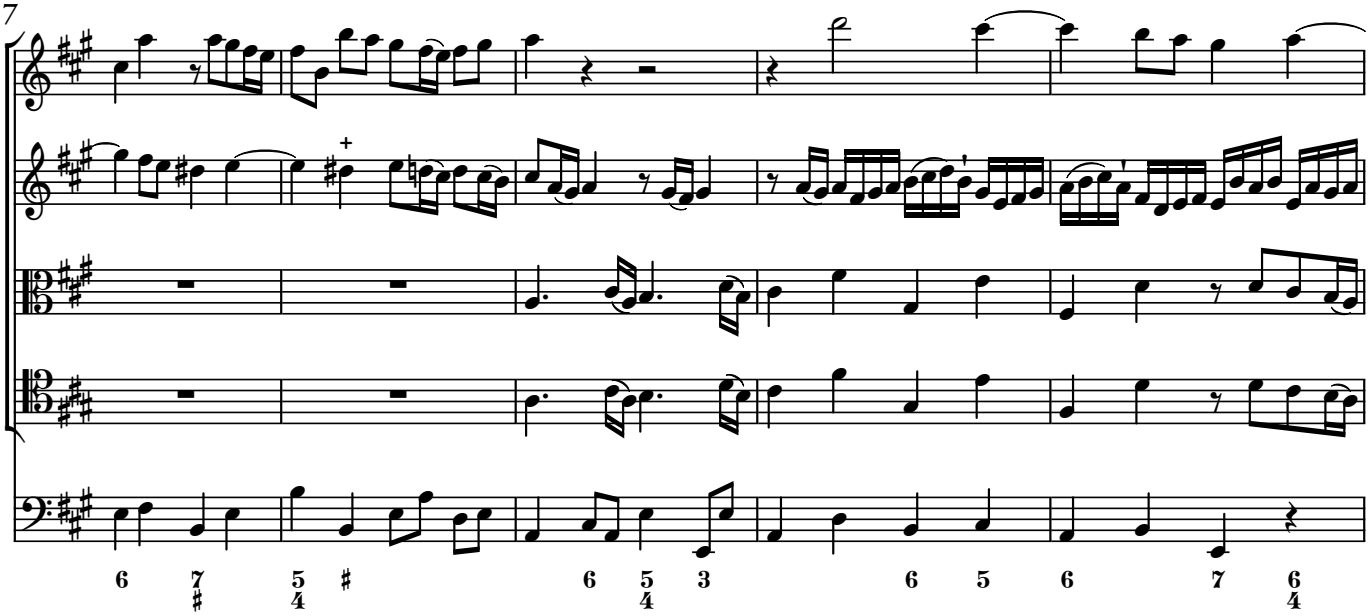


© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0

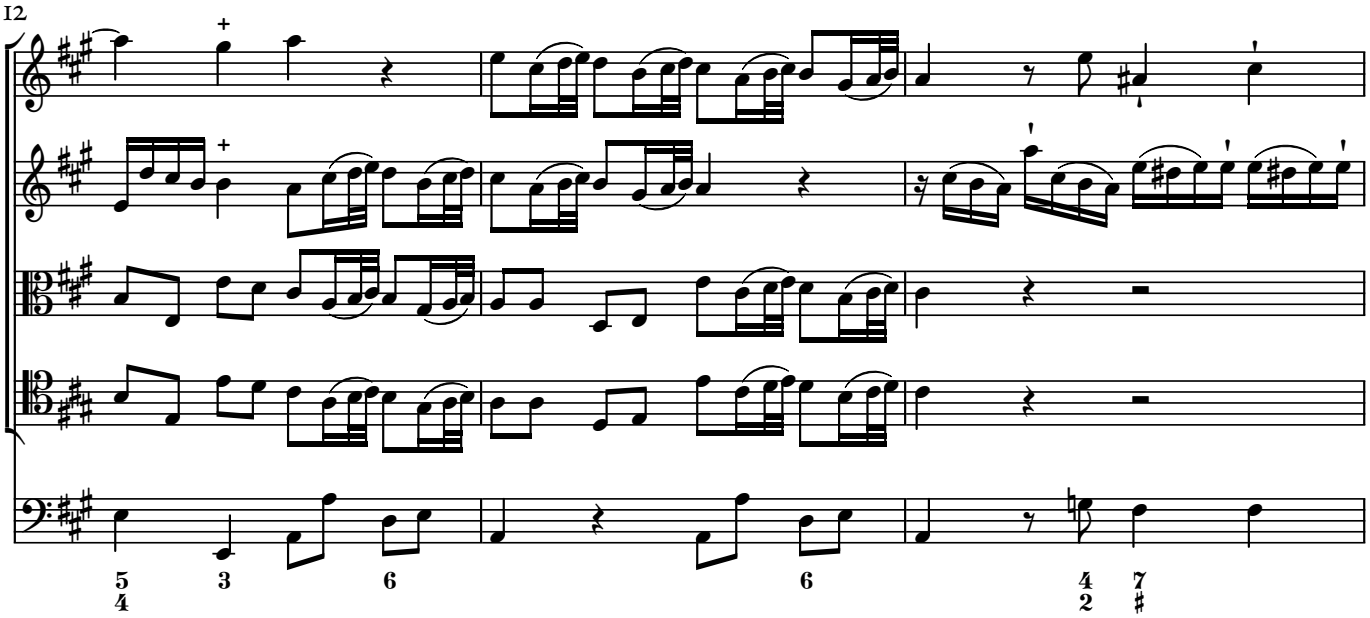
Allegro



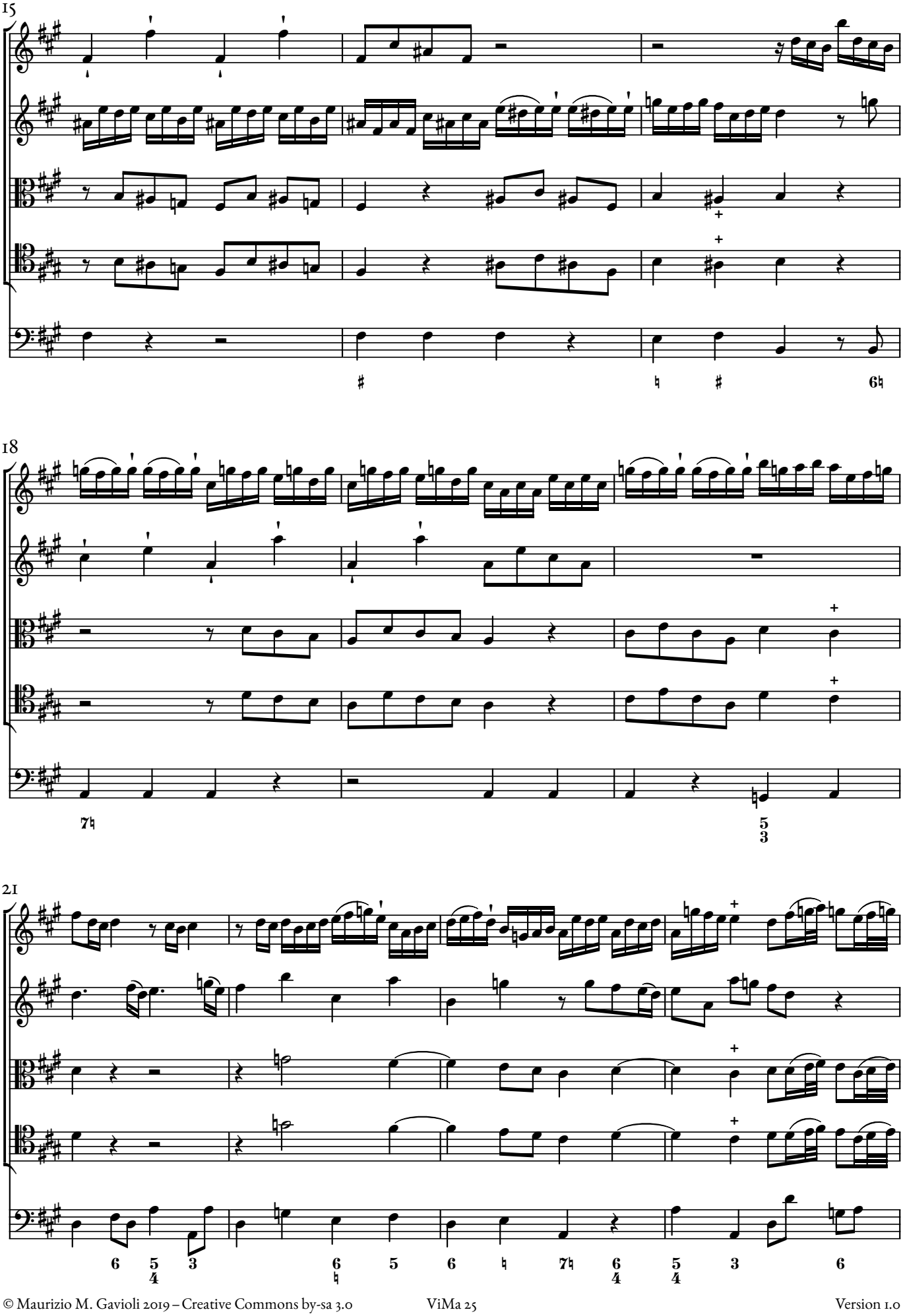
7



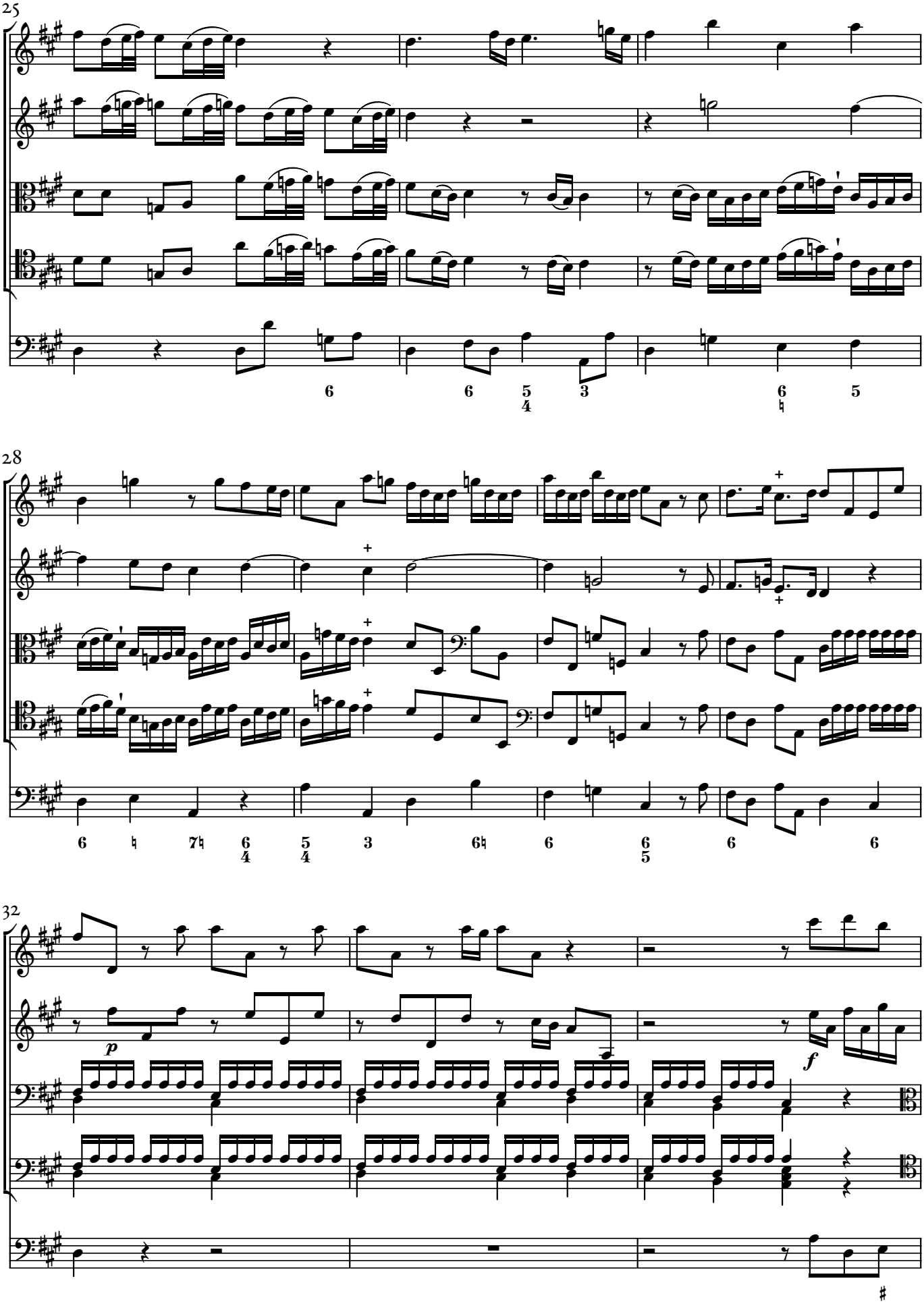
12



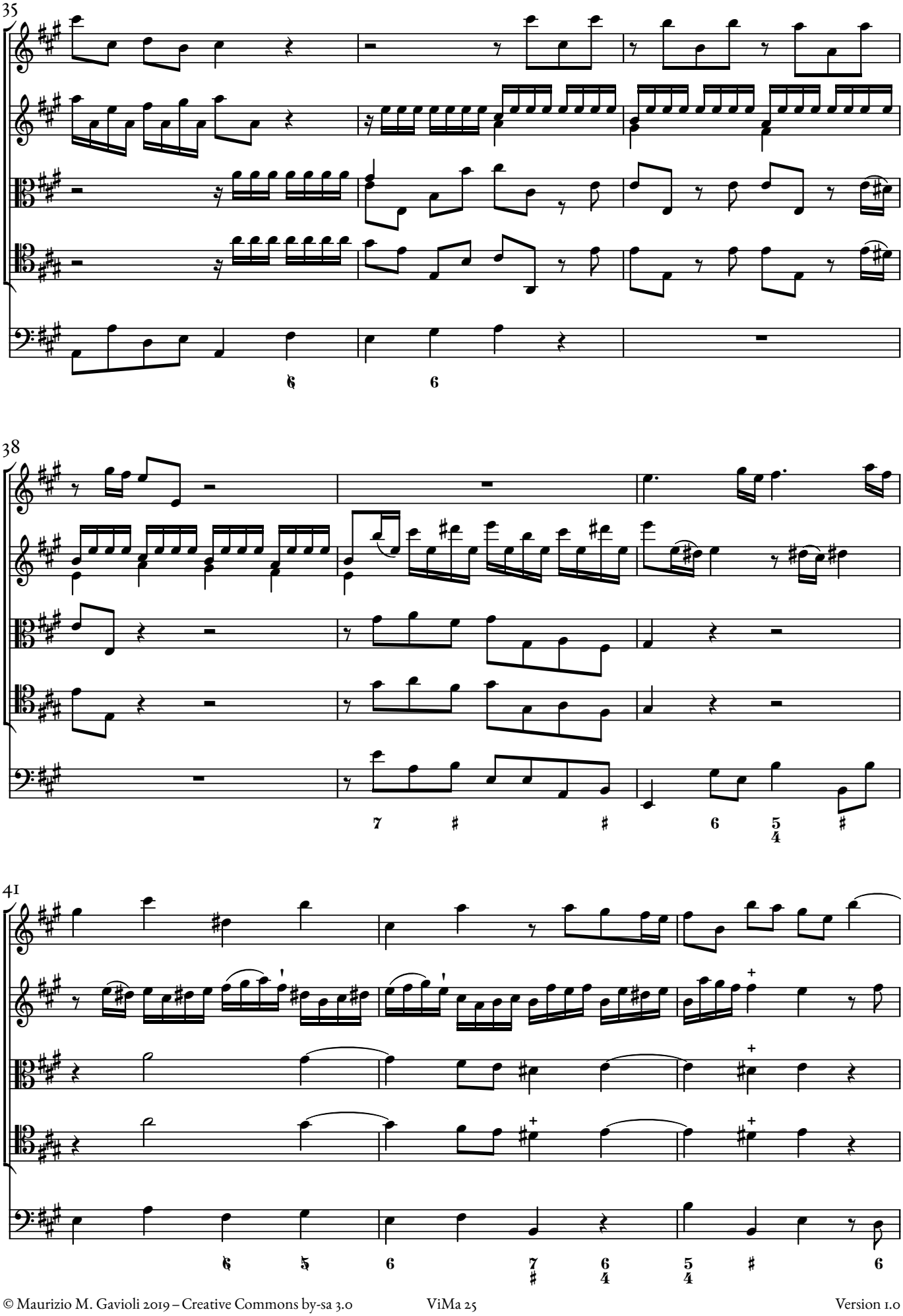
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



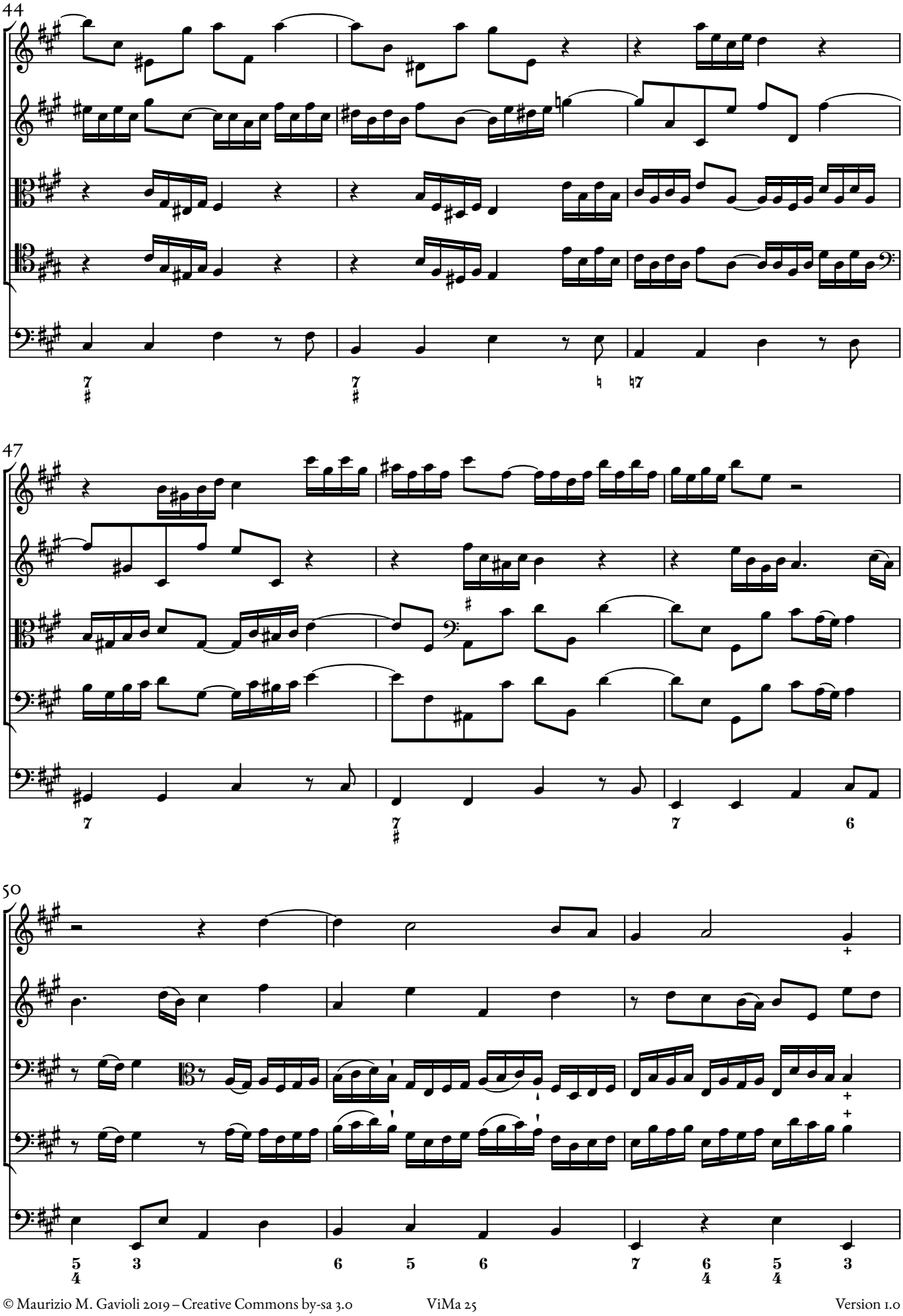
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



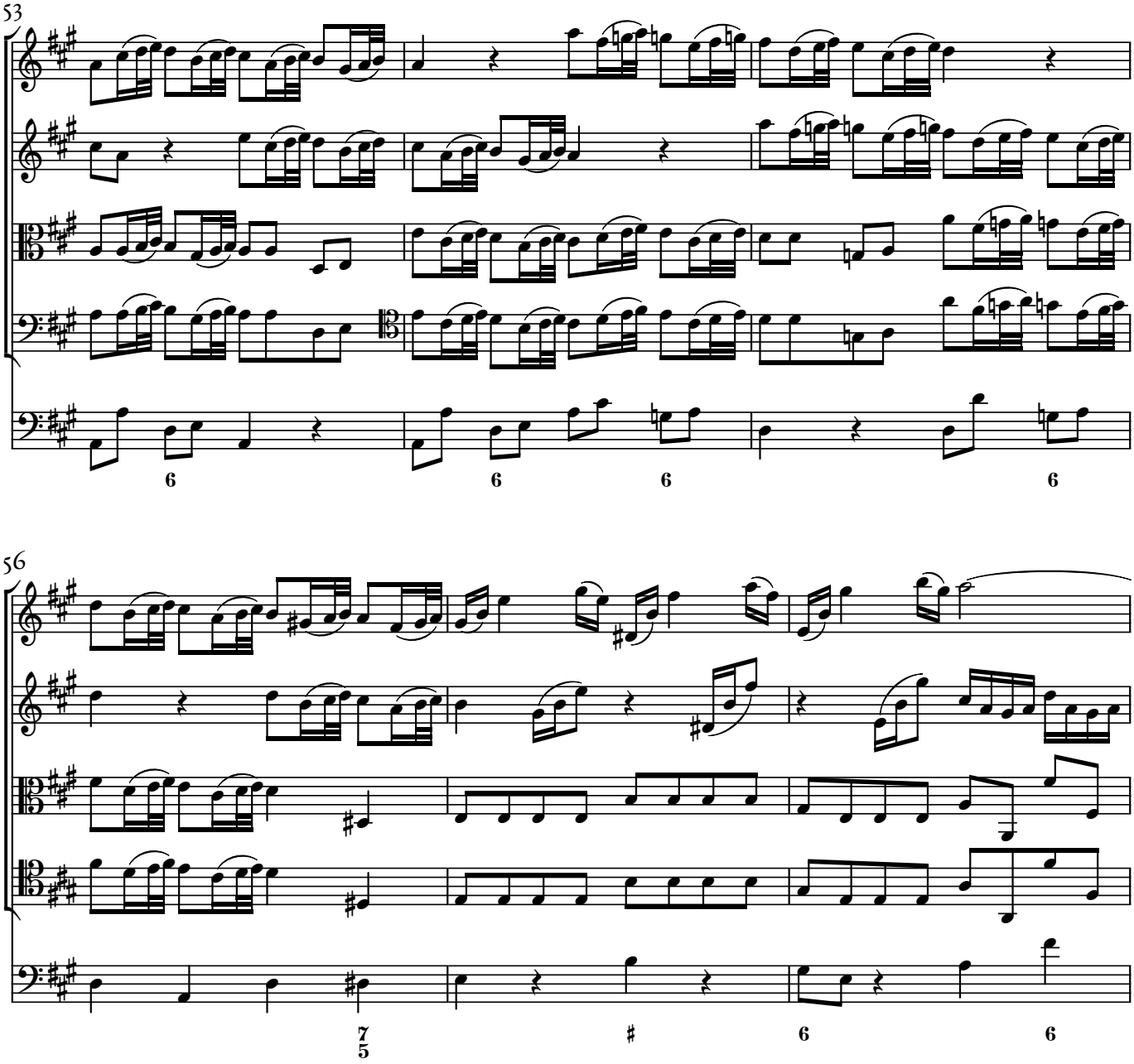
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0

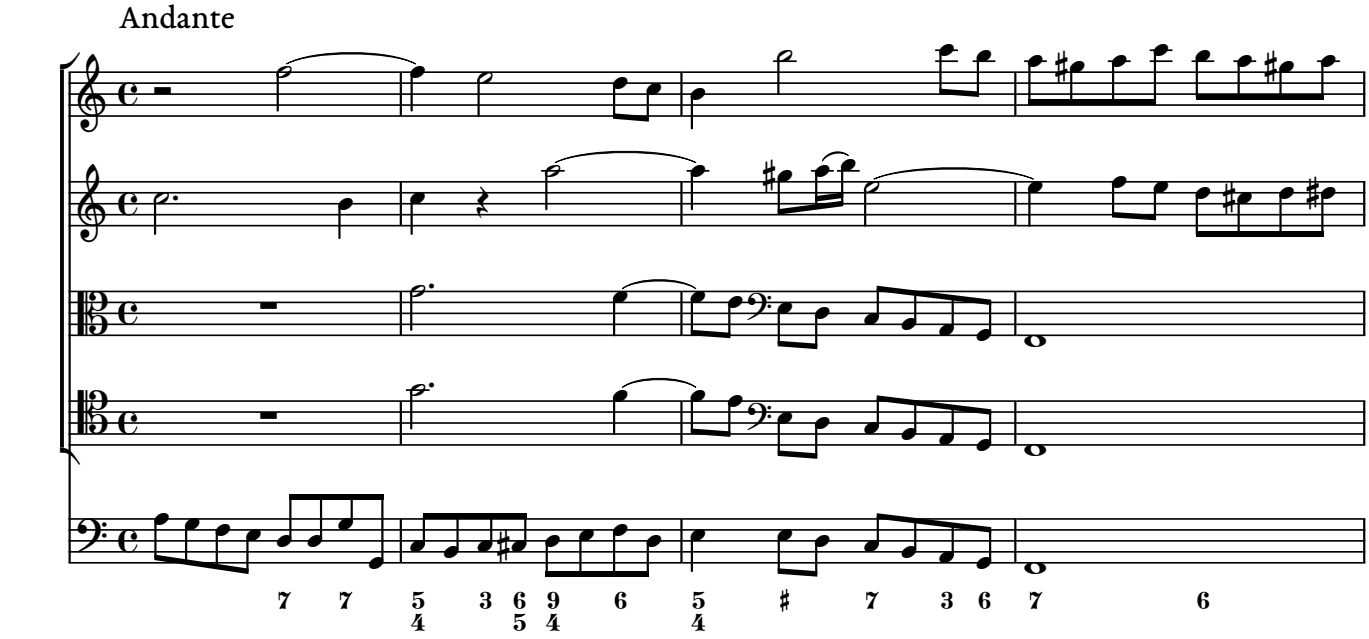


© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0

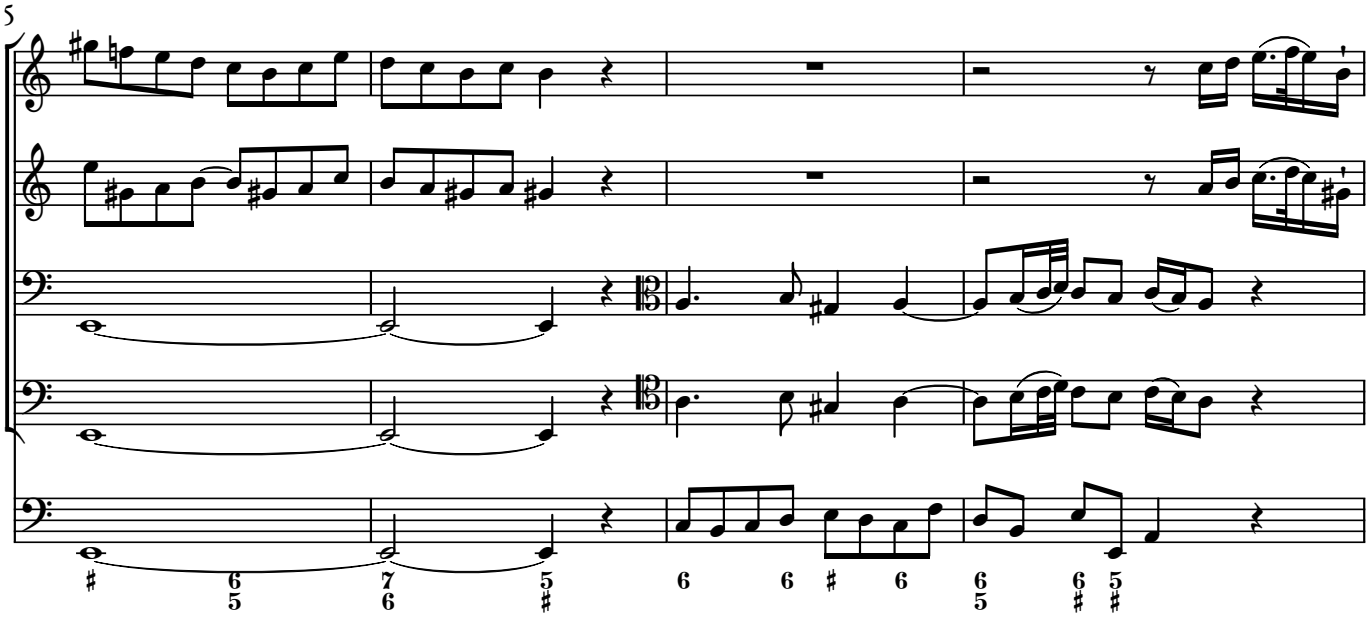


© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0

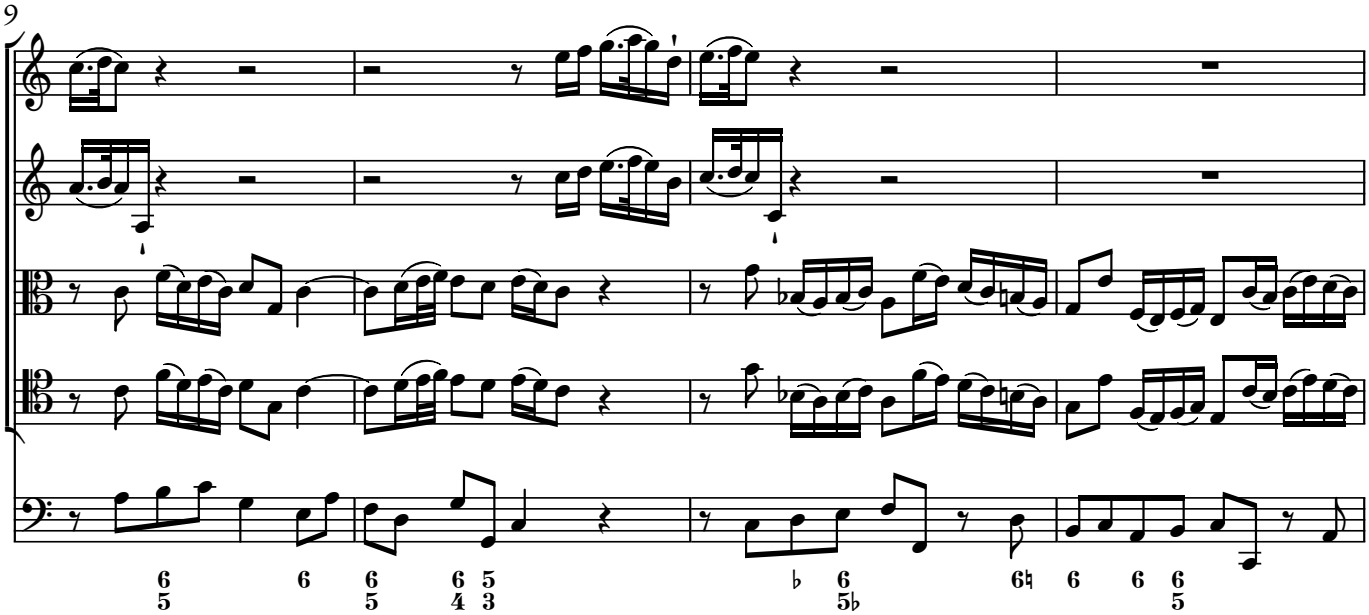
Andante



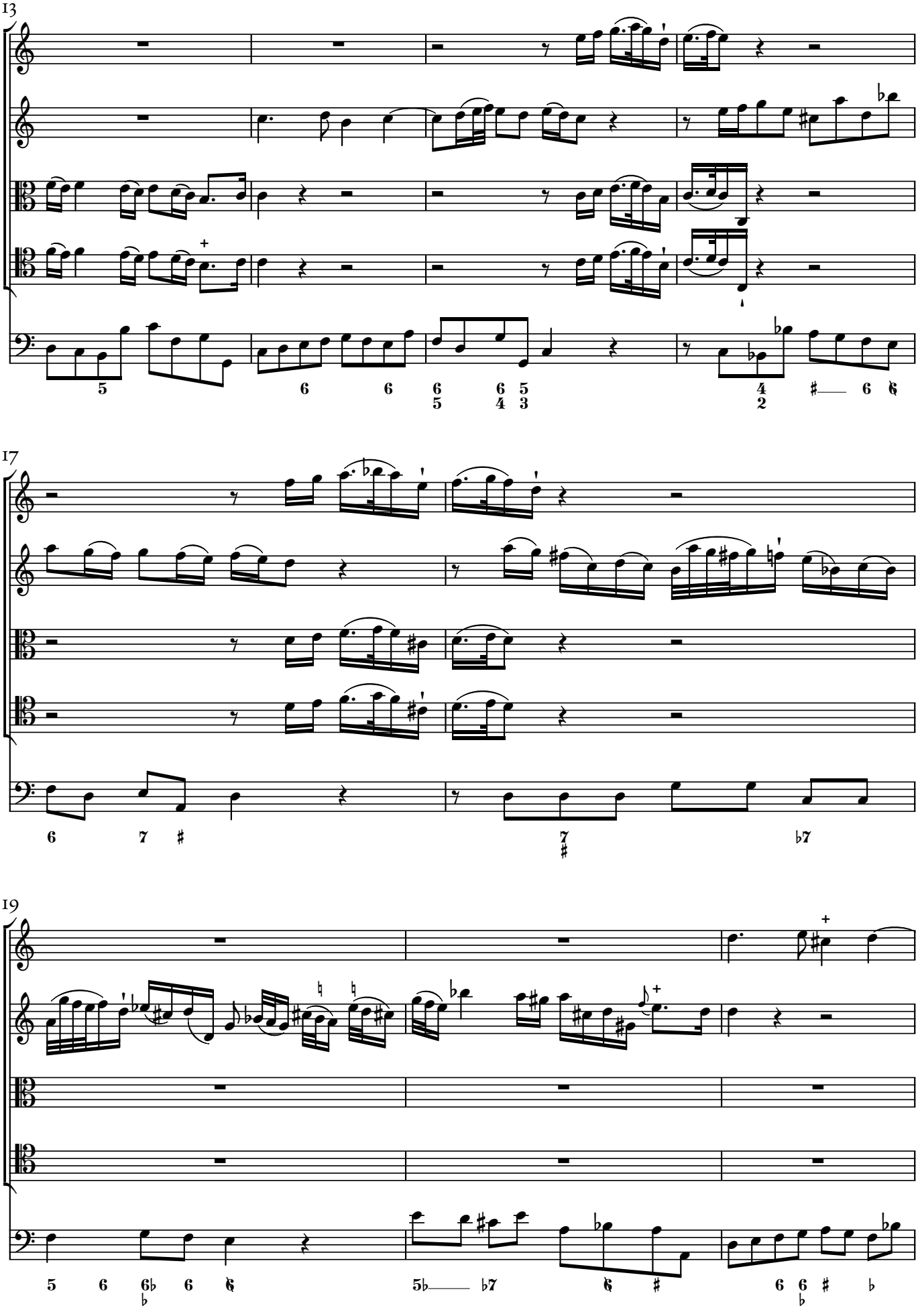
5



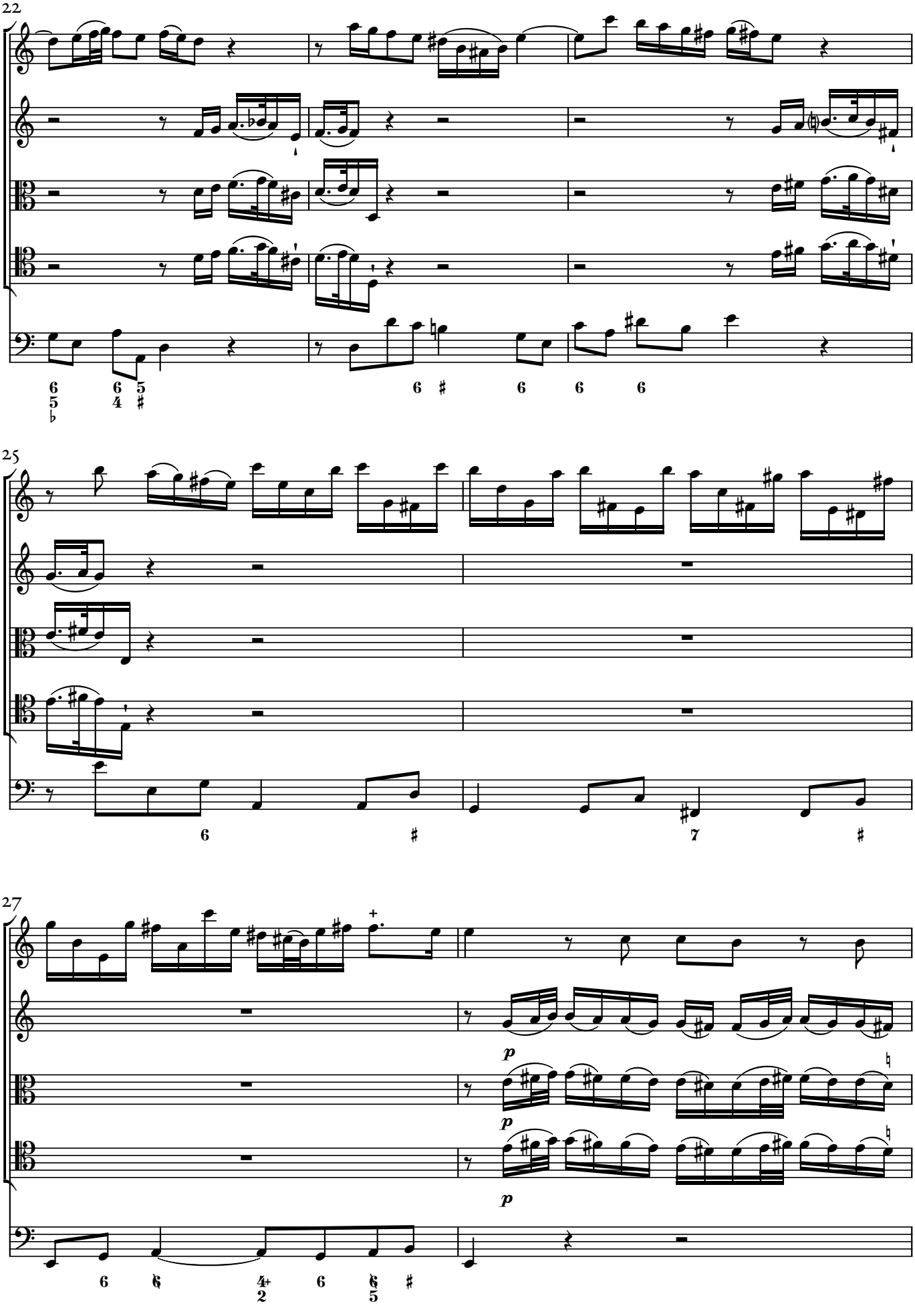
9



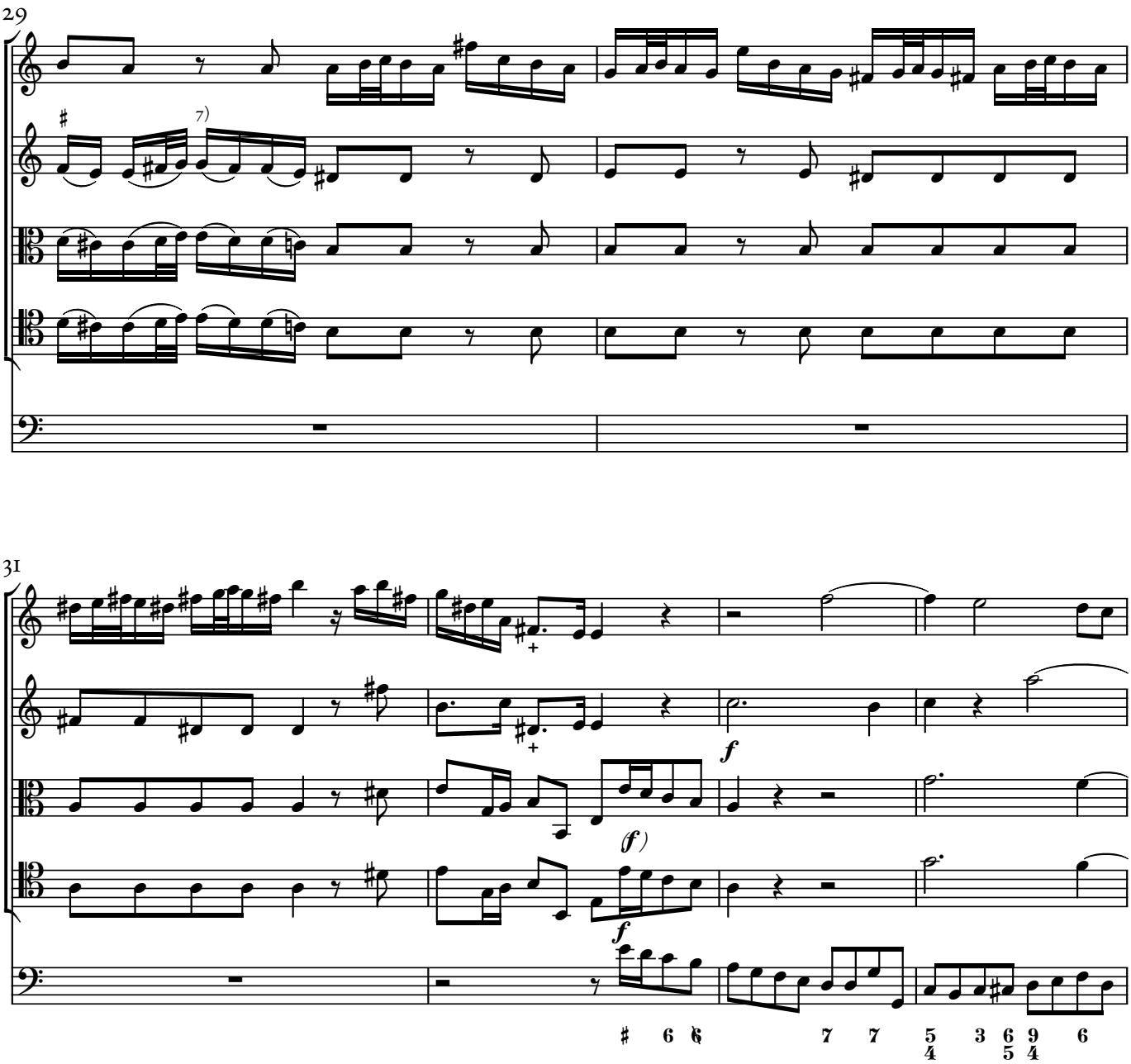
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0

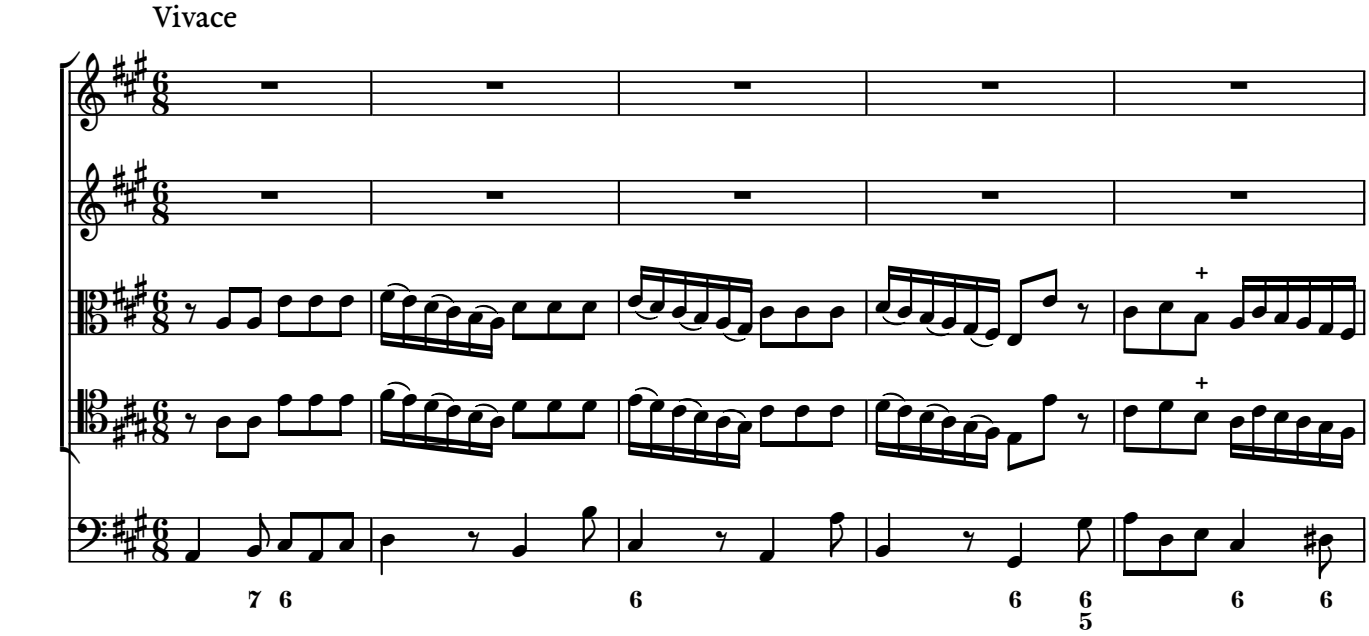


© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0

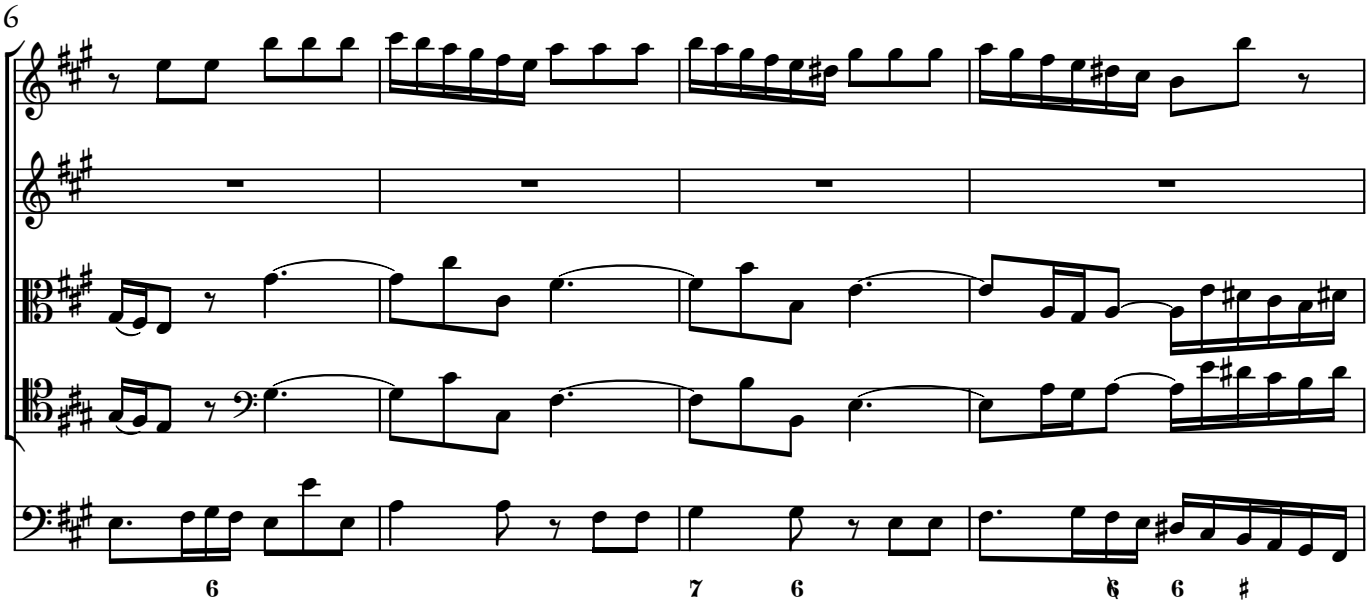


© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0

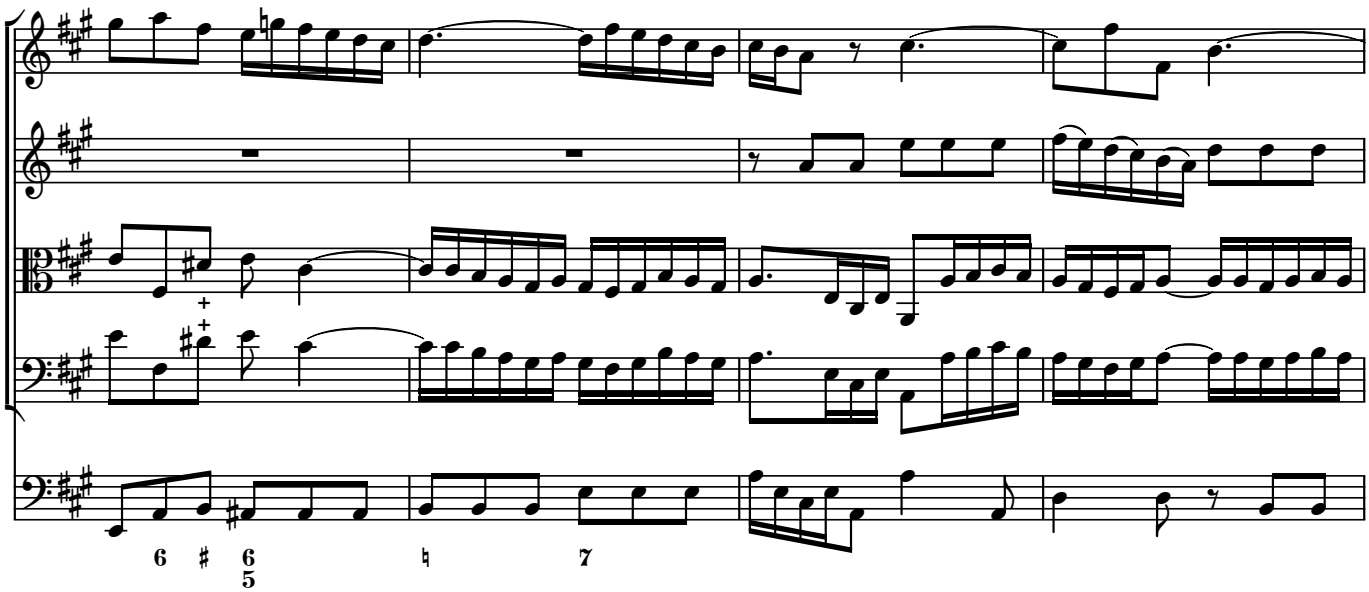
Vivace



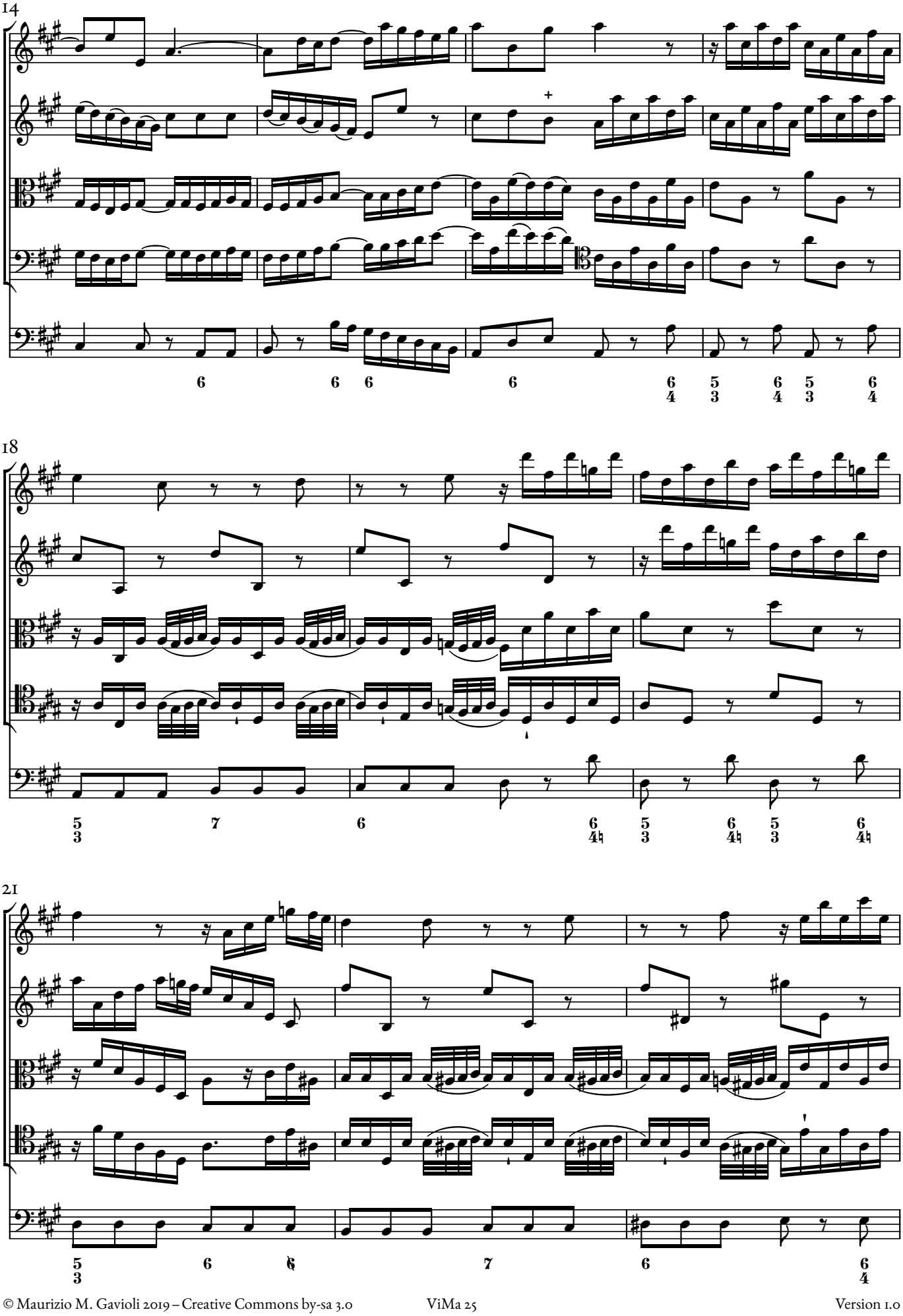
6



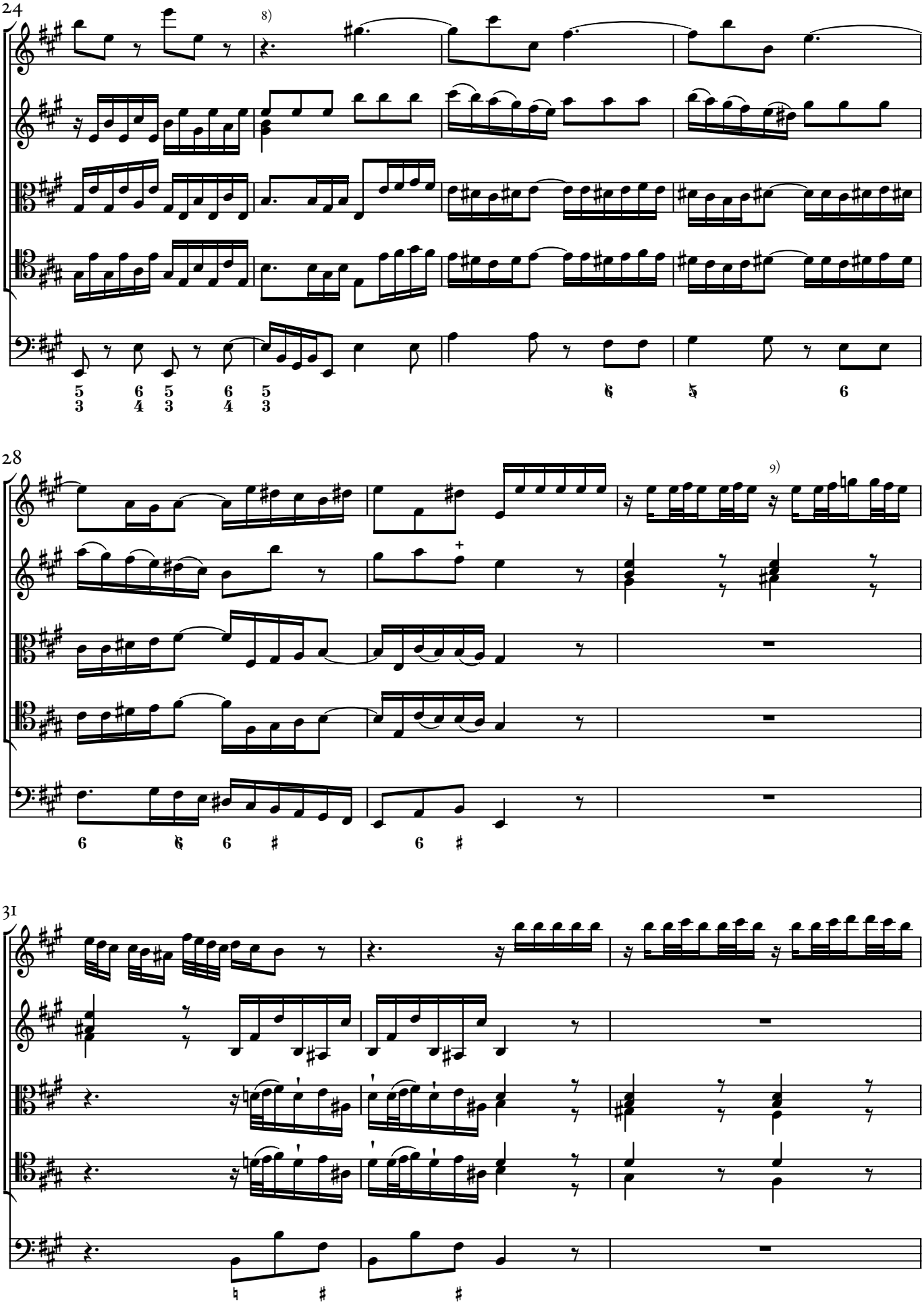
10



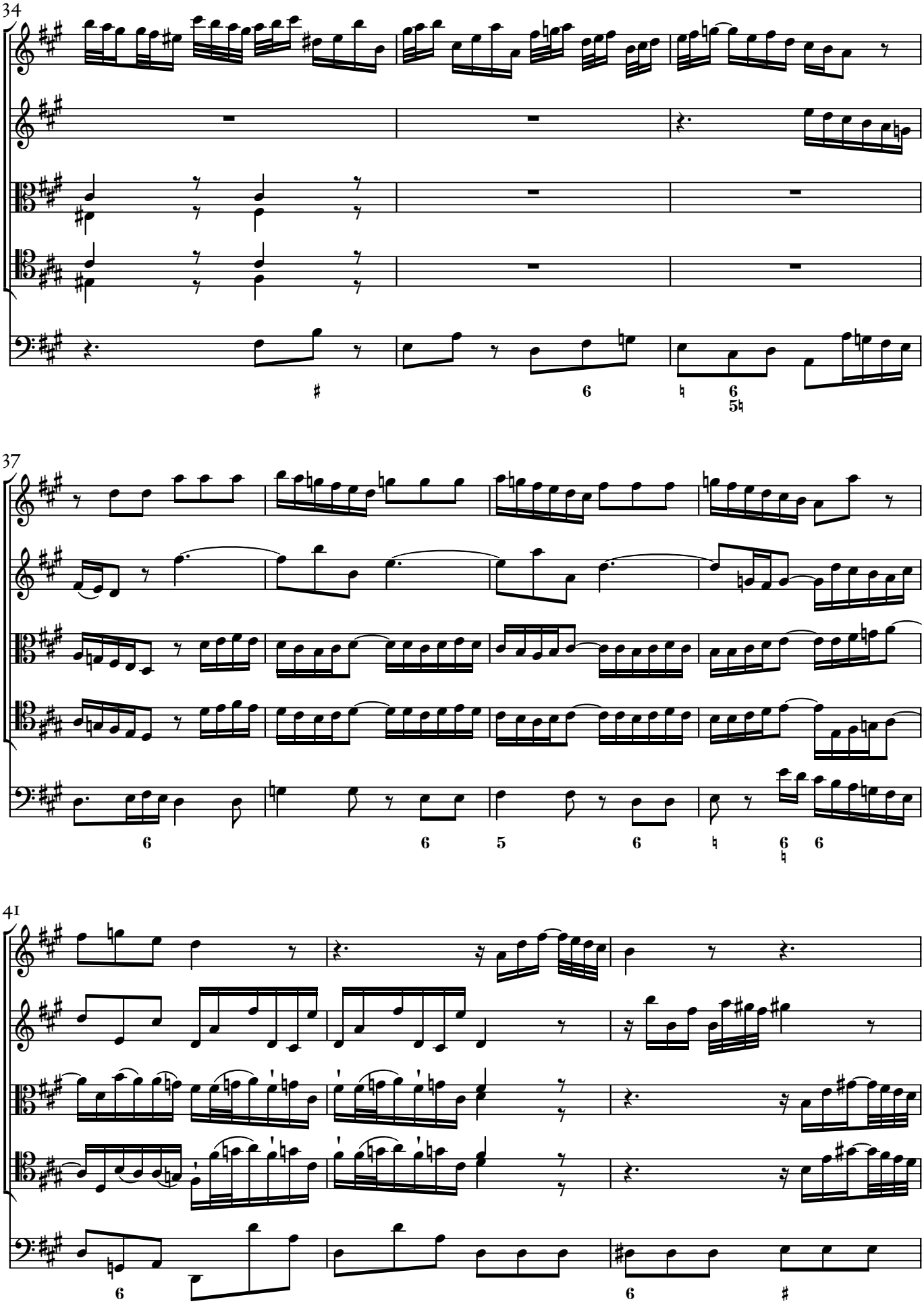
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



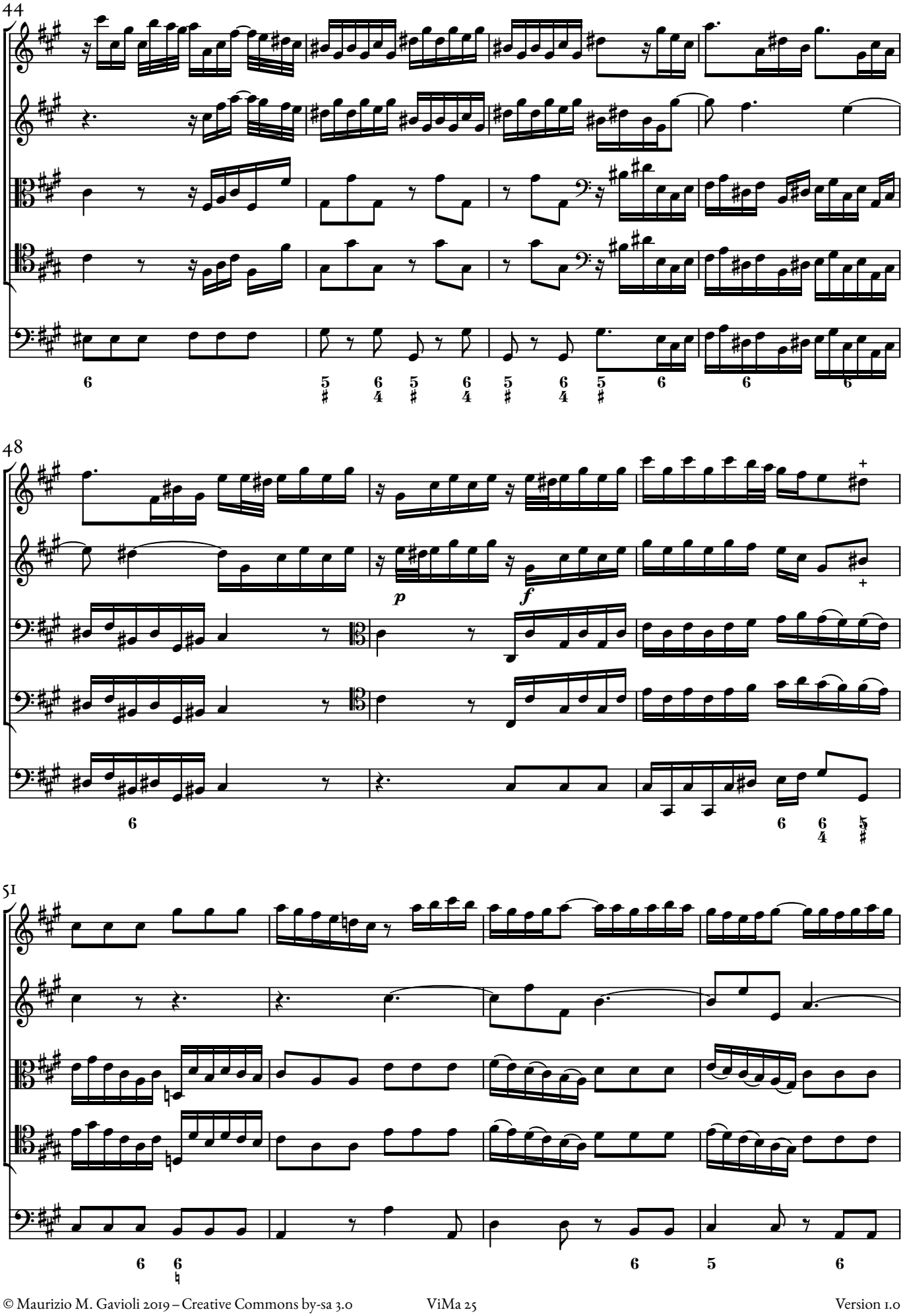
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



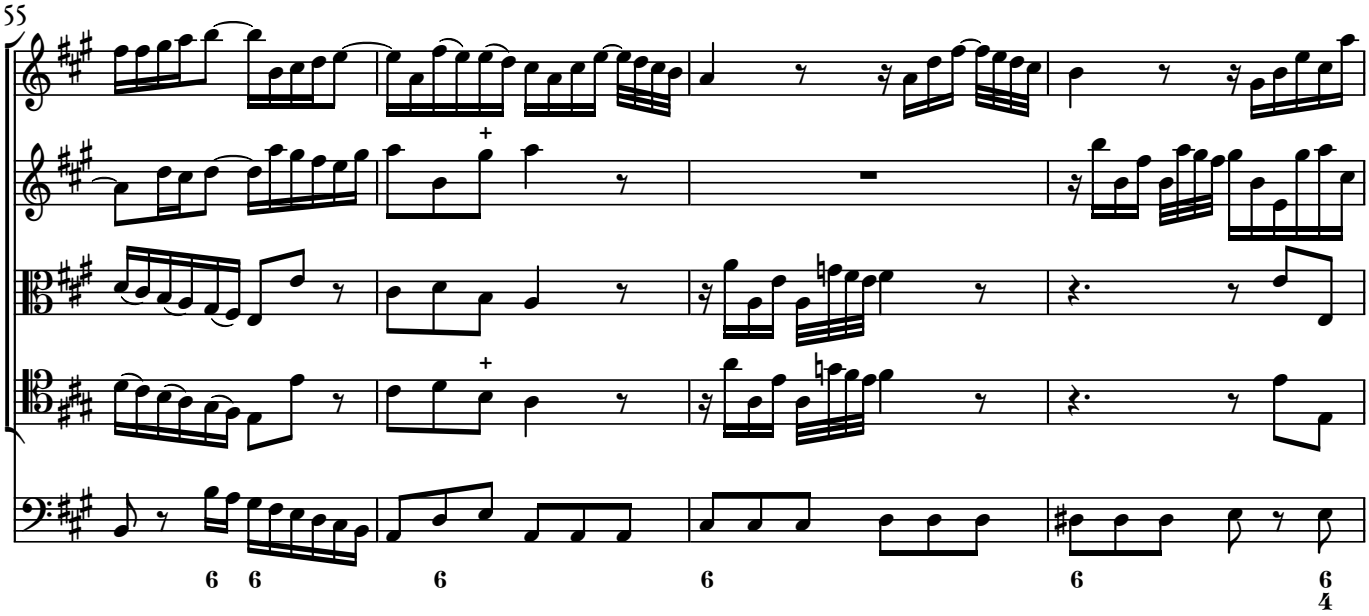
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0

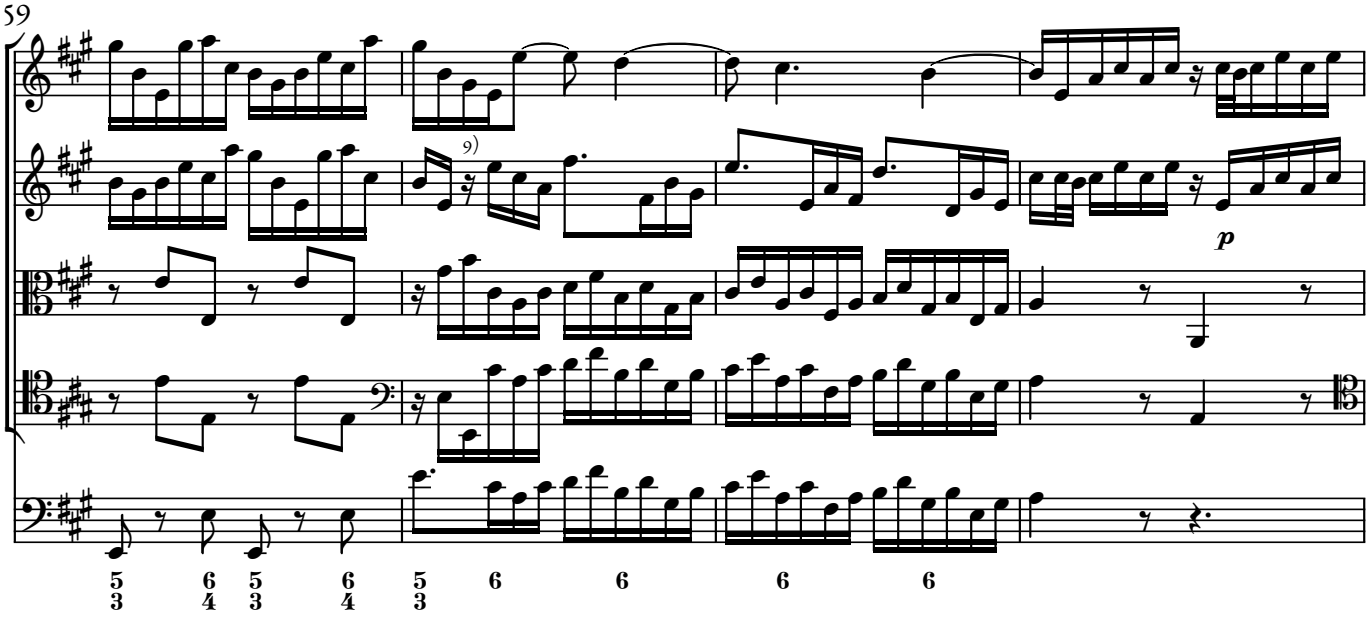


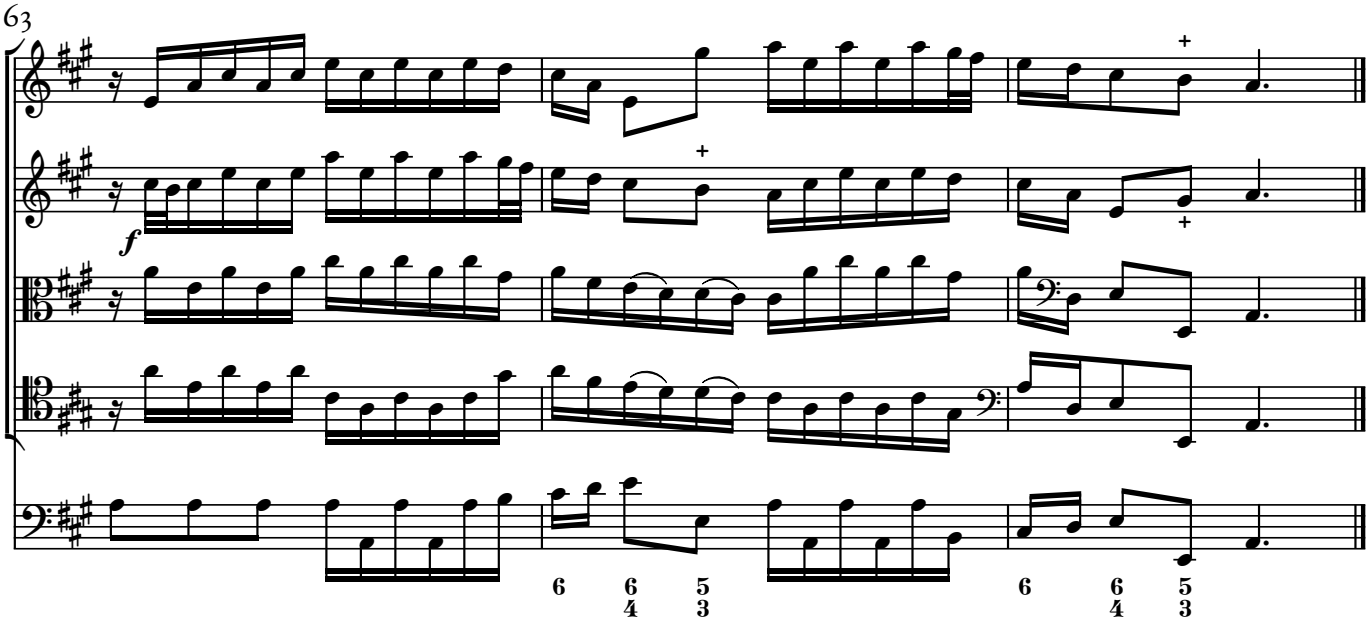
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0







© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0

Georg Philipp
Telemann
(1681 — 1767)

Quadri

à Violino, Flauto traversiere,
Viola di Gamba o Violoncello, e
Fondamento

Hamburg 1730 (Paris 1737)

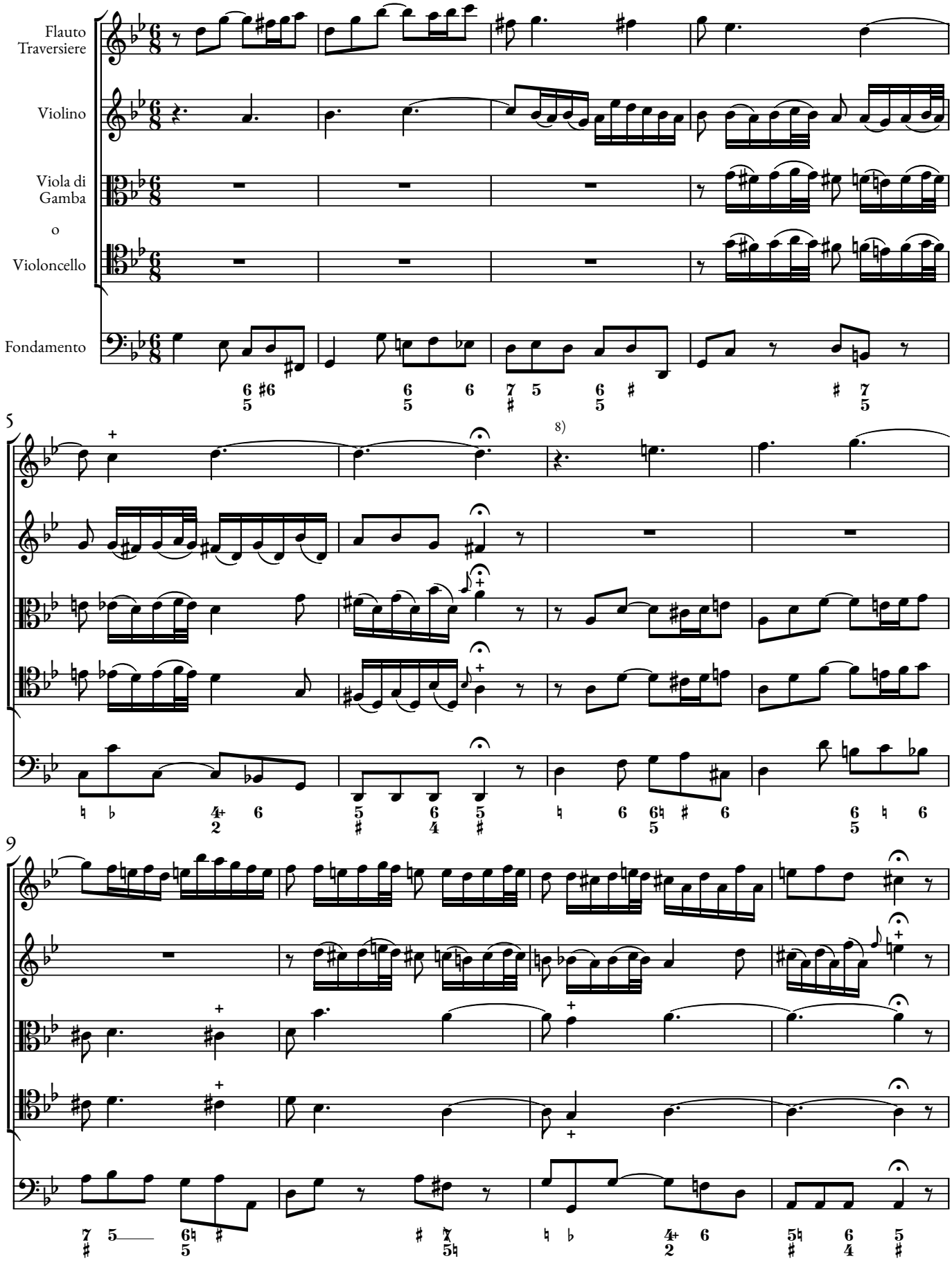
4: Sonata seconda (TWV 43:g1)

(4) Sonata seconda

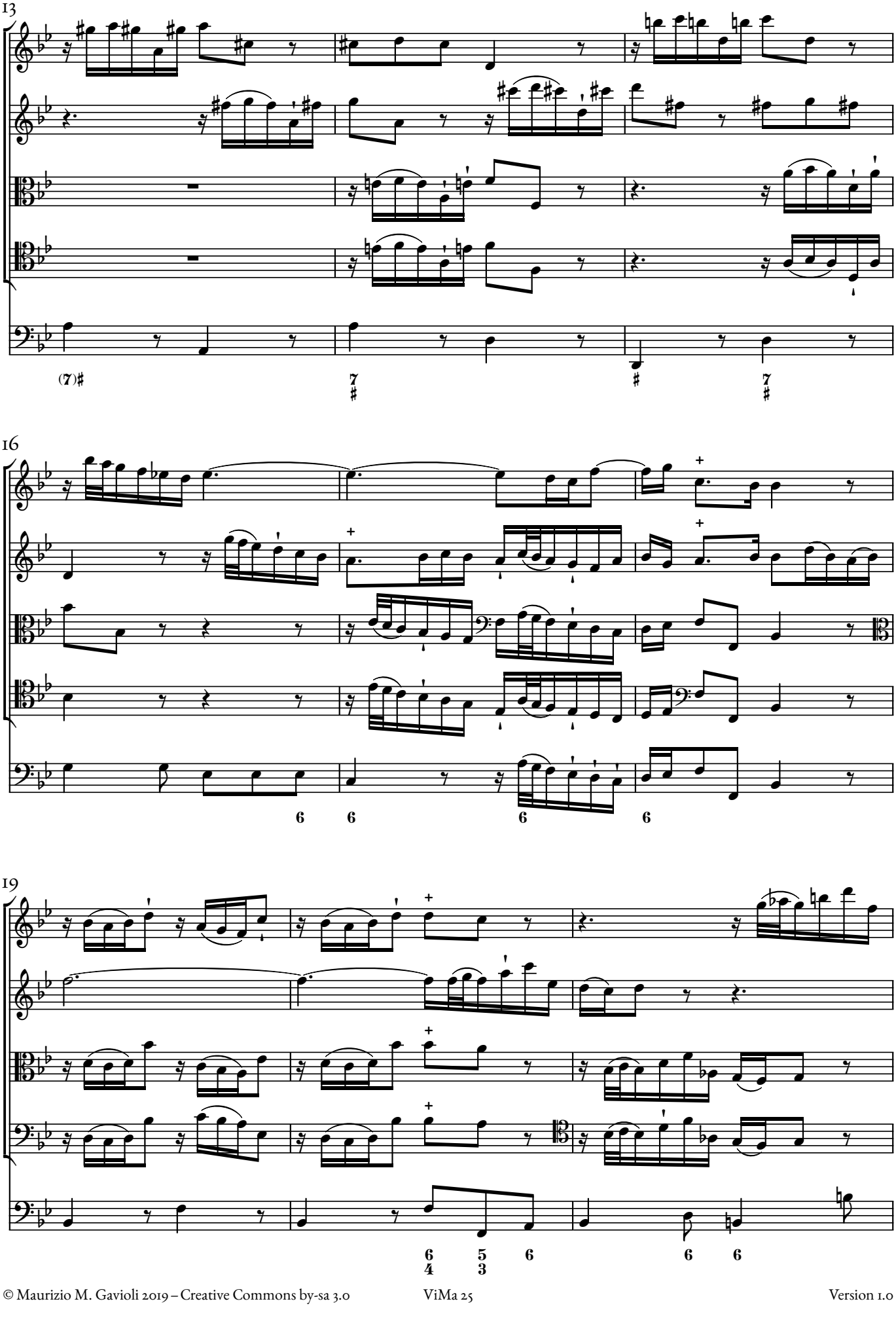
(TWV 43:g1)

G.P. Telemann (1681 — 1767)

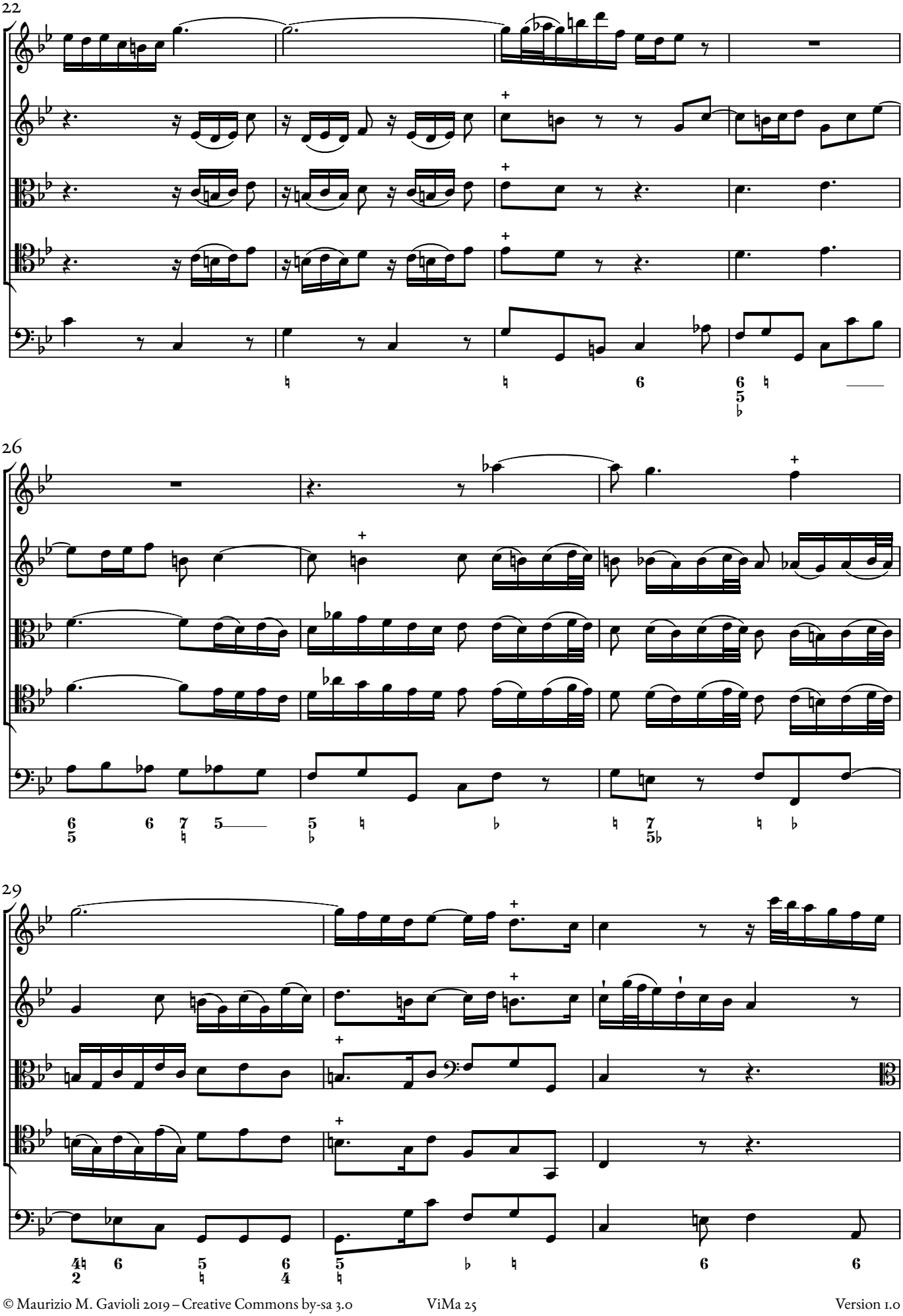
Andante



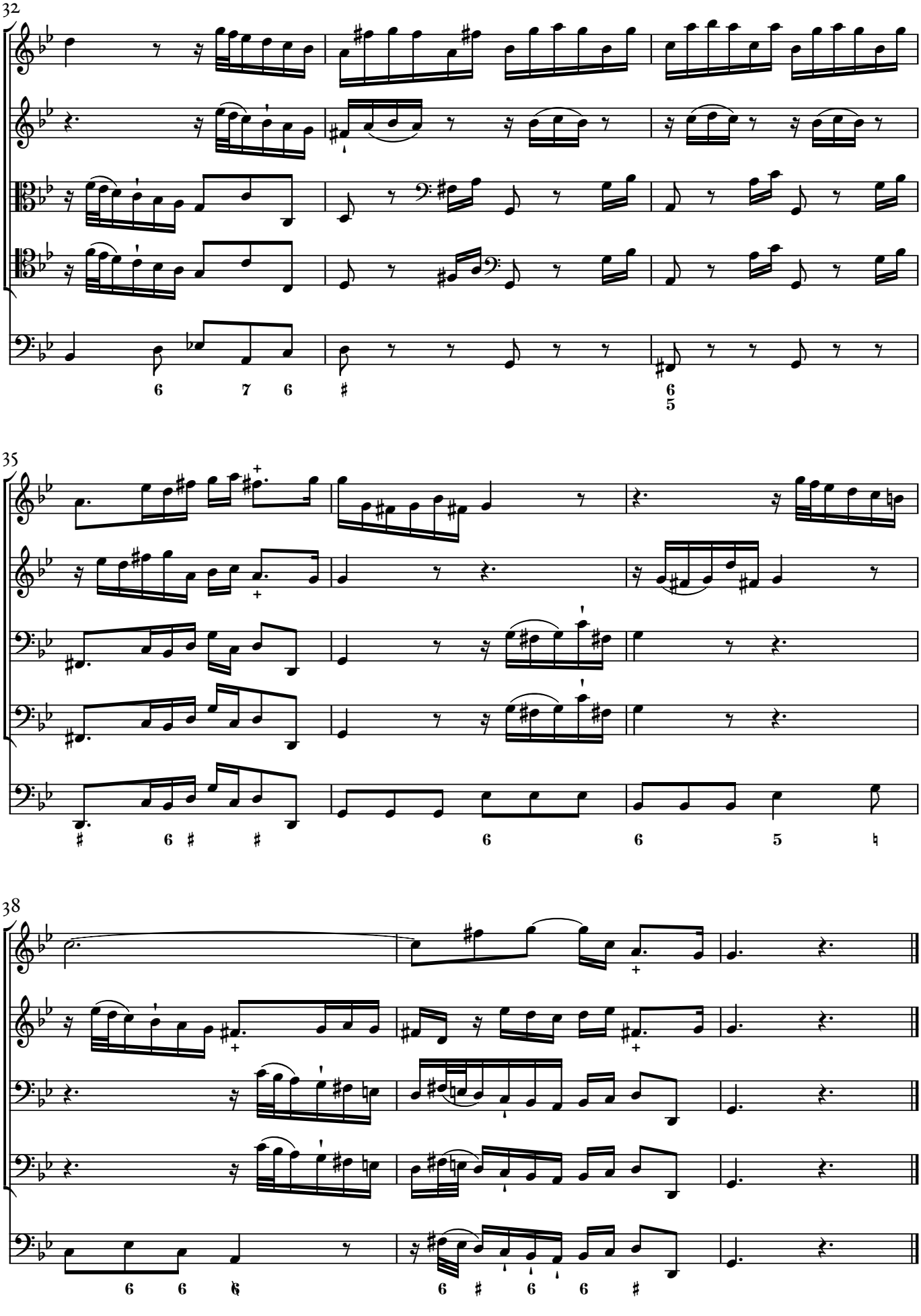
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0

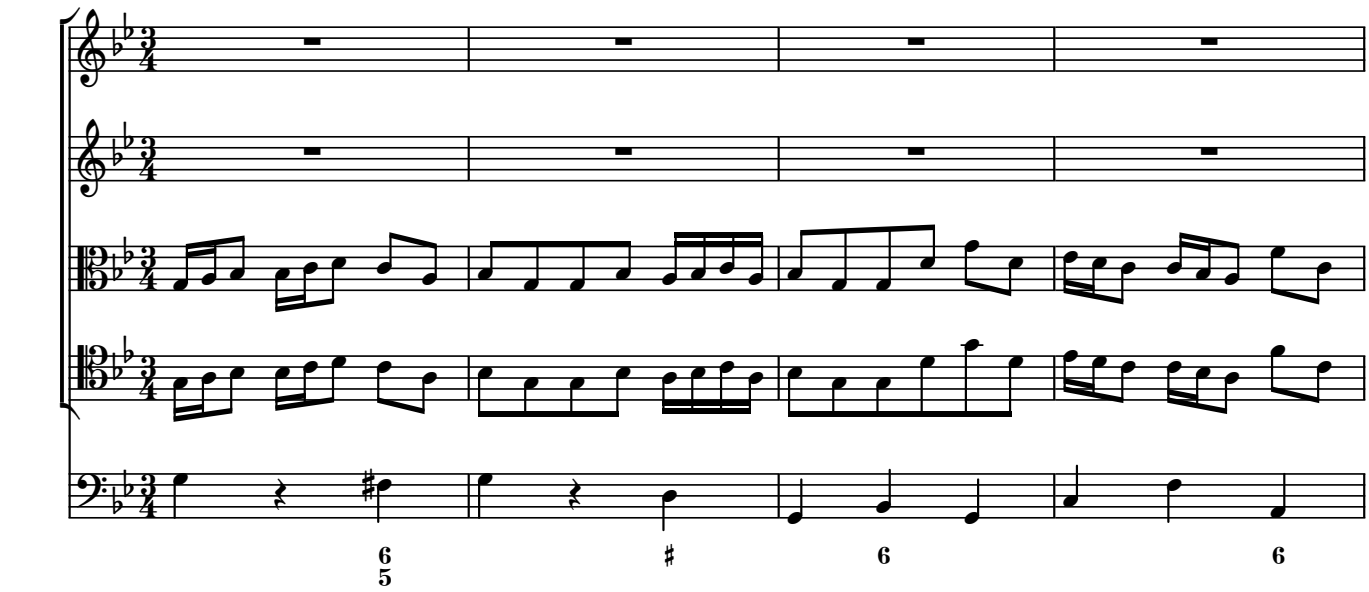


© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0

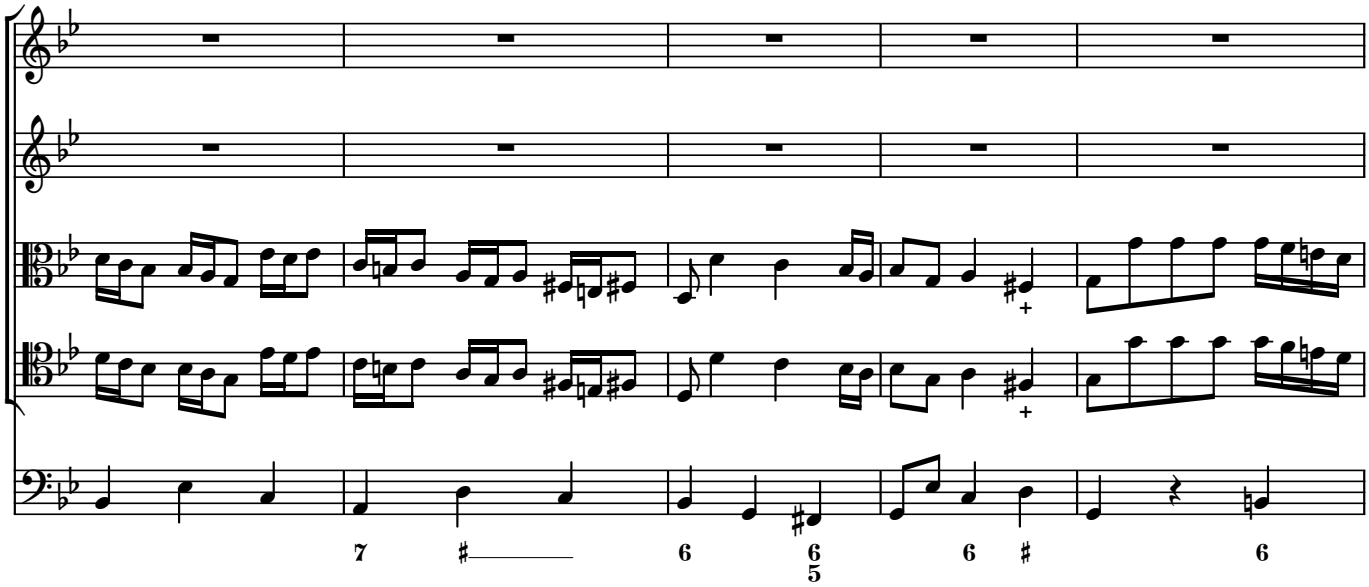


© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0

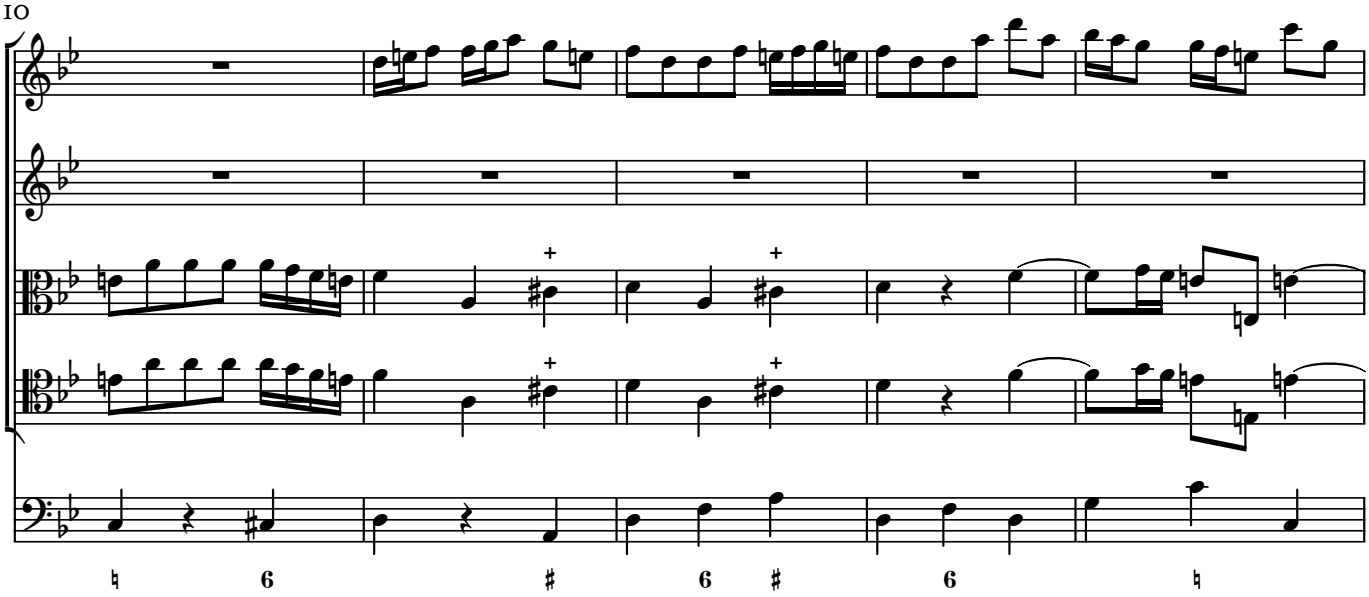
Allegro [10)]



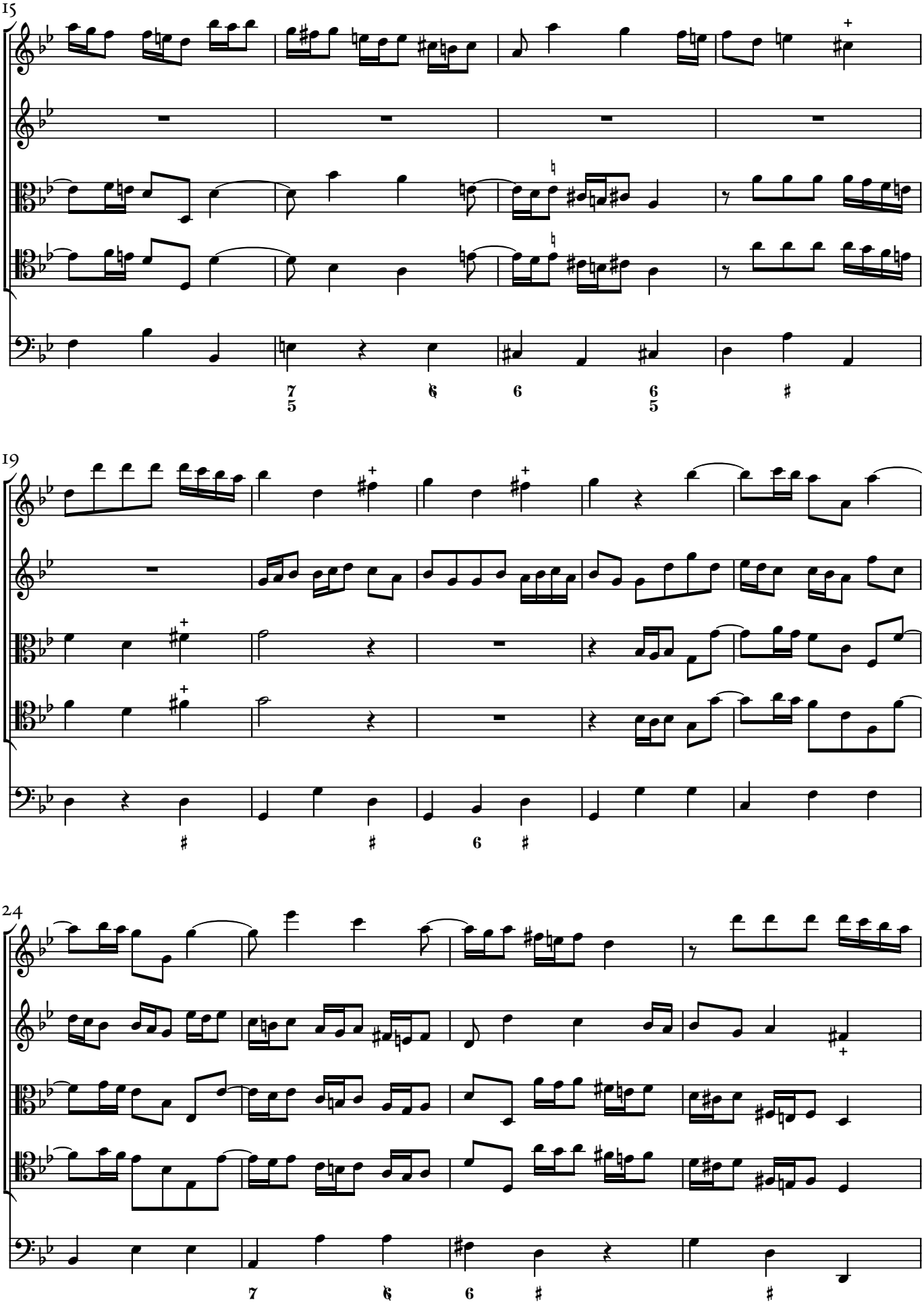
5



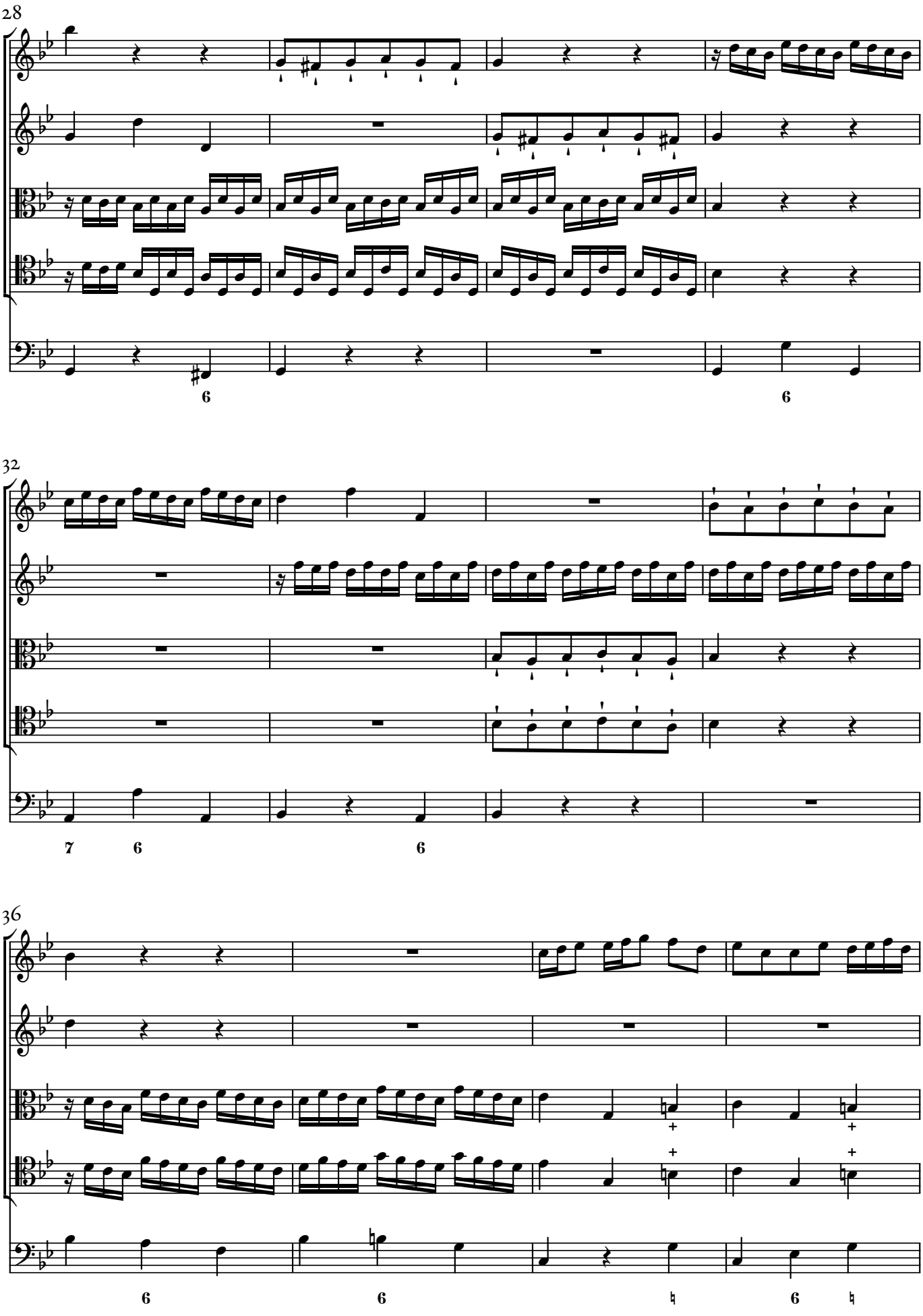
10



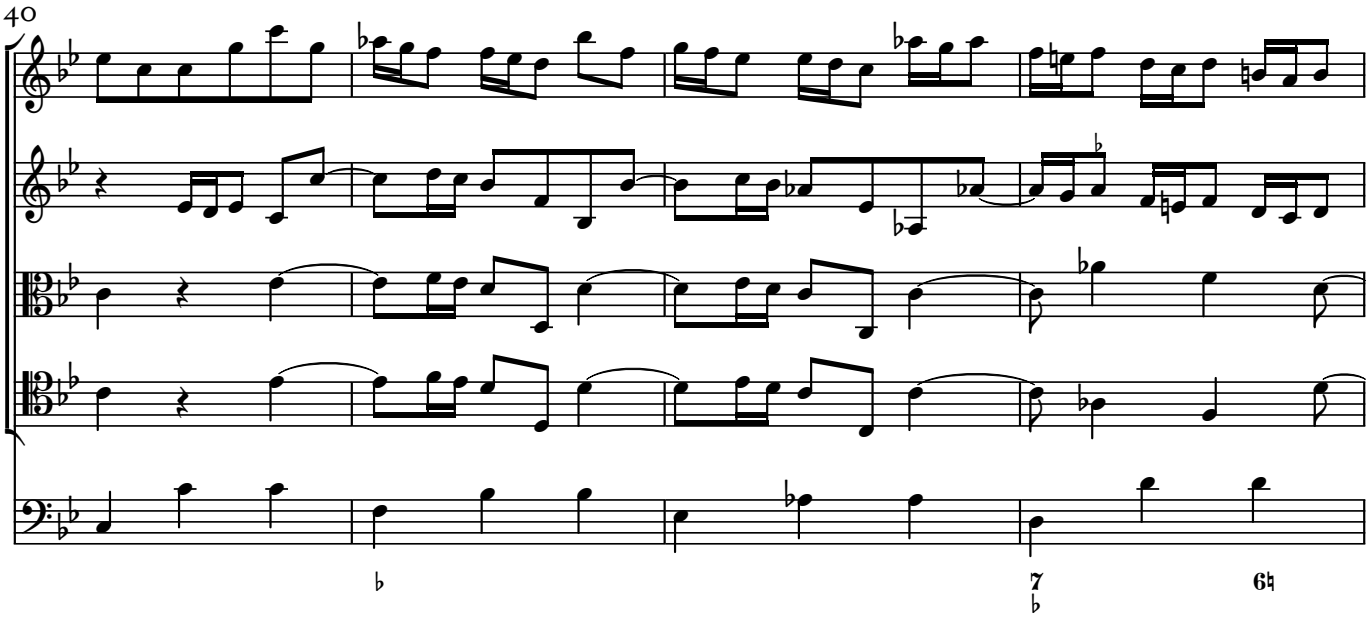
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0

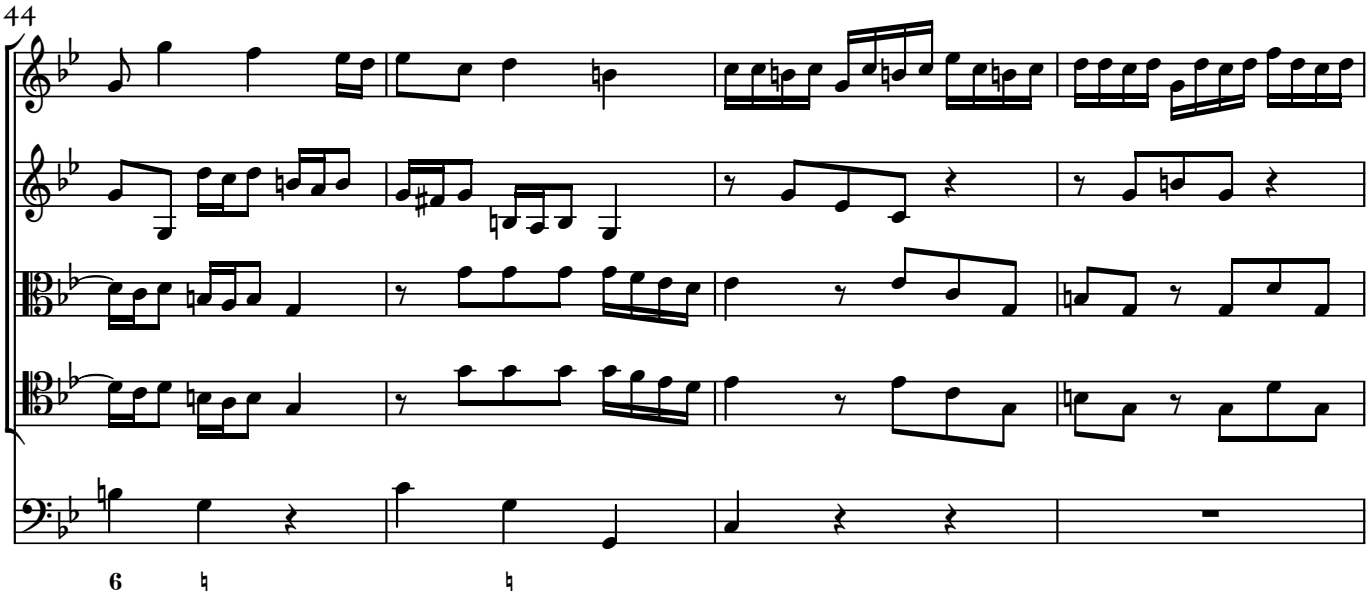


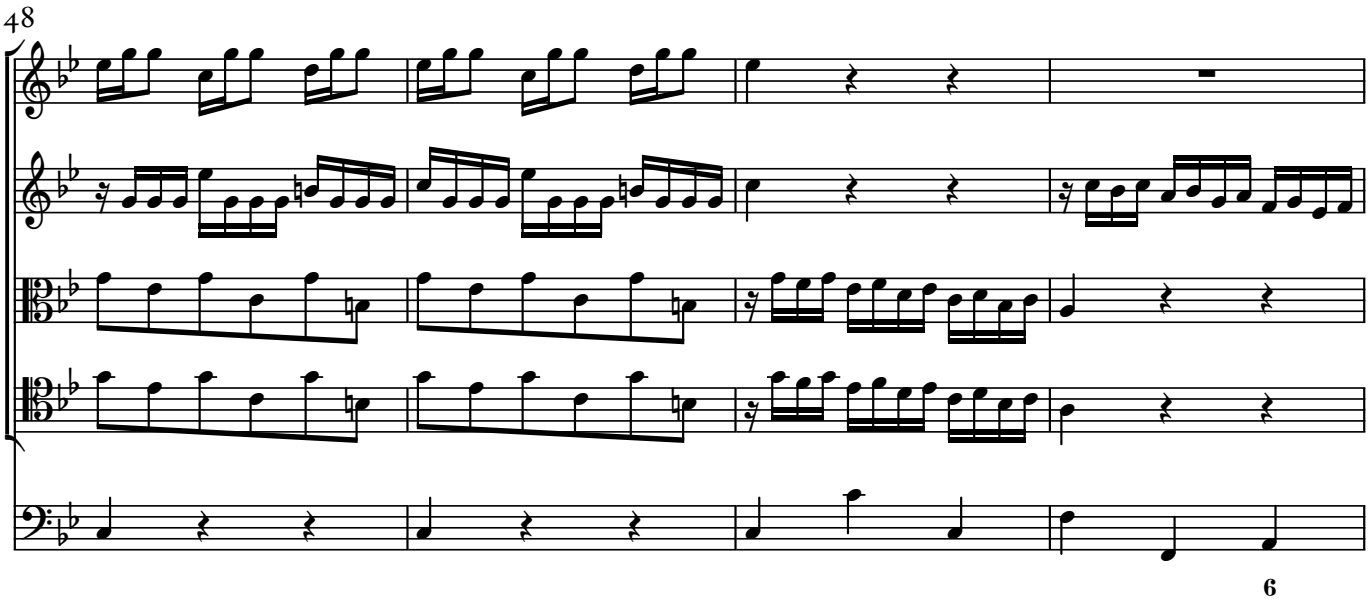
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



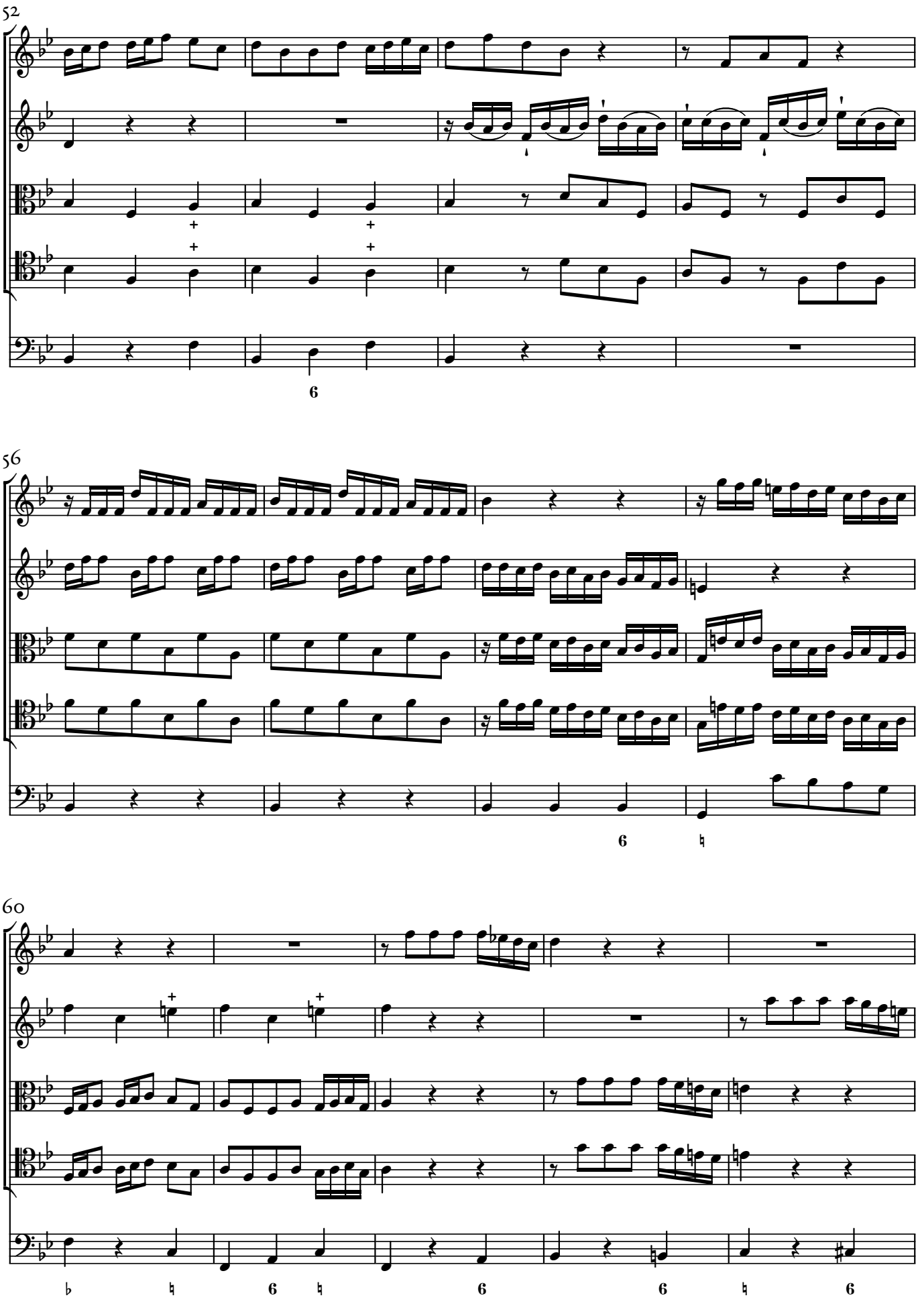
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



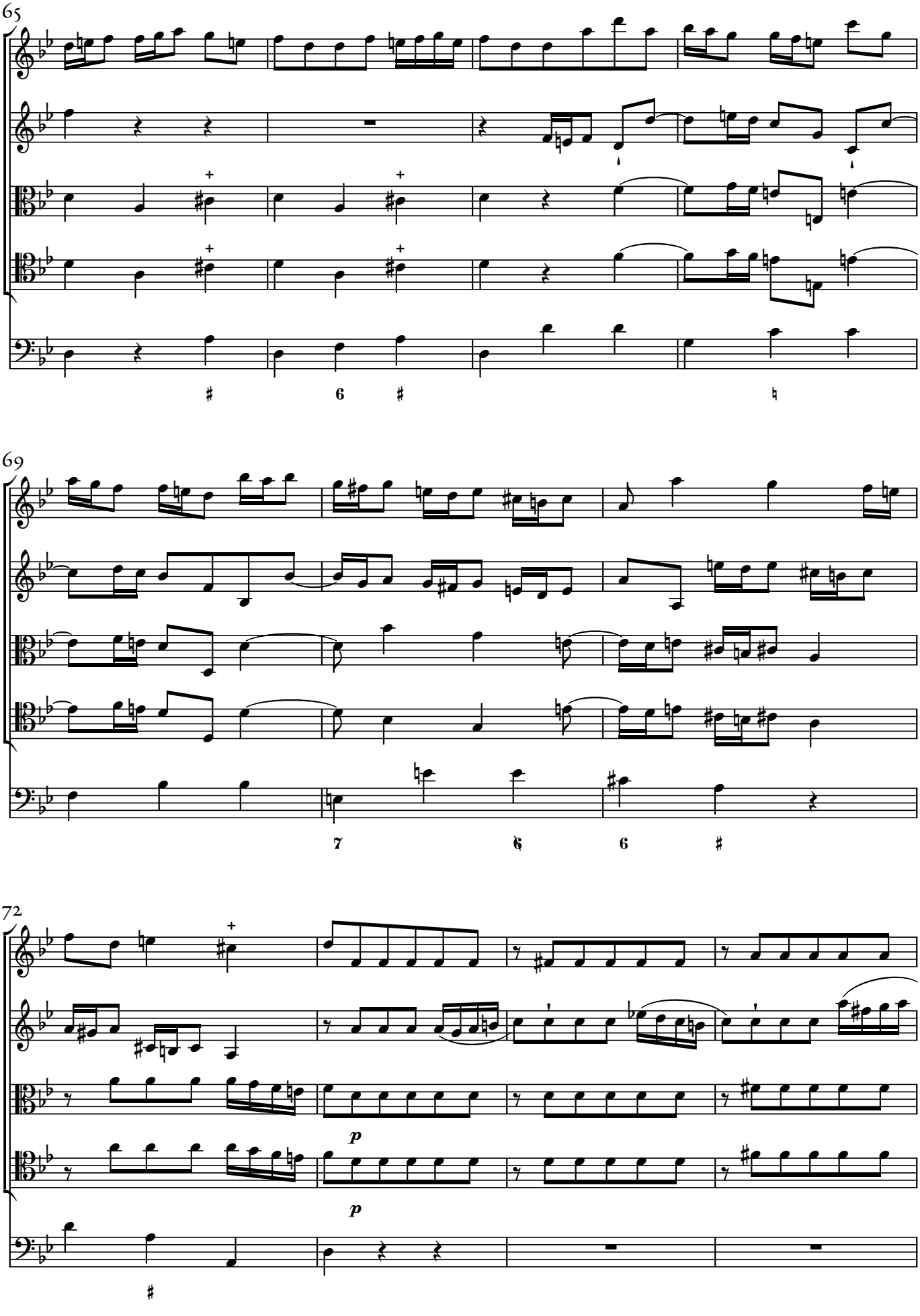




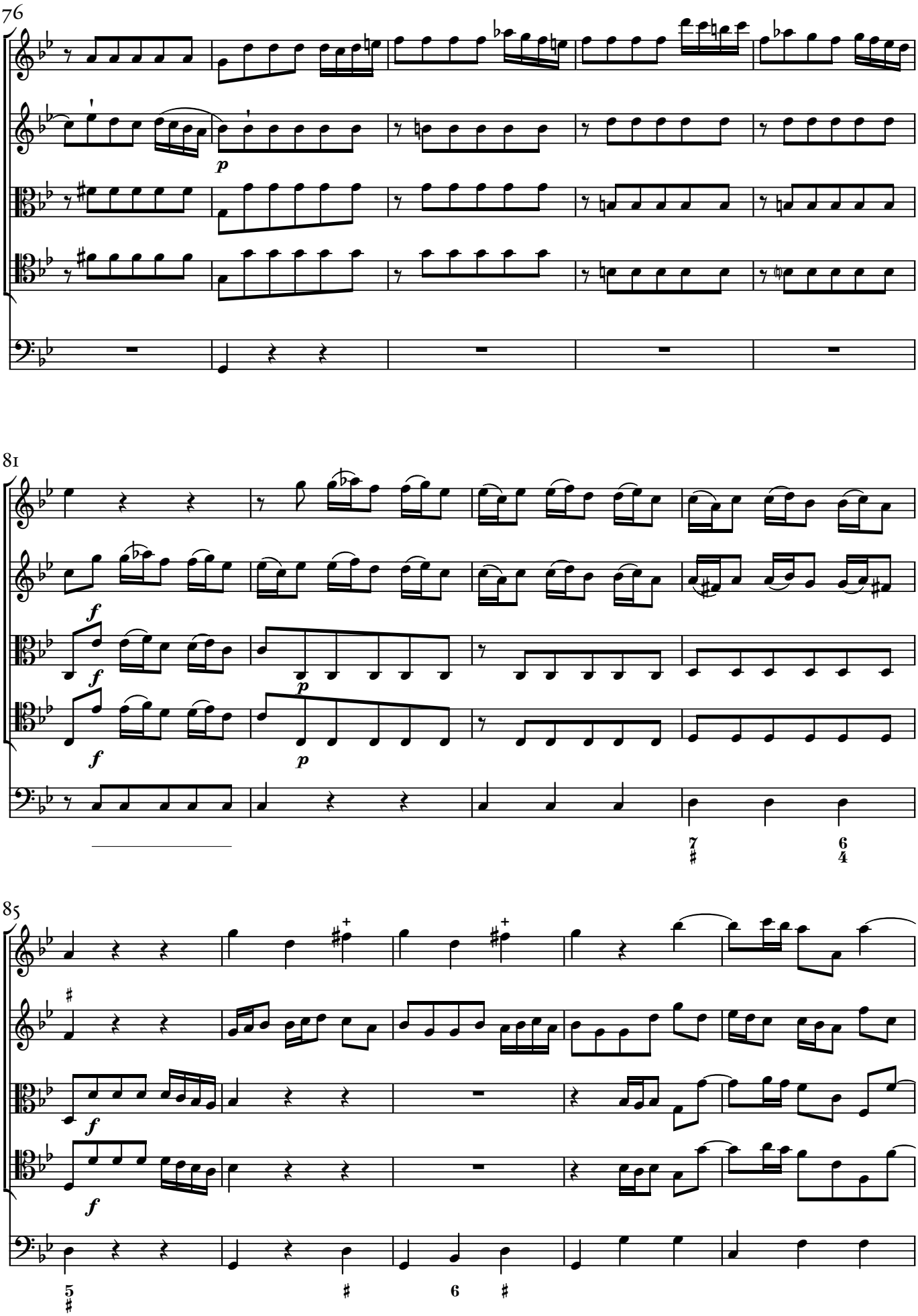
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



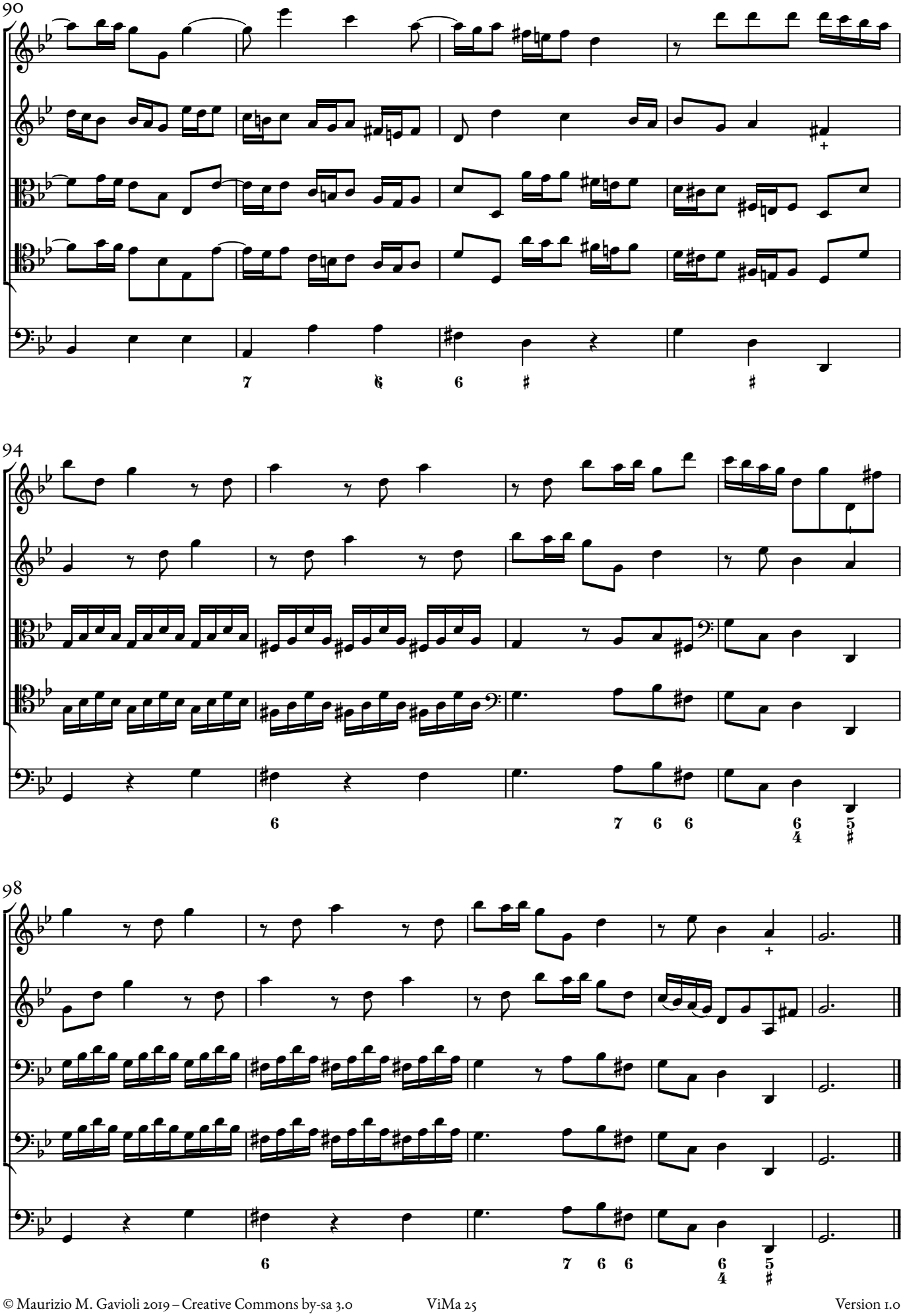
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0

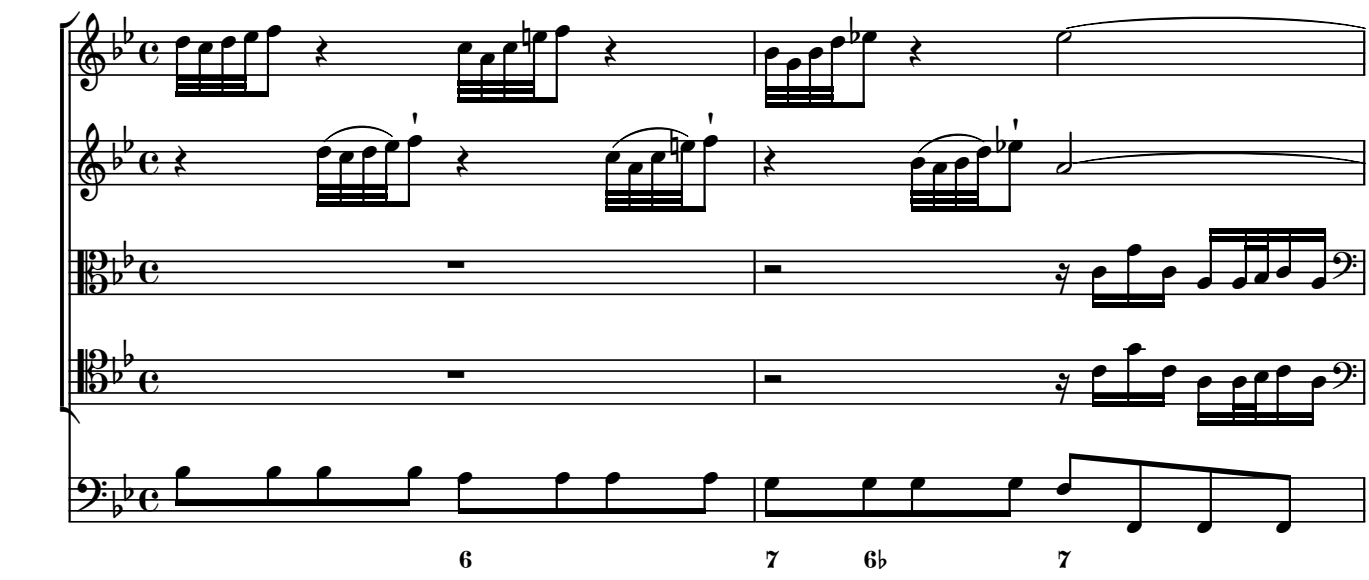


© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0

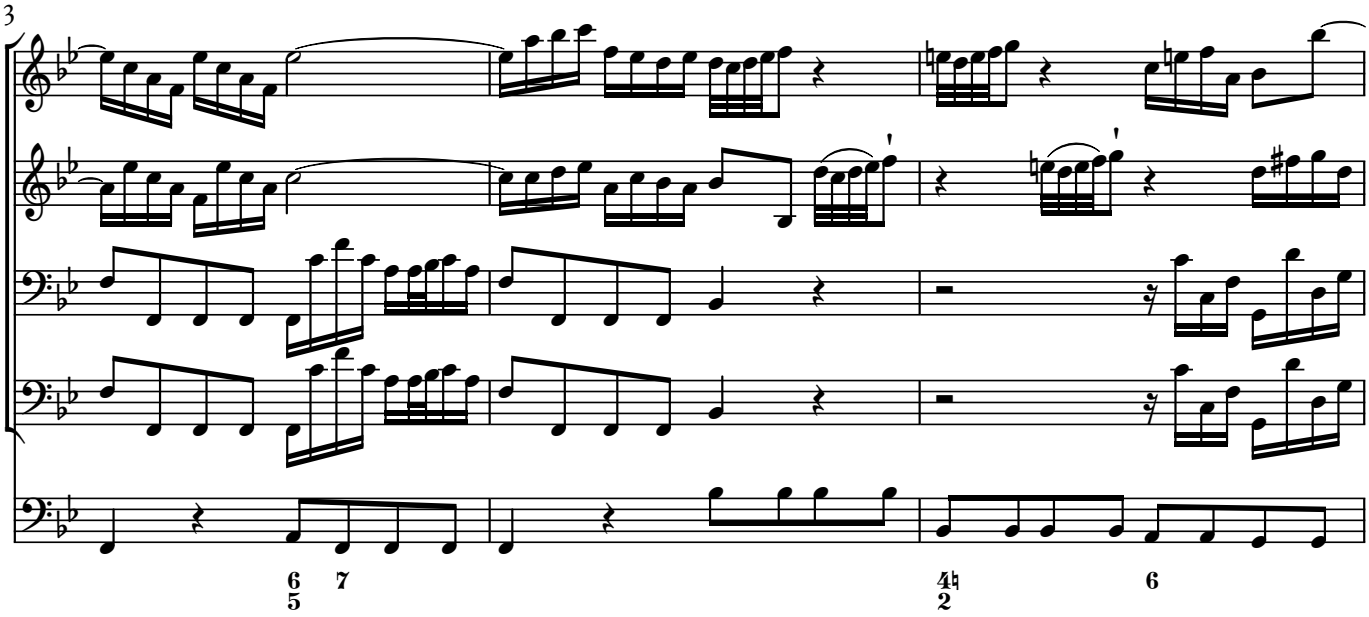


© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0

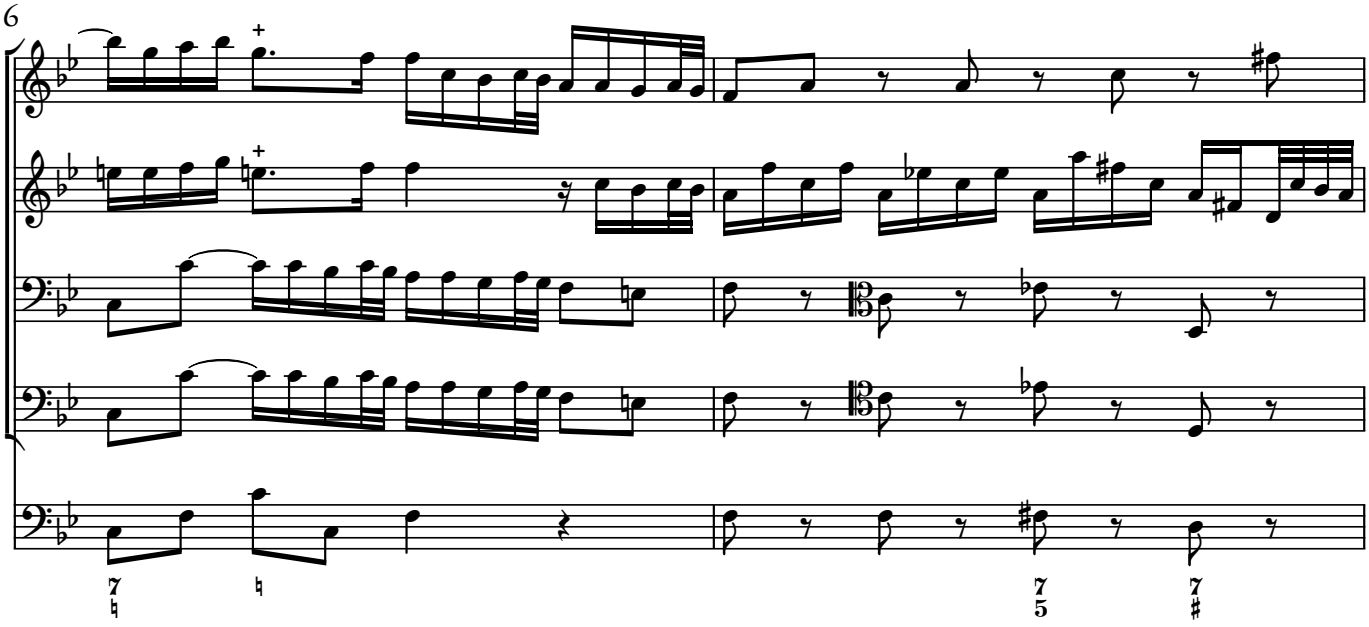
Largo



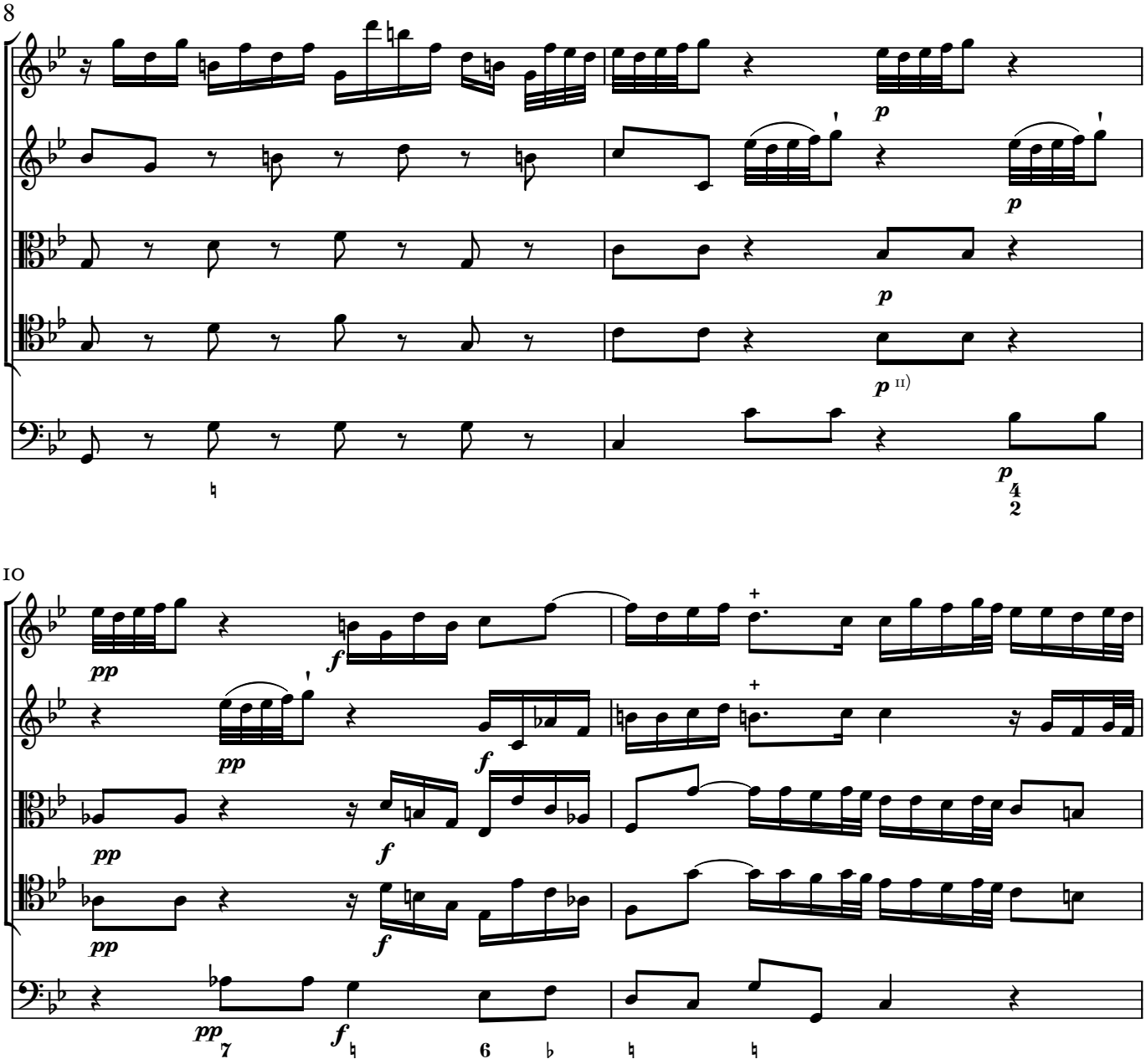
3



6

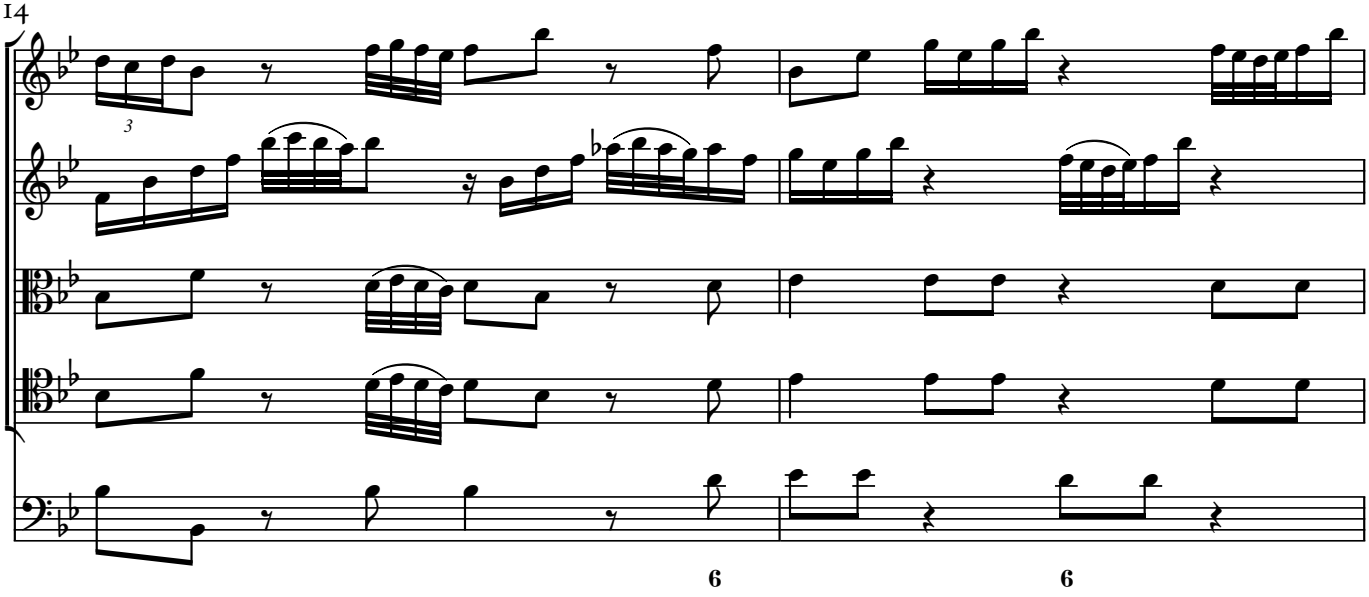


© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0

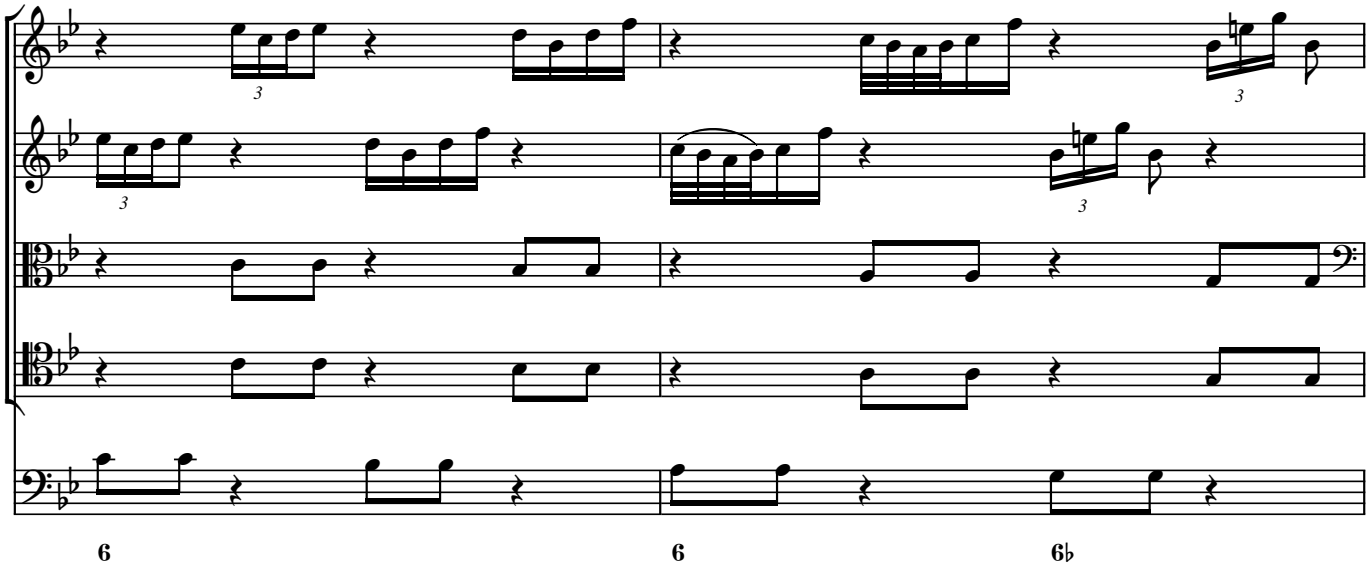


© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0

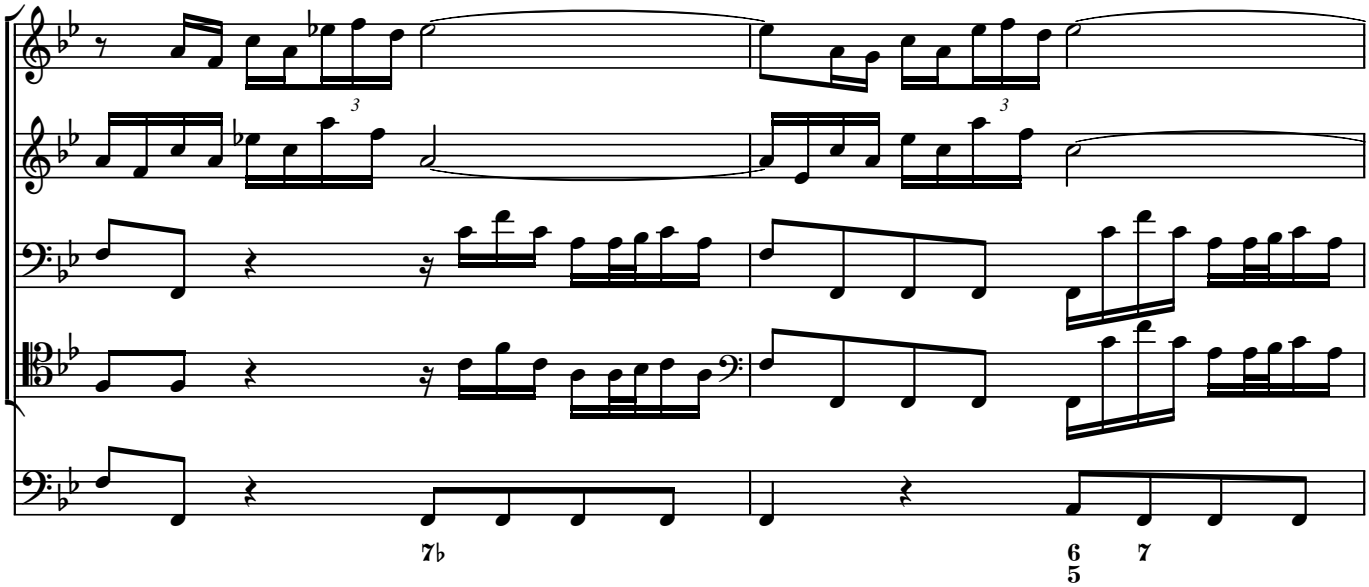
14



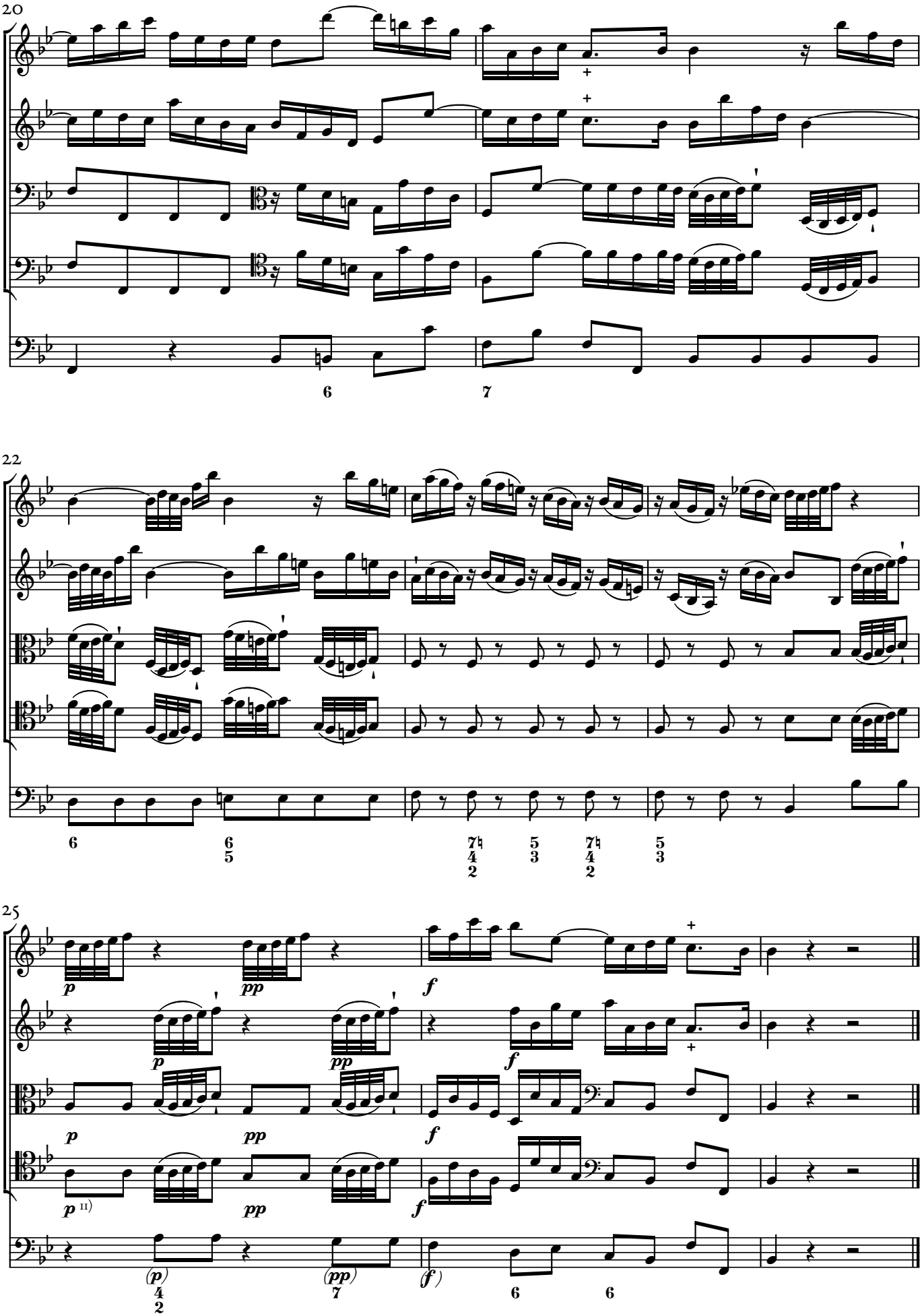
16



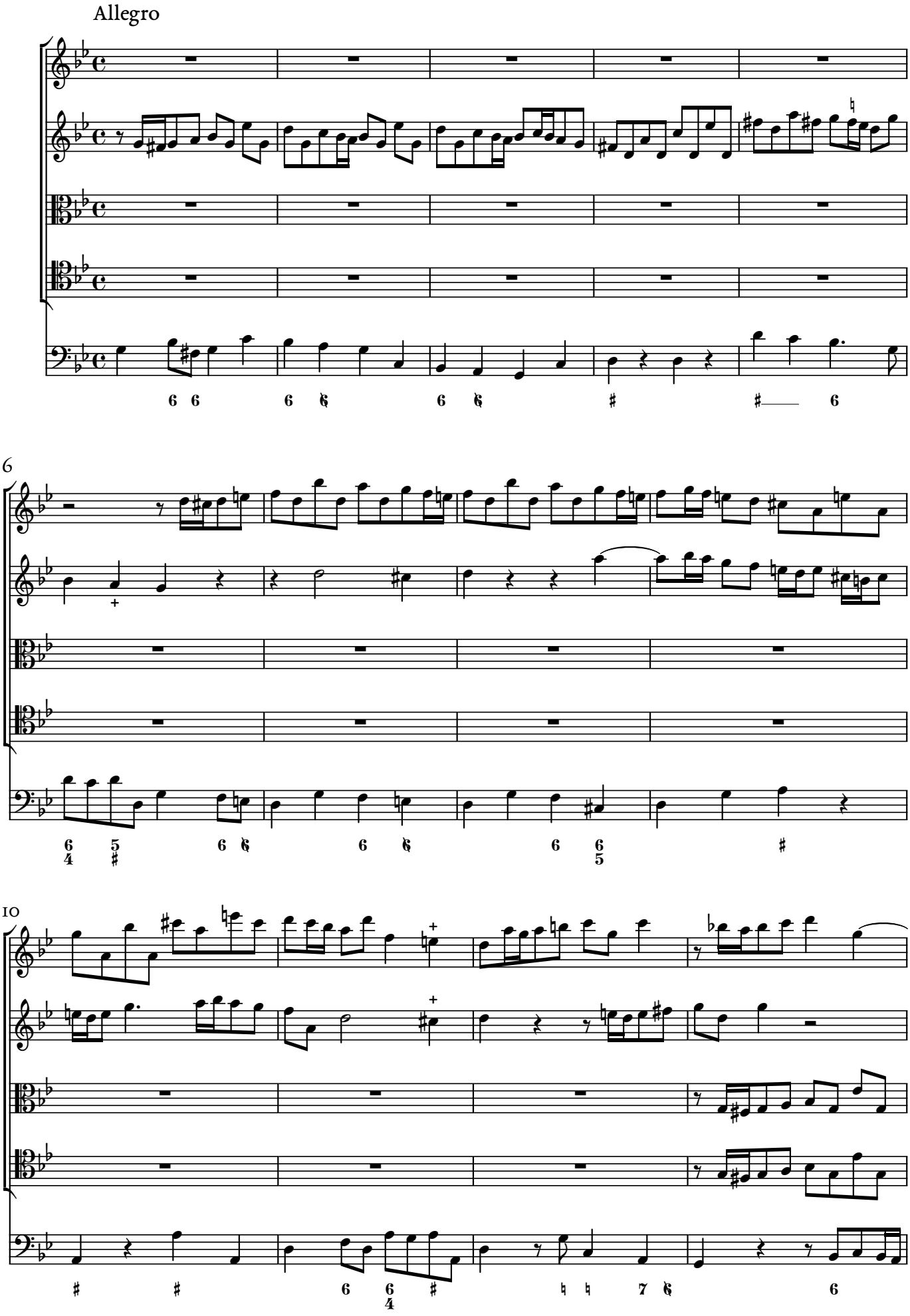
18



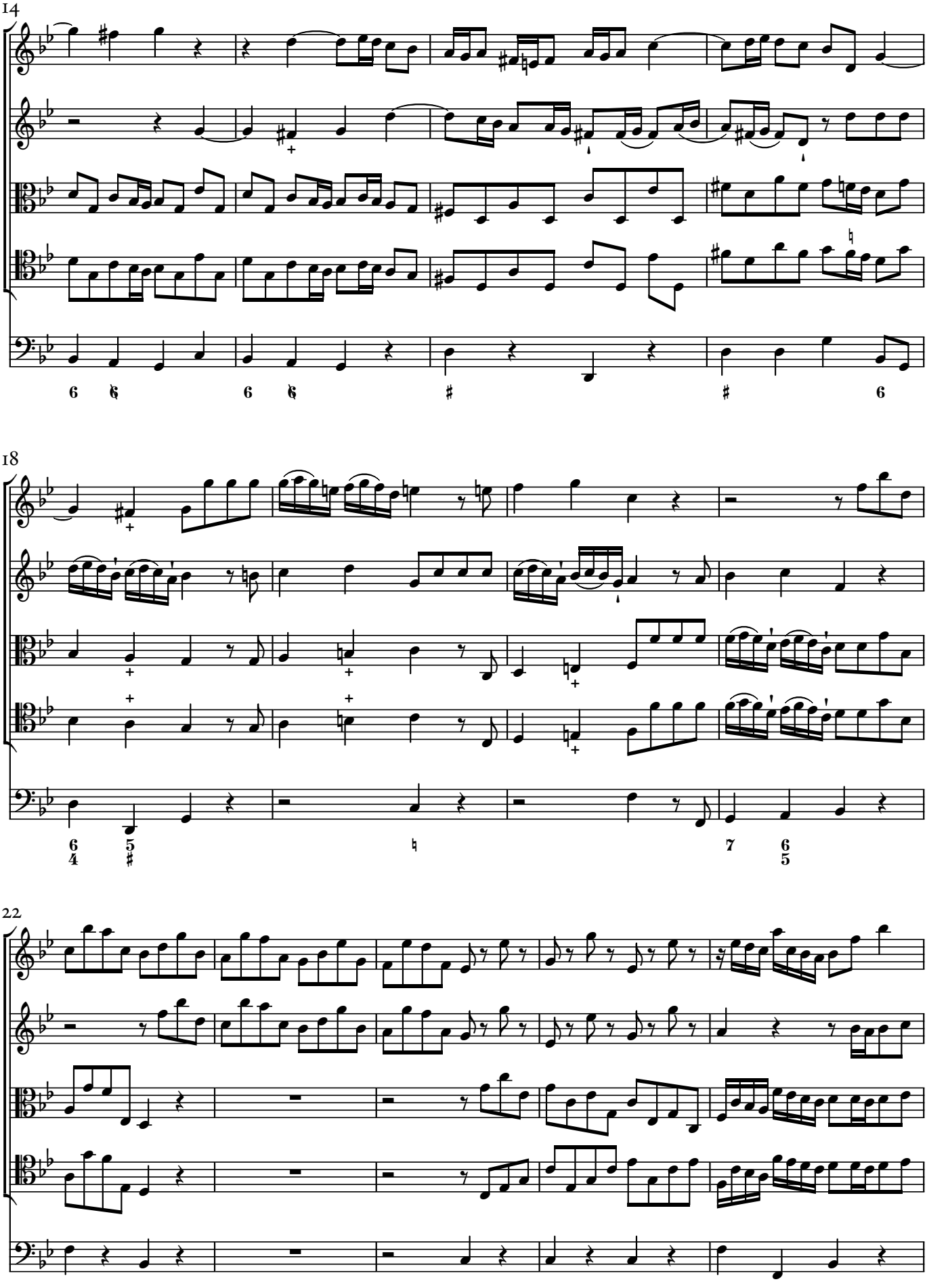
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



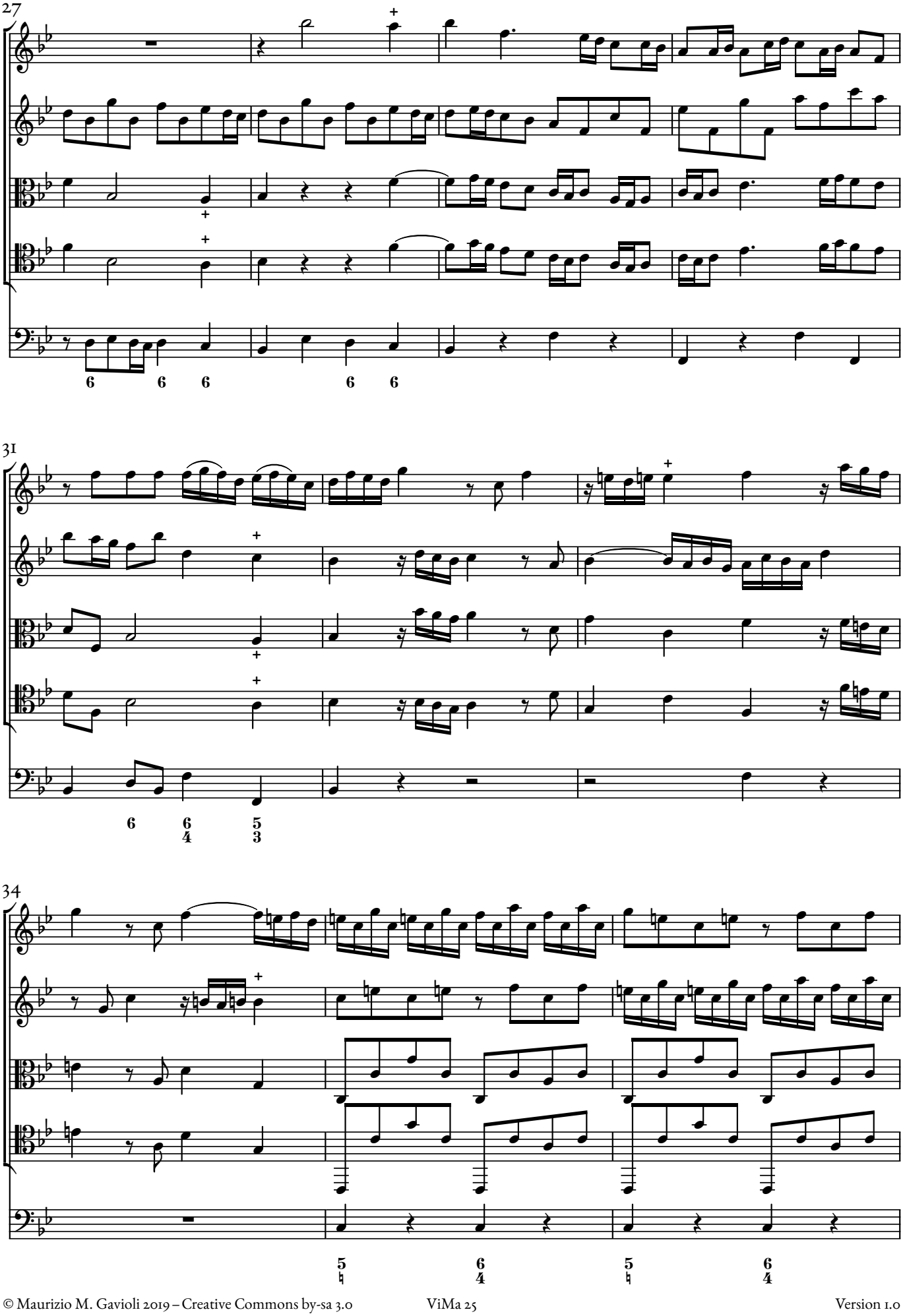
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



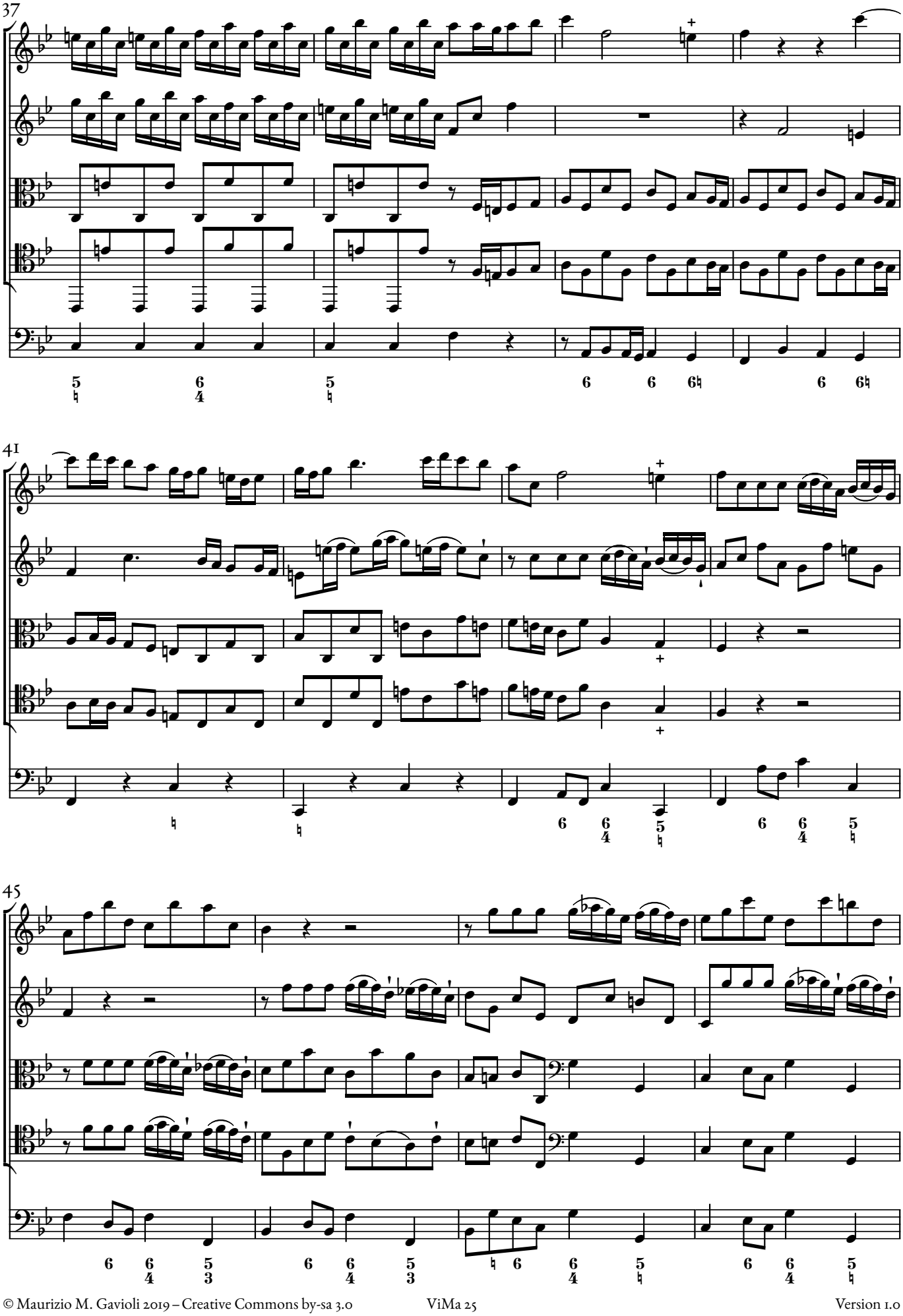
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



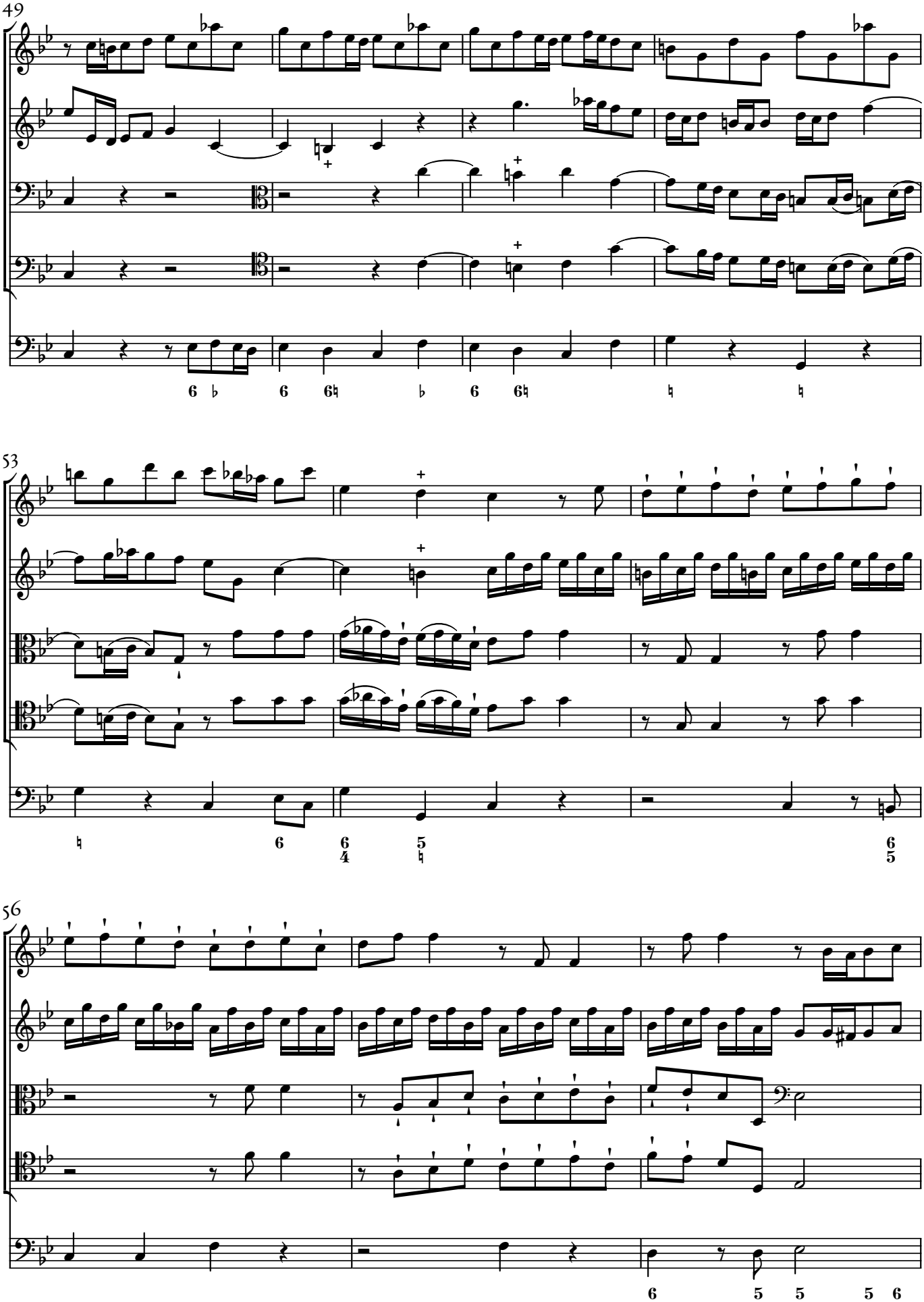
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



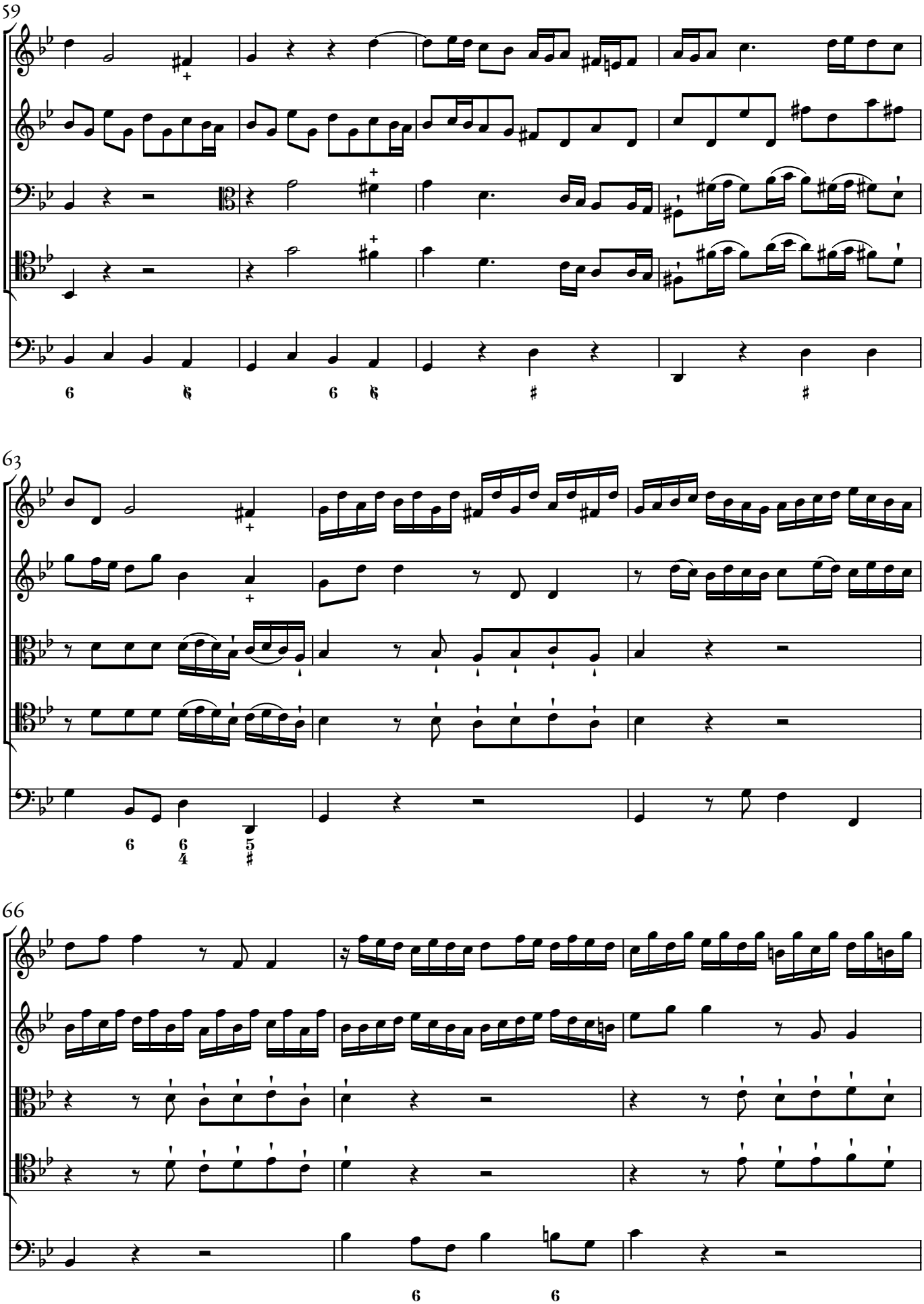
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



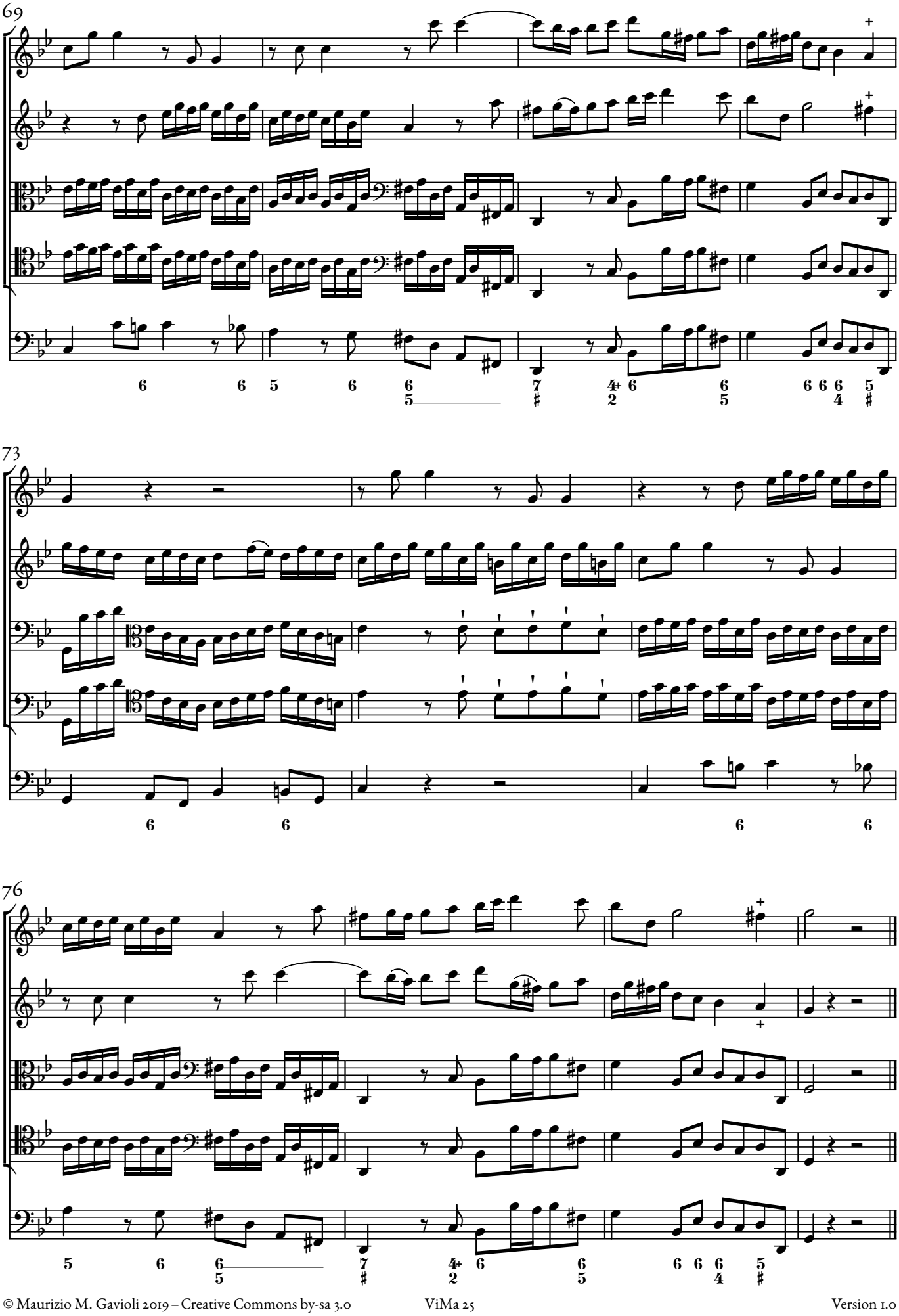
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0

Georg Philipp
Telemann
(1681 — 1767)

Quadri

à Violino, Flauto traversiere,
Viola di Gamba o Violoncello, e
Fondamento

Hamburg 1730 (Paris 1737)

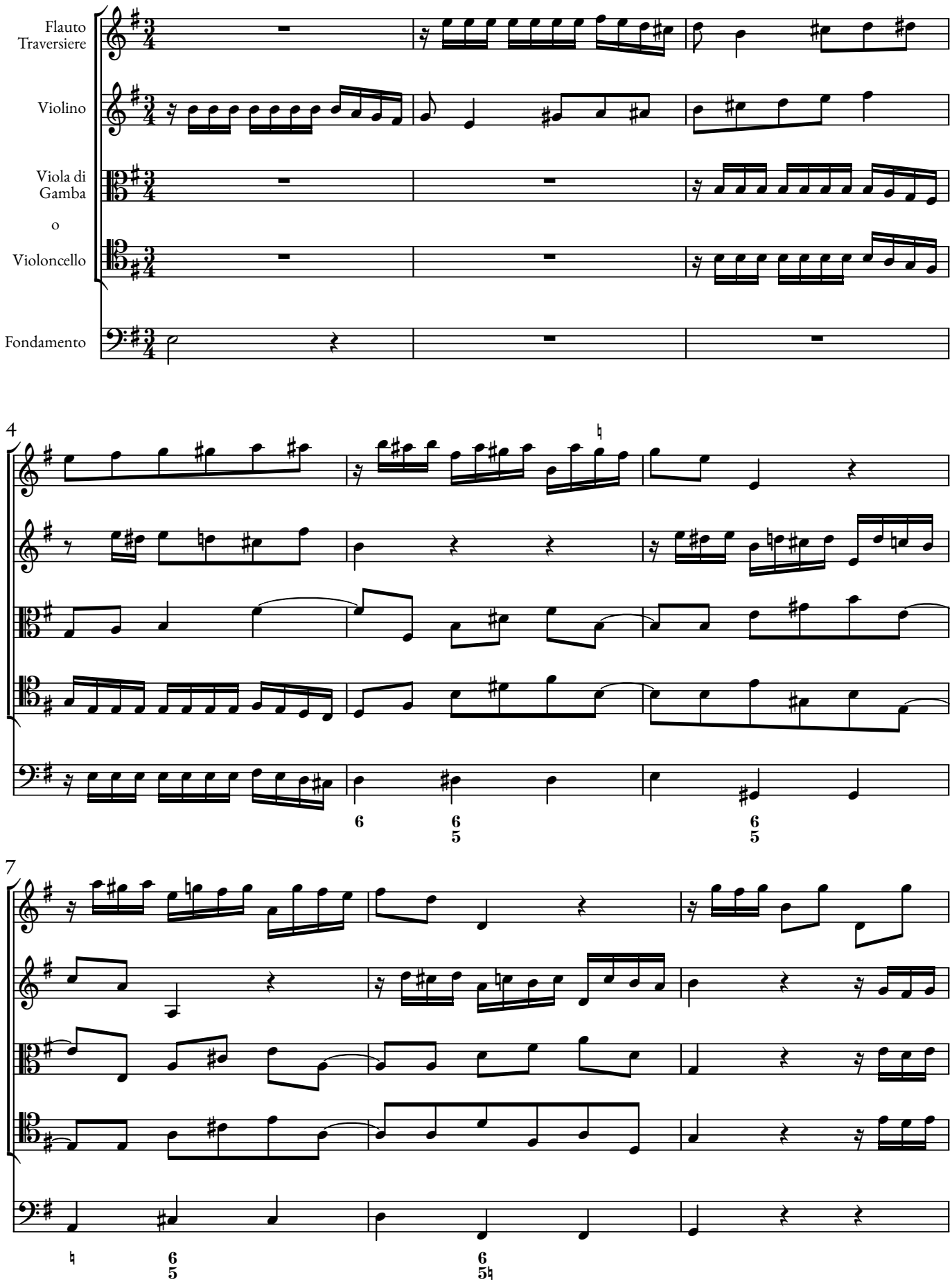
5: 1re Suitte (TWV 43:e1)

(5) Ire Suitte

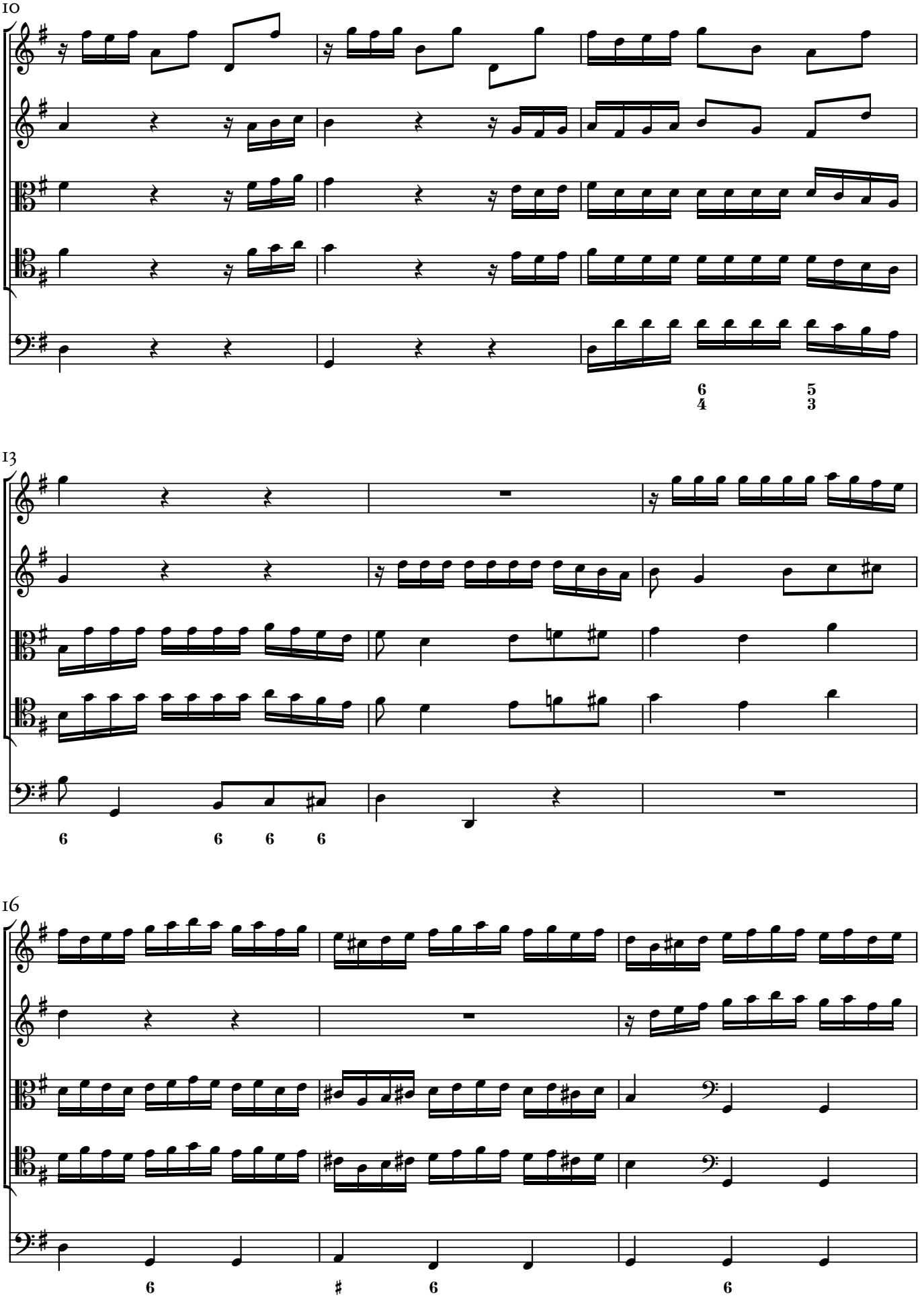
(TWV 43:e1)

G.P. Telemann (1681 — 1767)

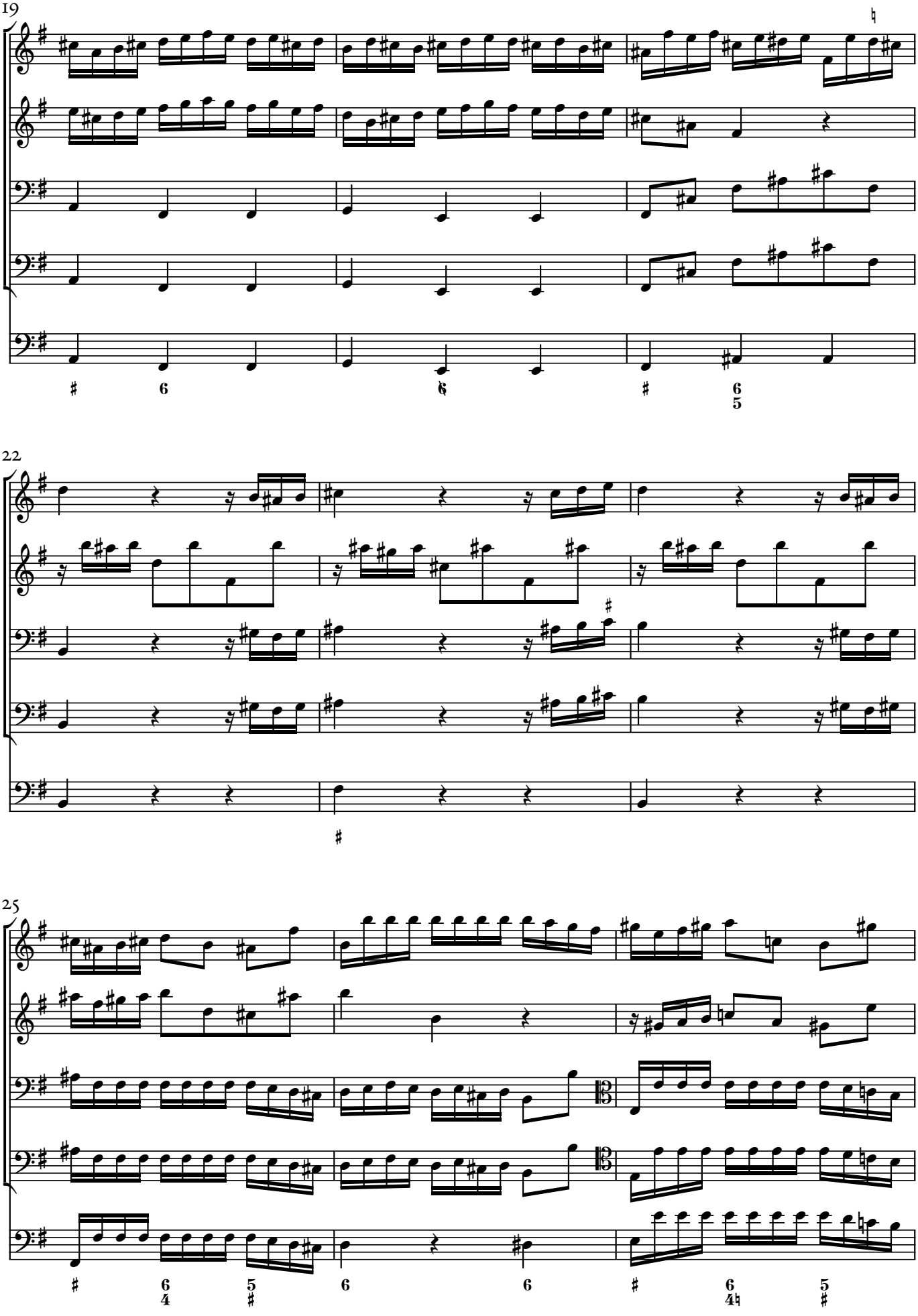
Prelude. *Vitement*



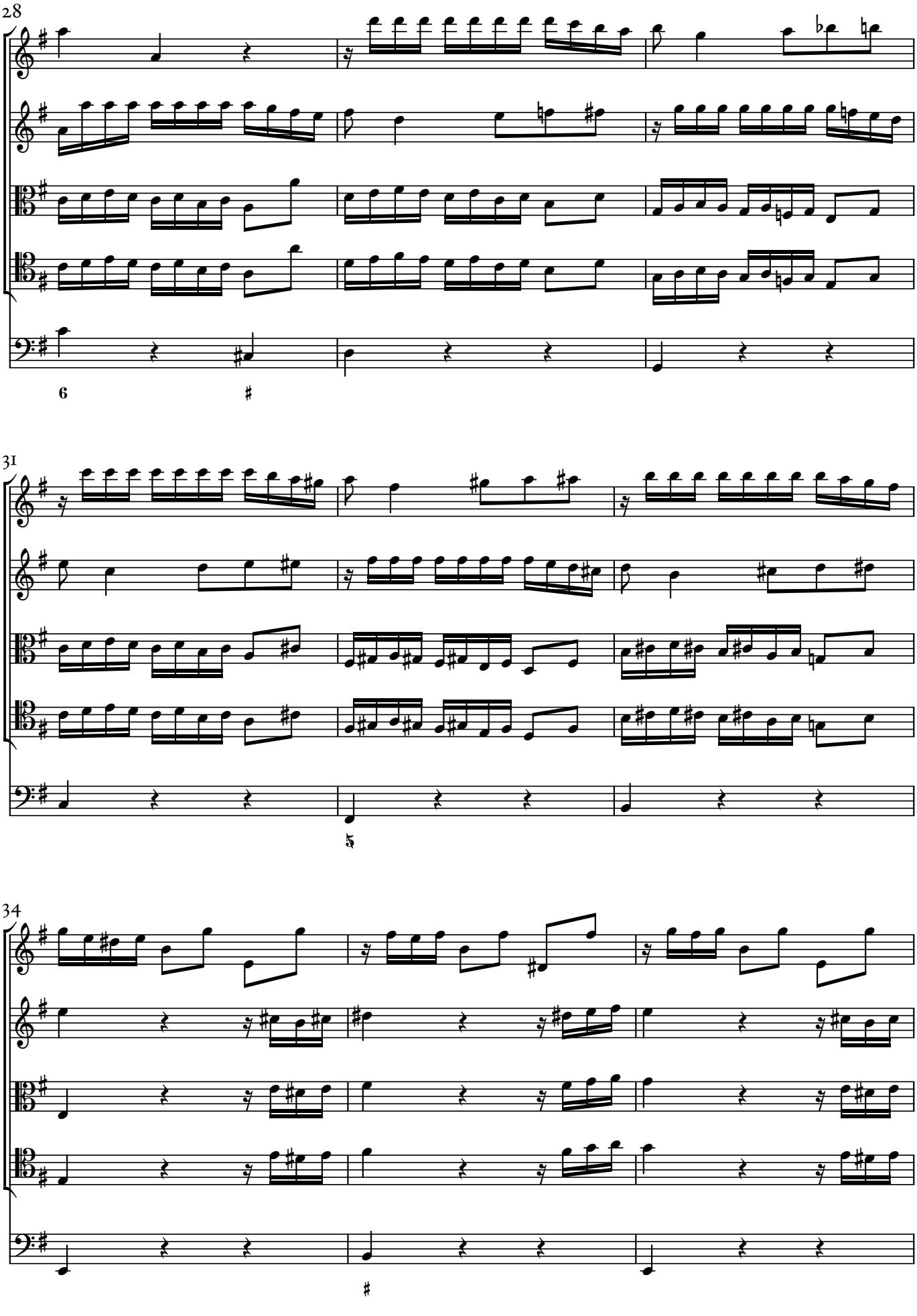
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0

37

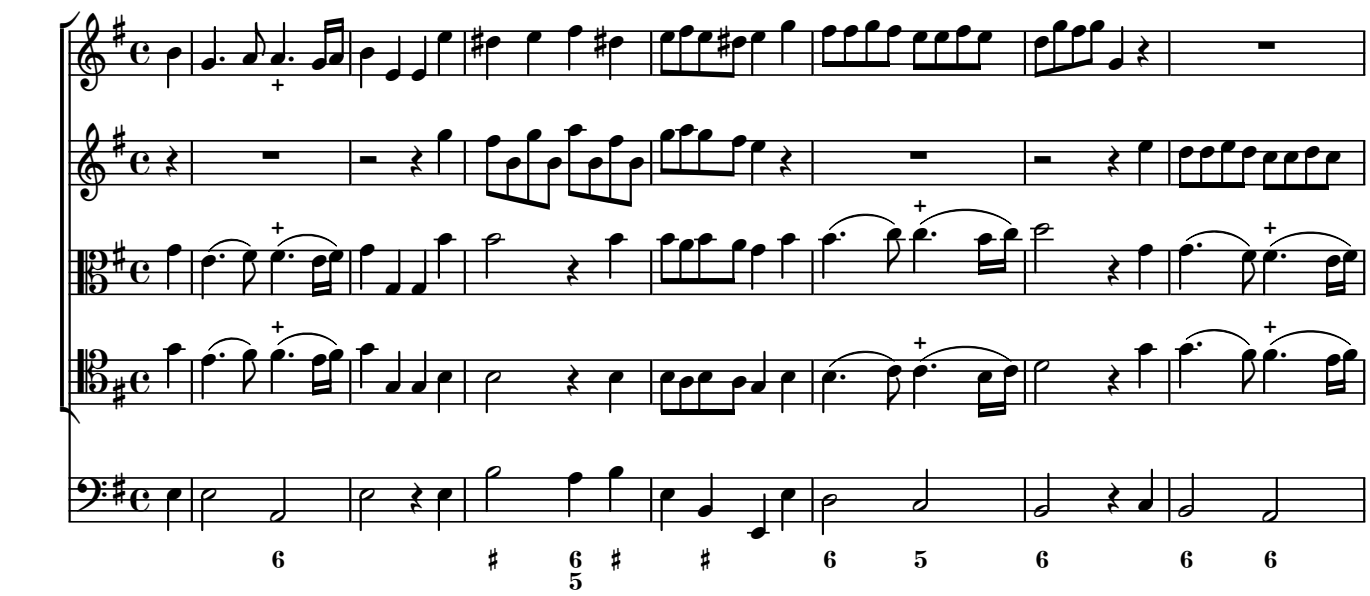
40

44

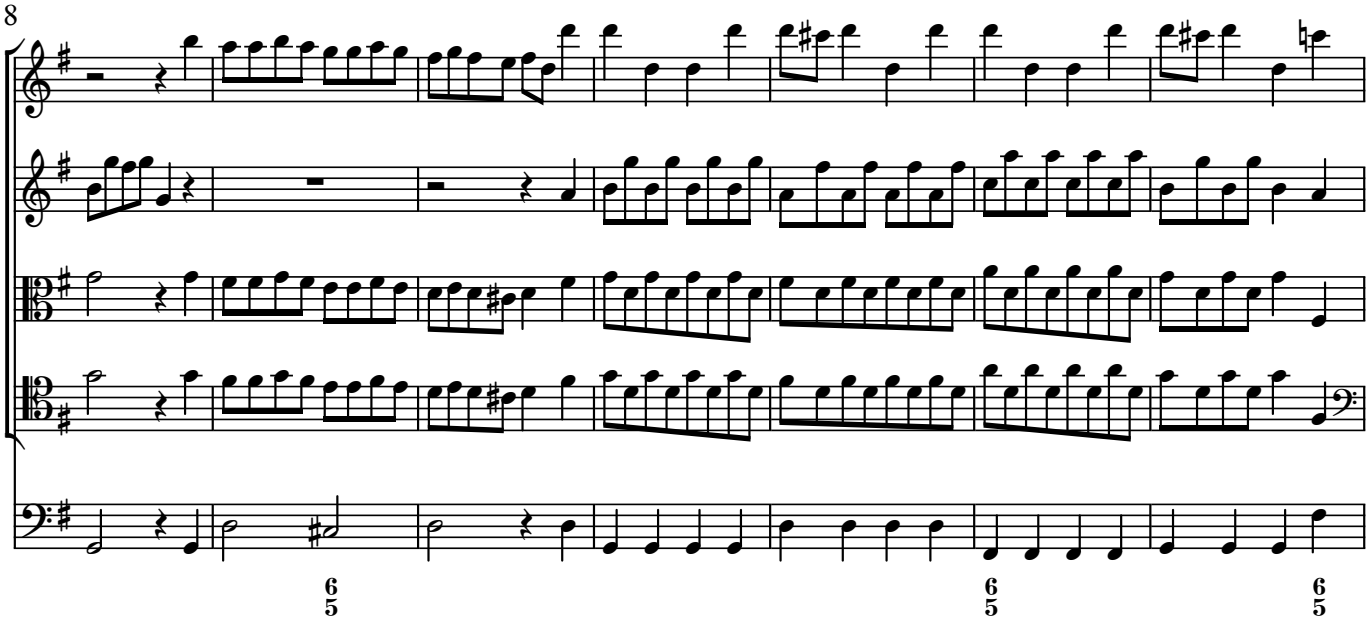
Adagio

© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0

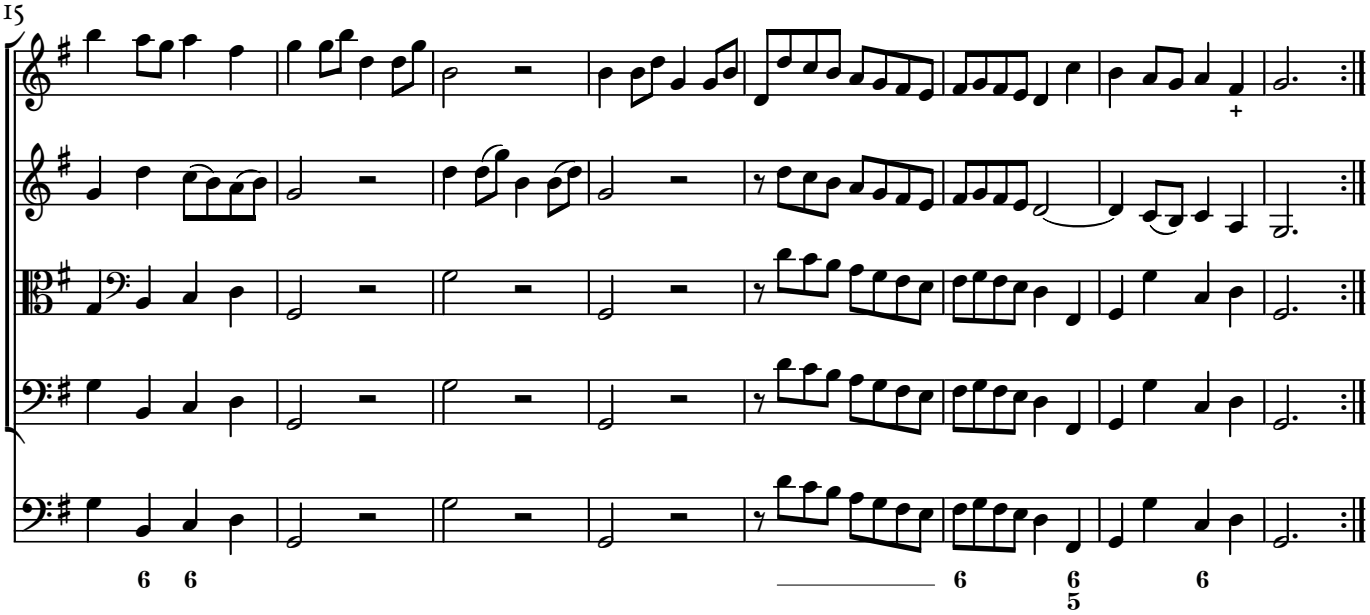
Rigaudon



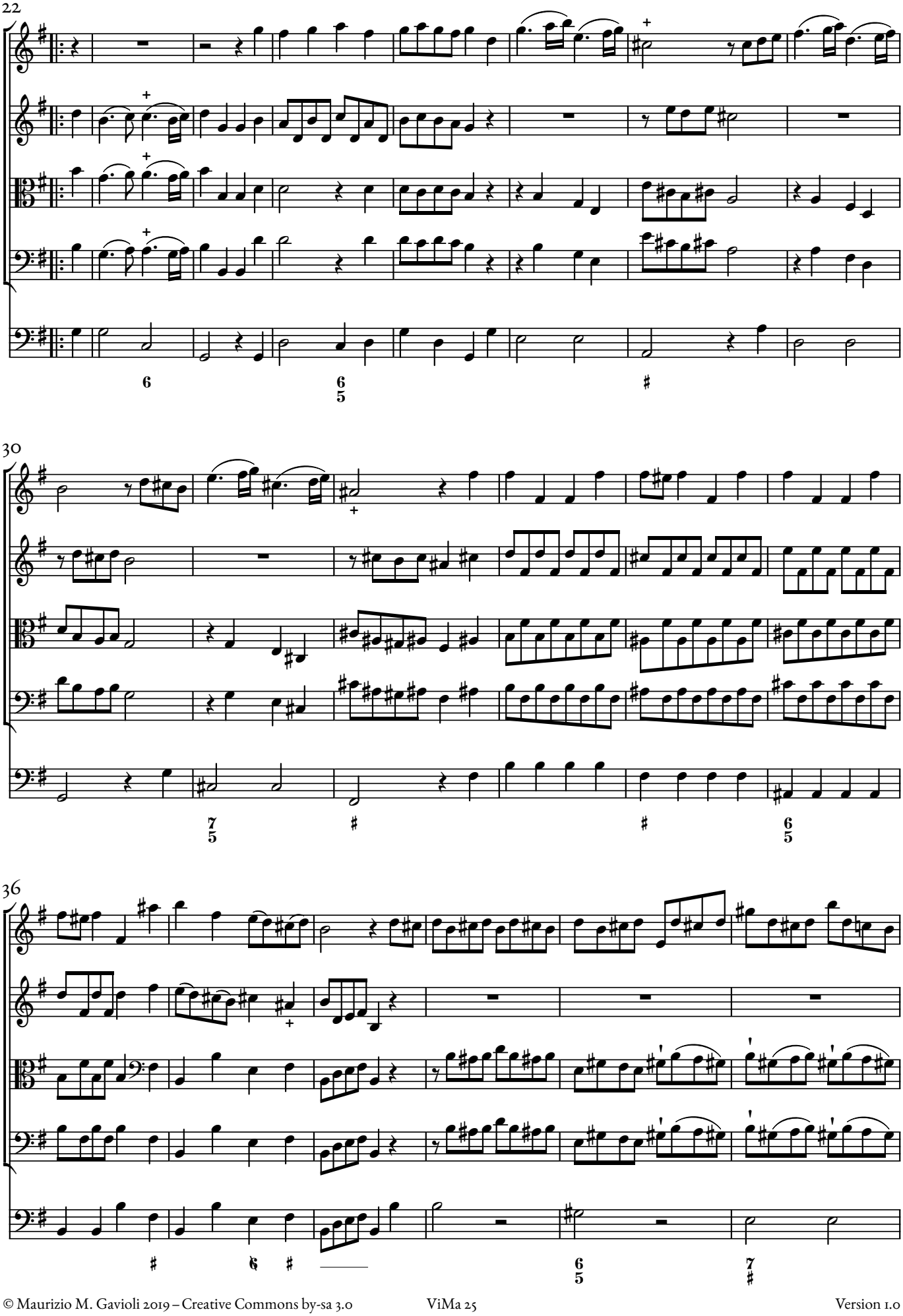
8



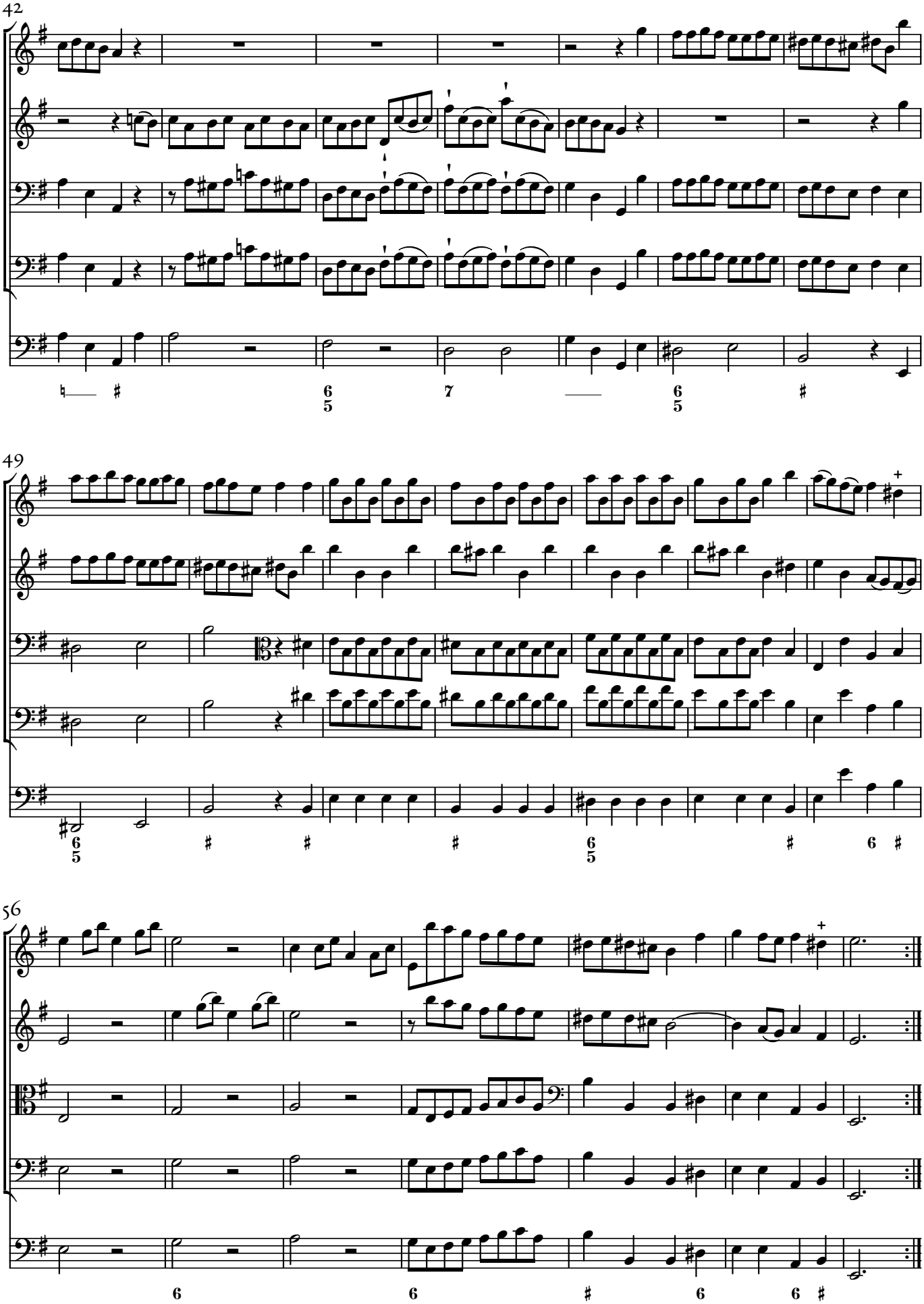
15



© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0

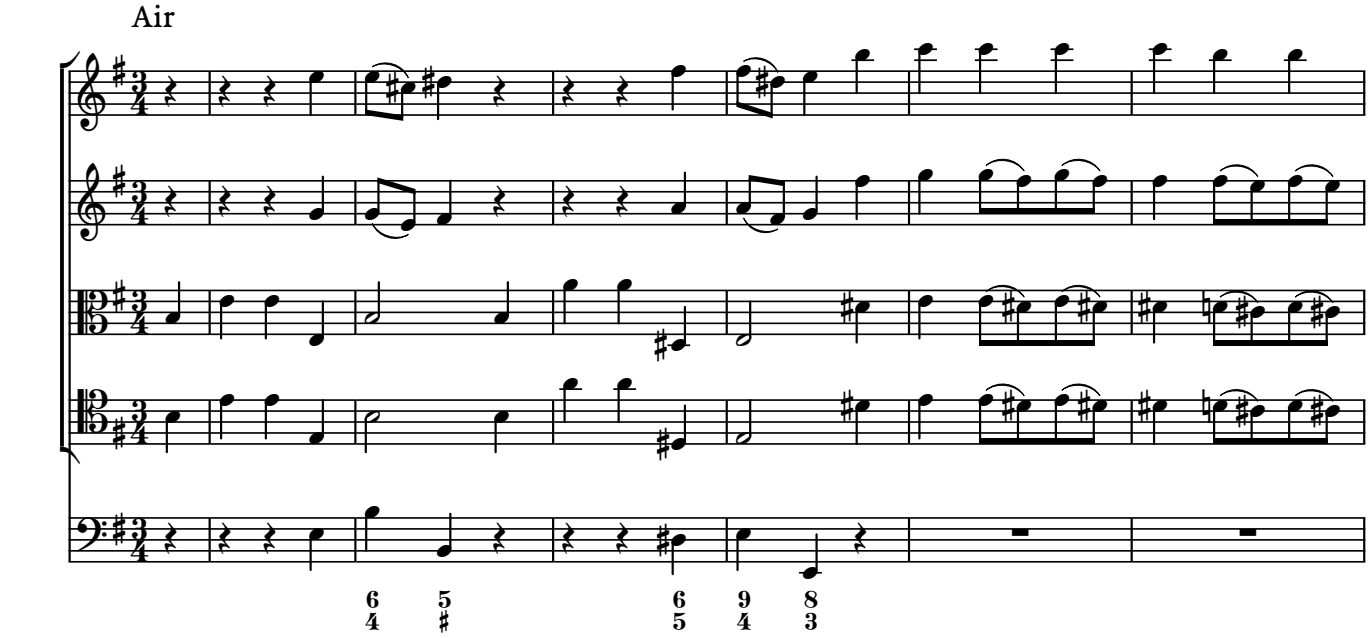


© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0

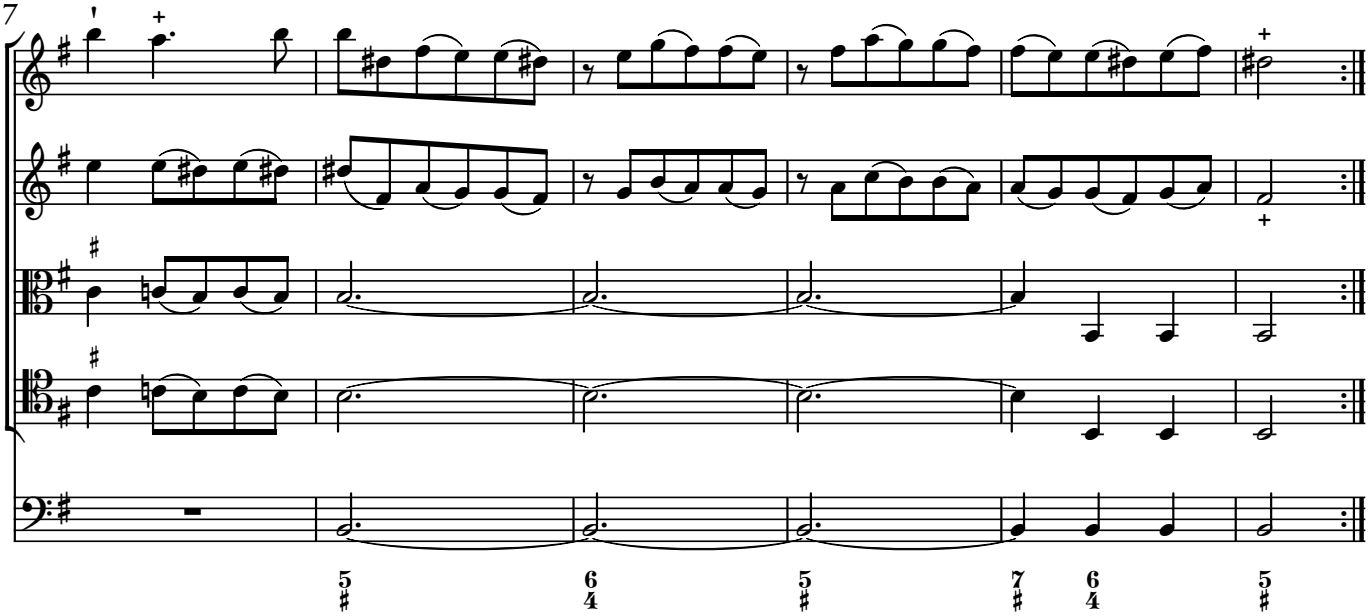


© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0

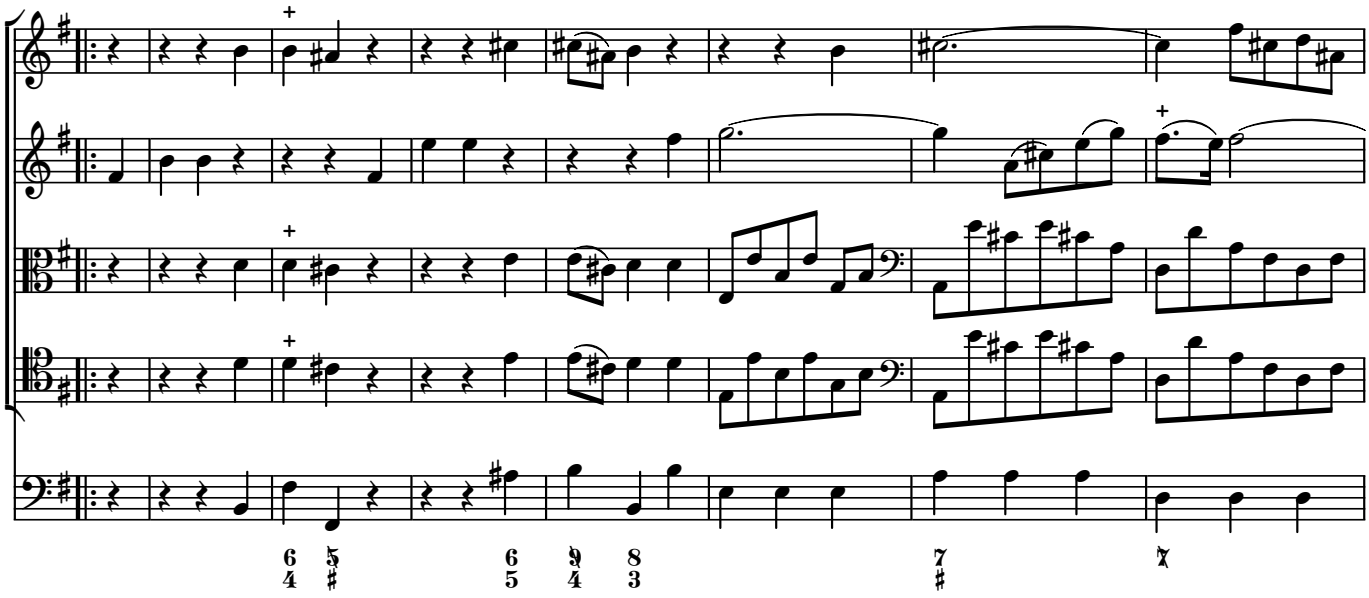
Air



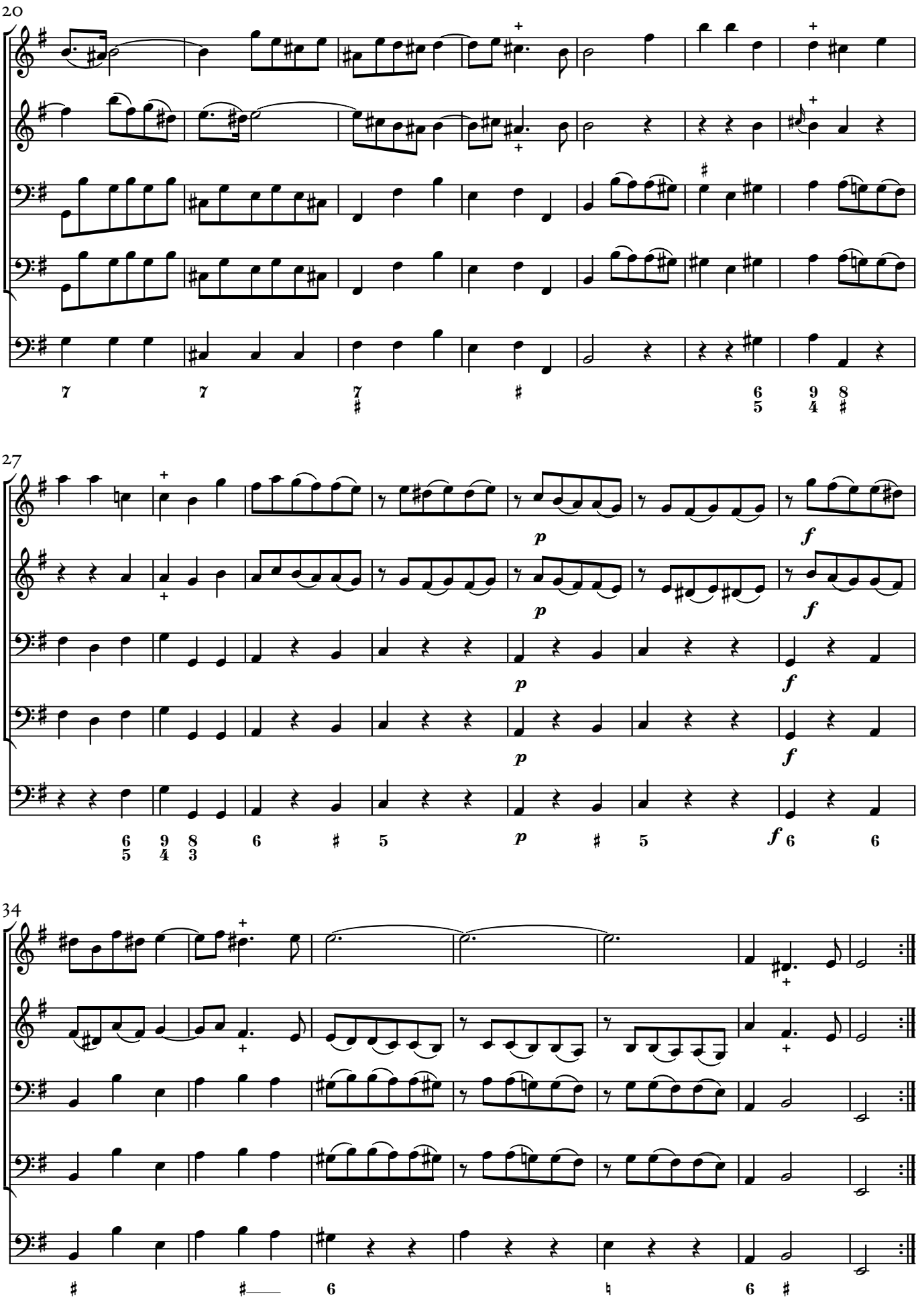
7



12

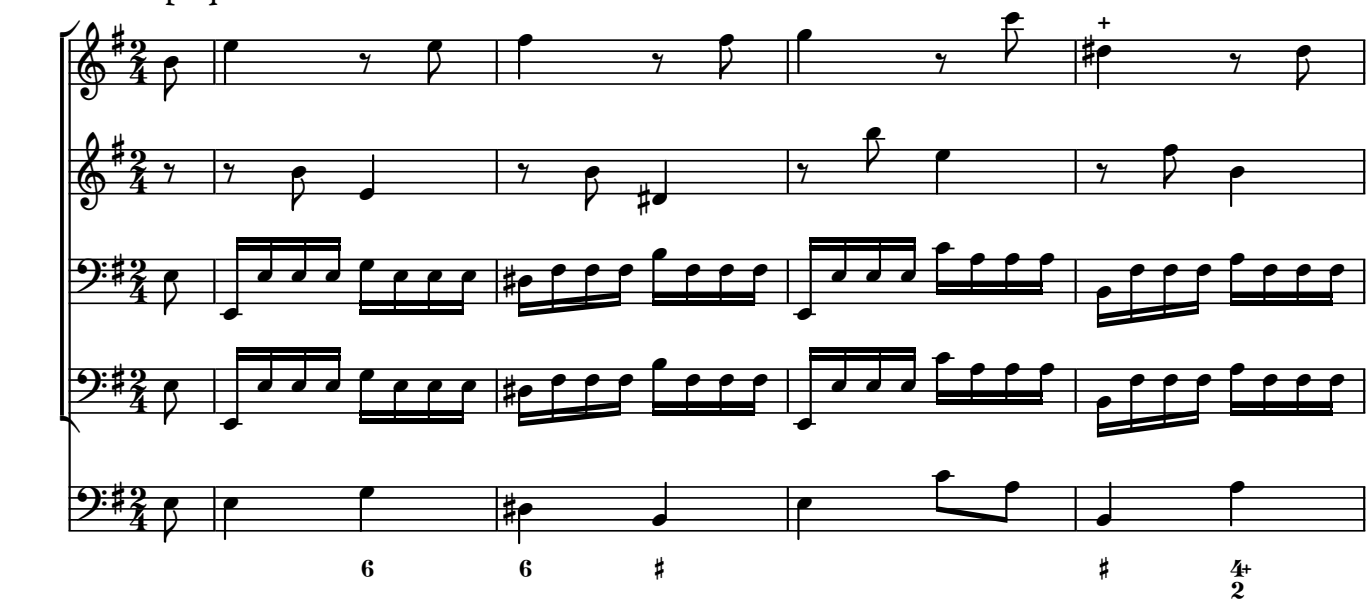


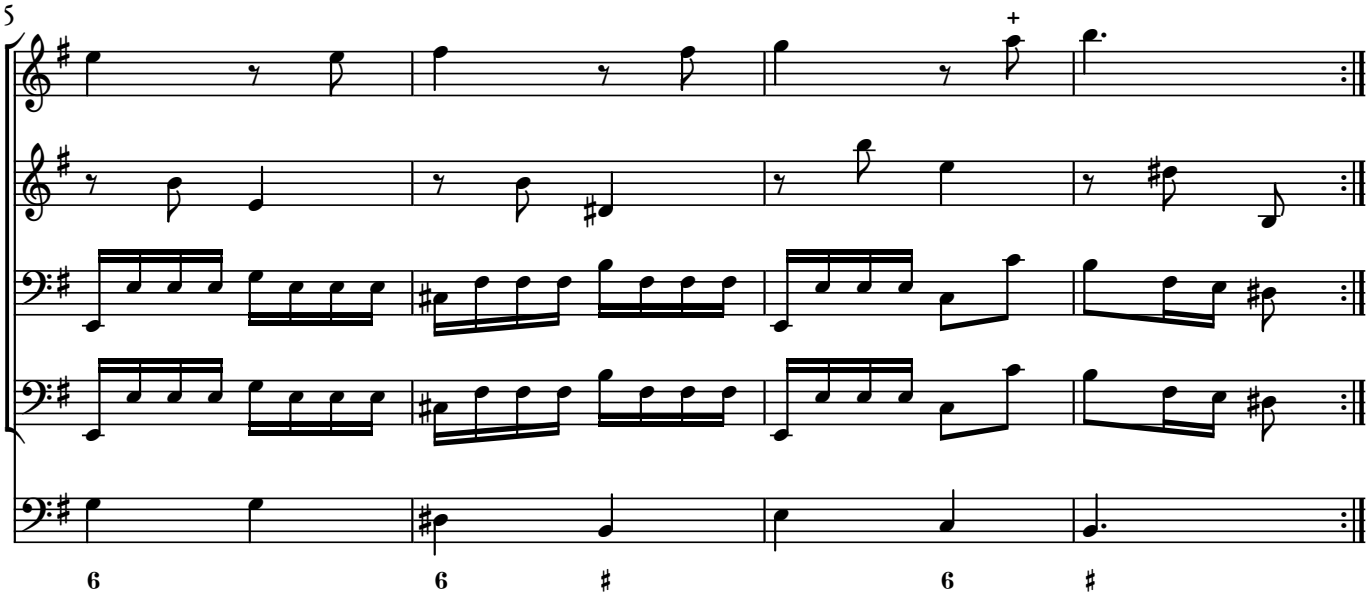
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0

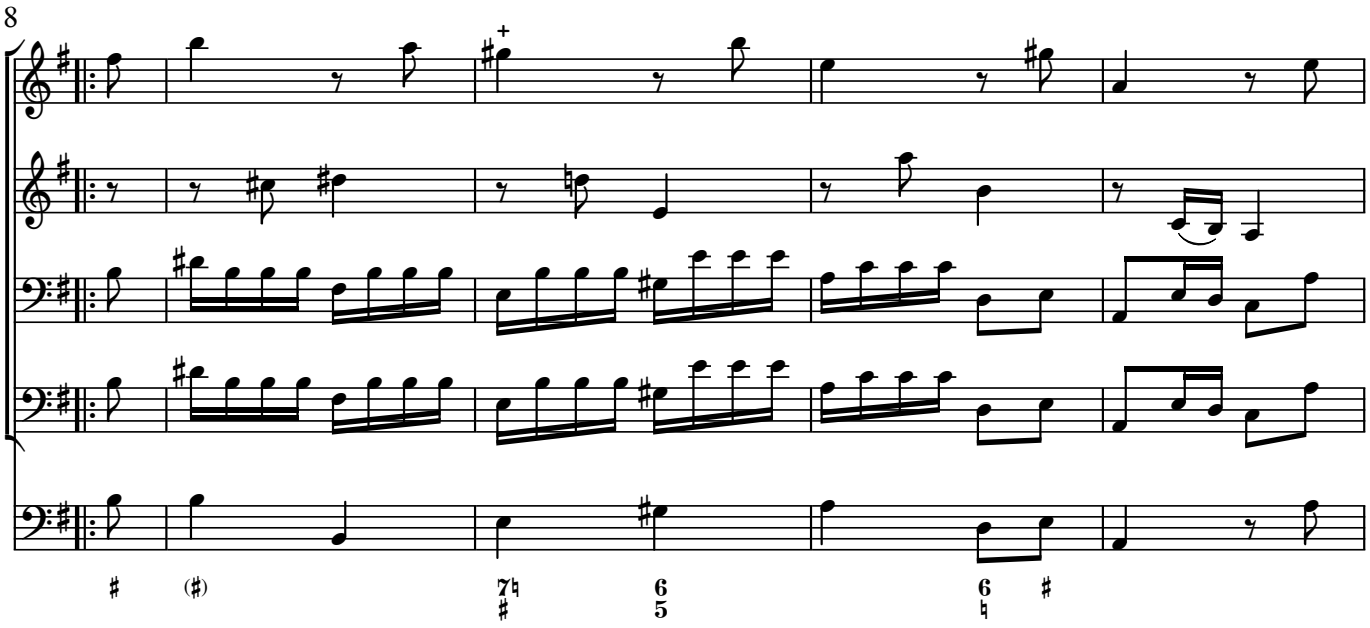


© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0

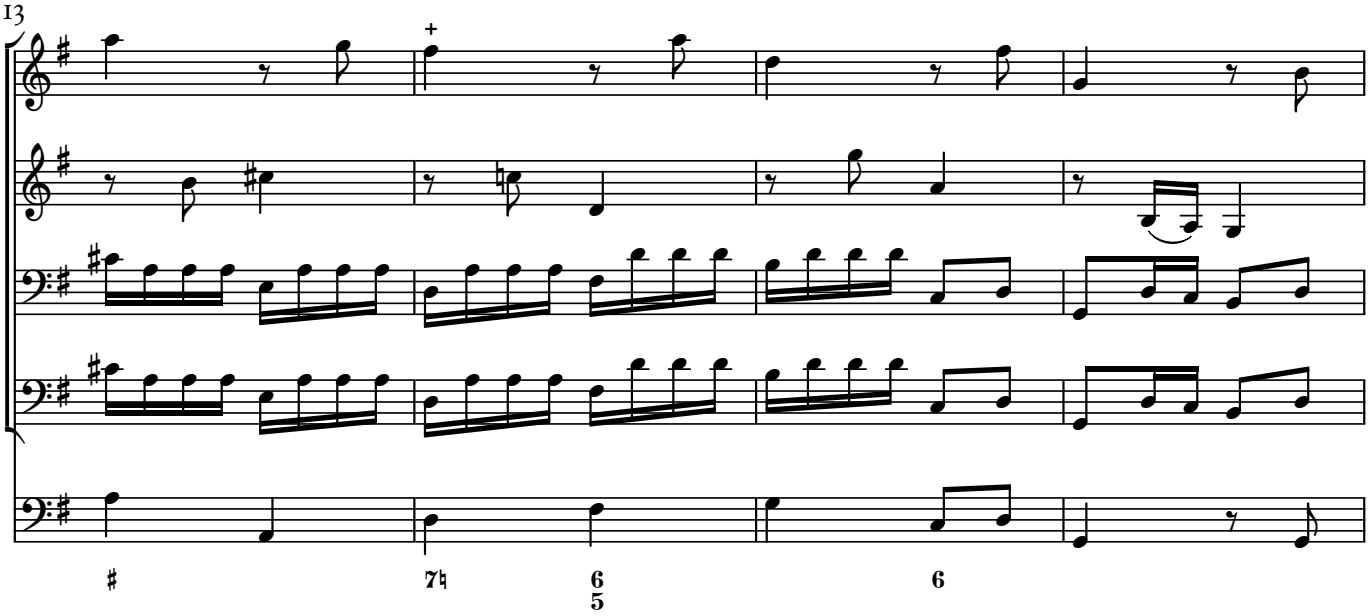
Replique [12)]

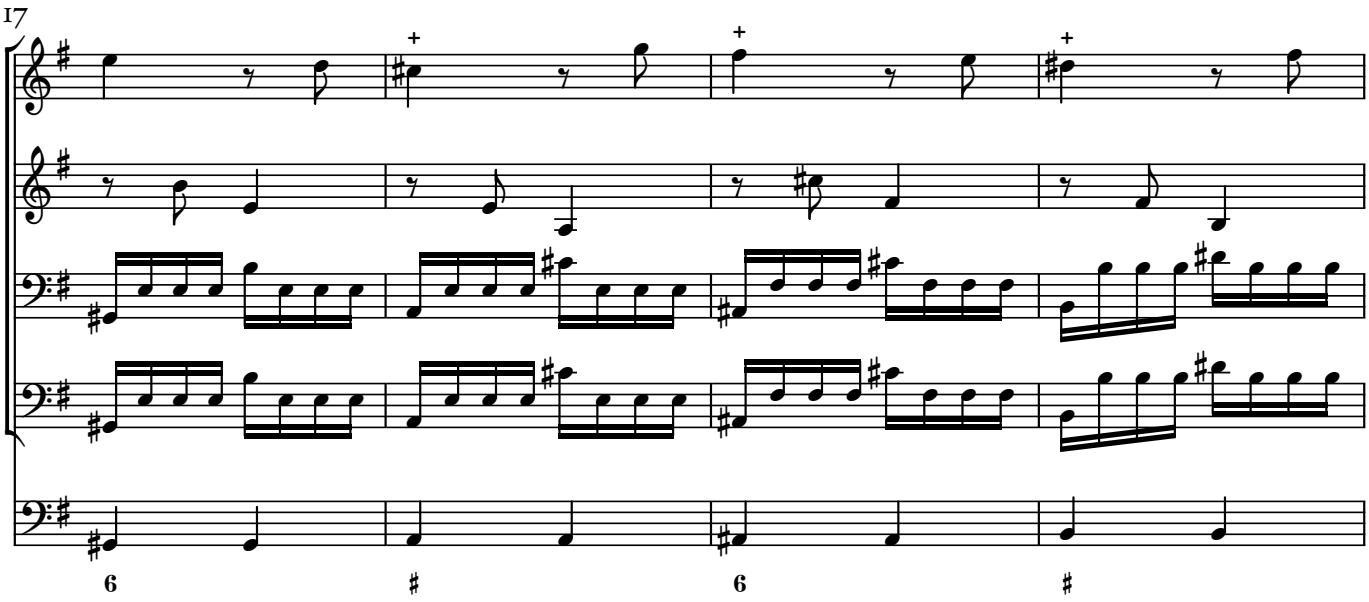


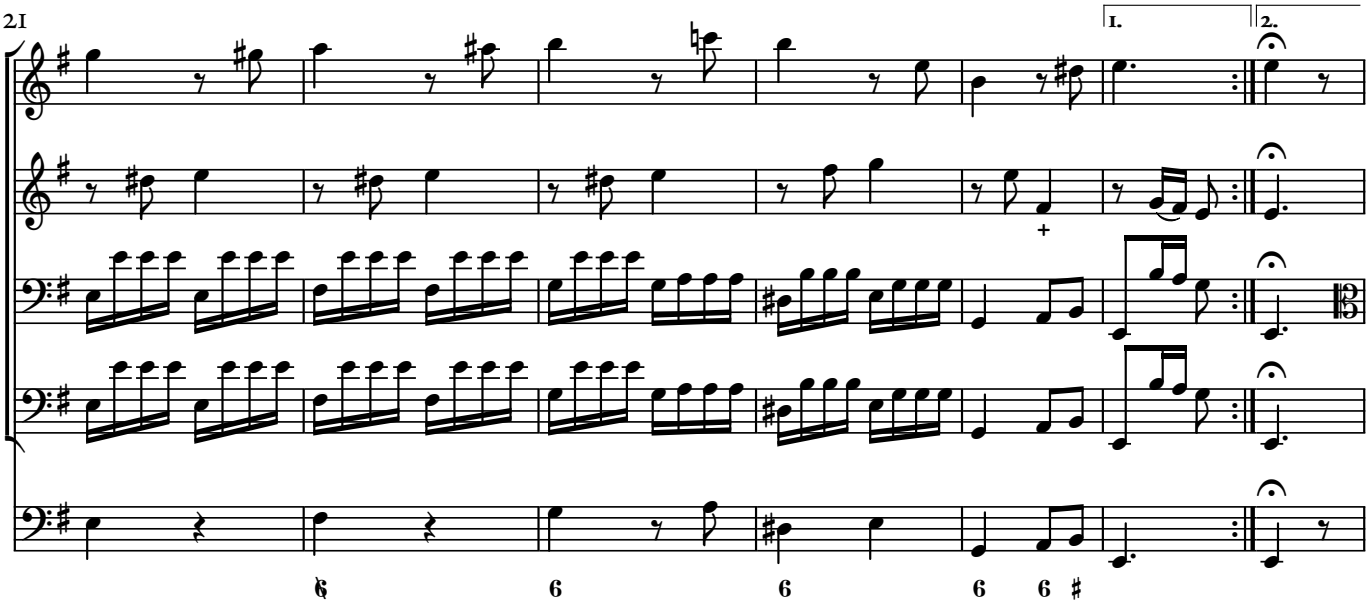




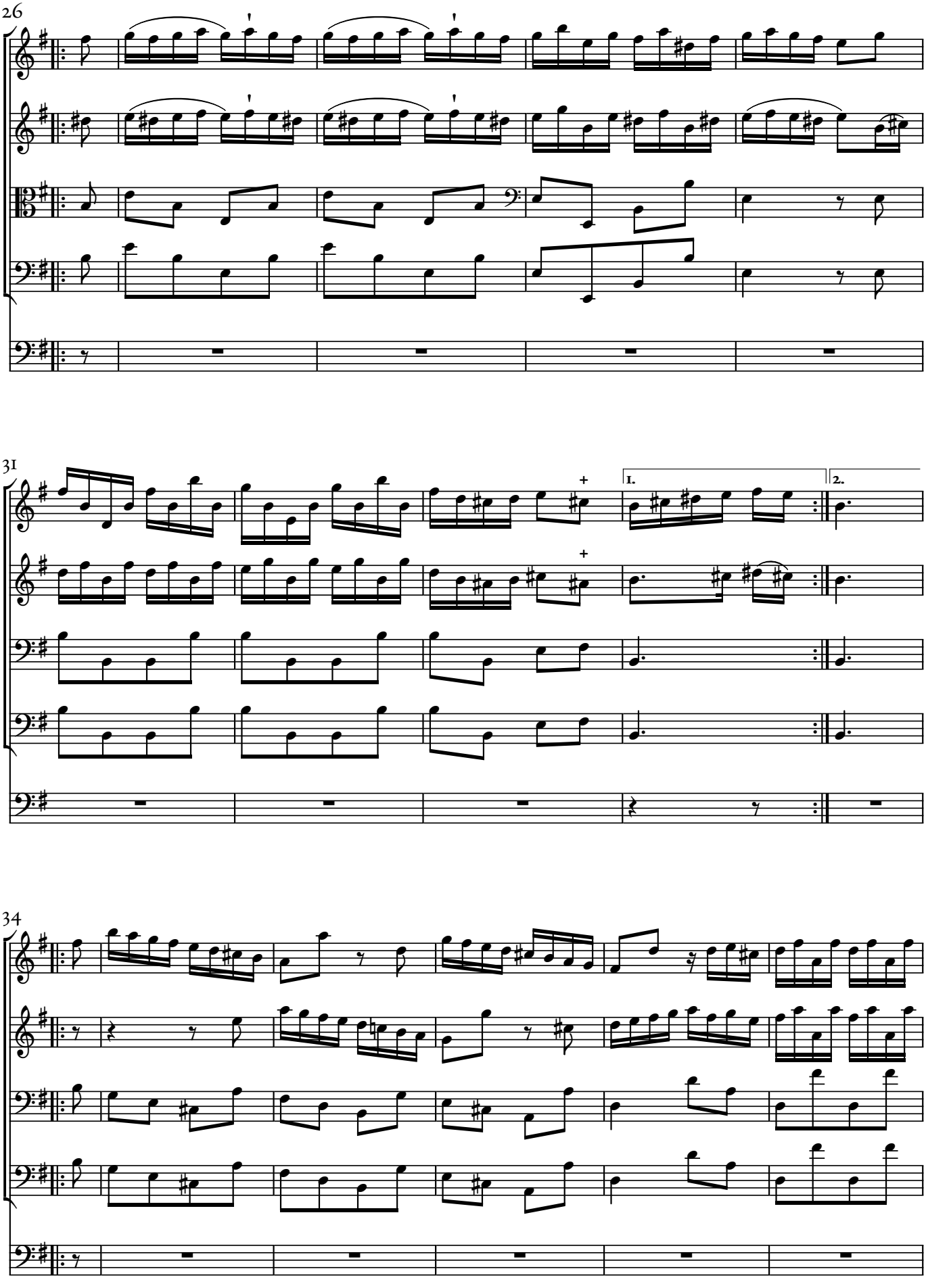
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



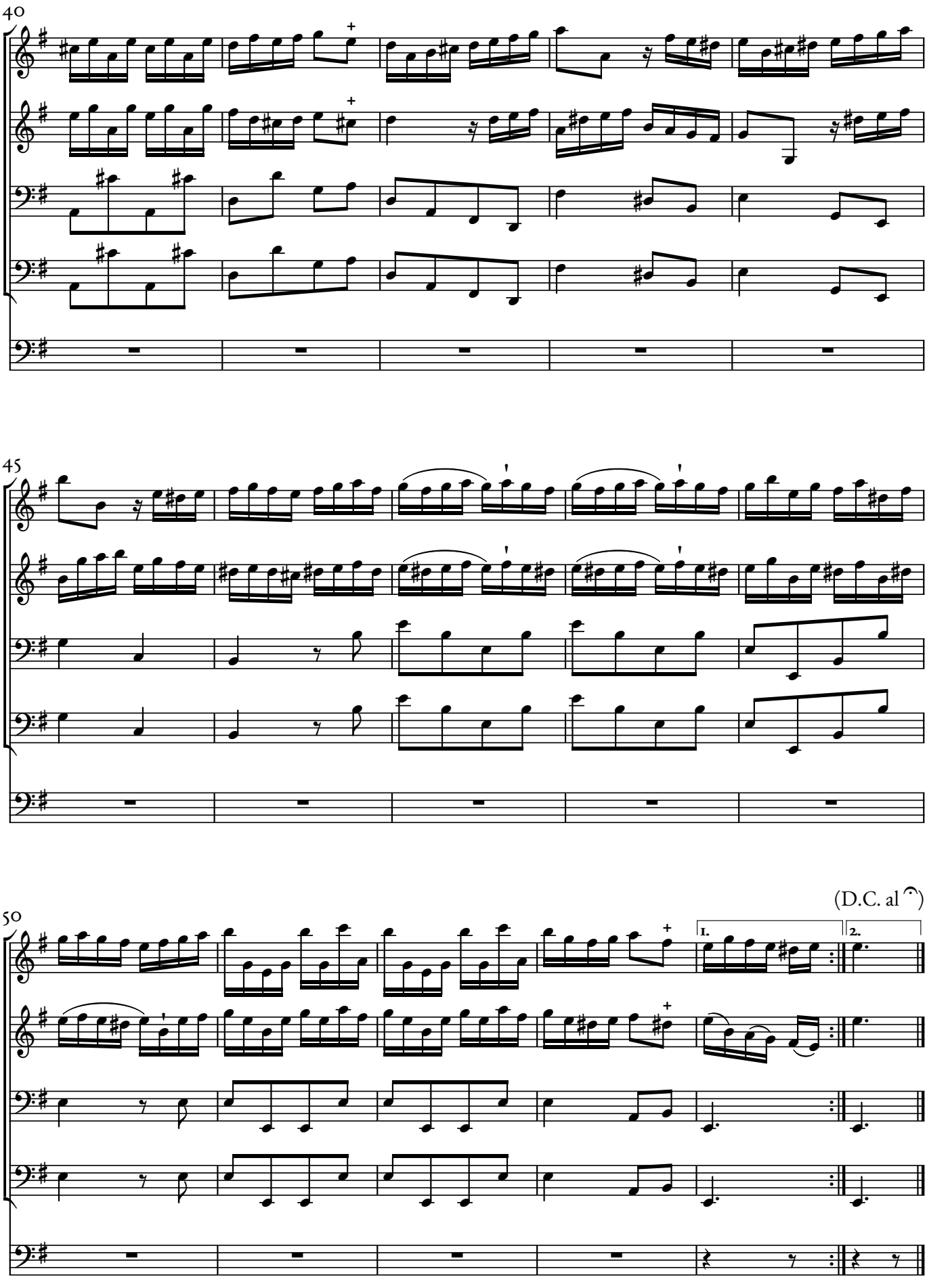




© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0

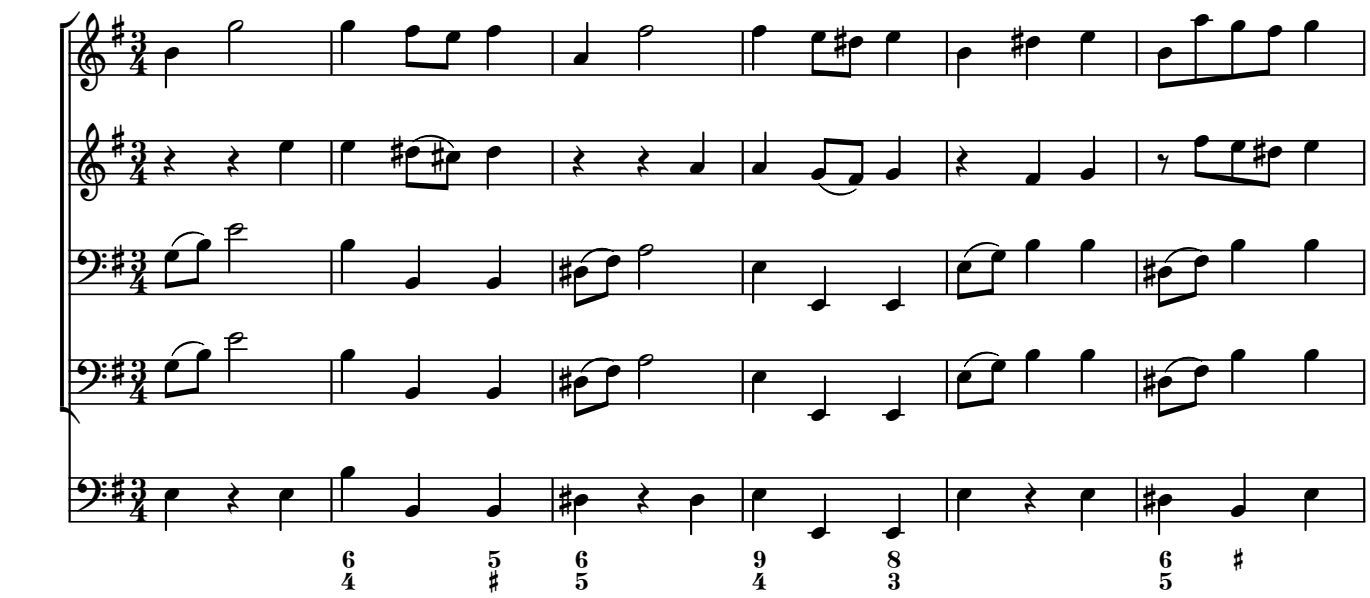


© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0

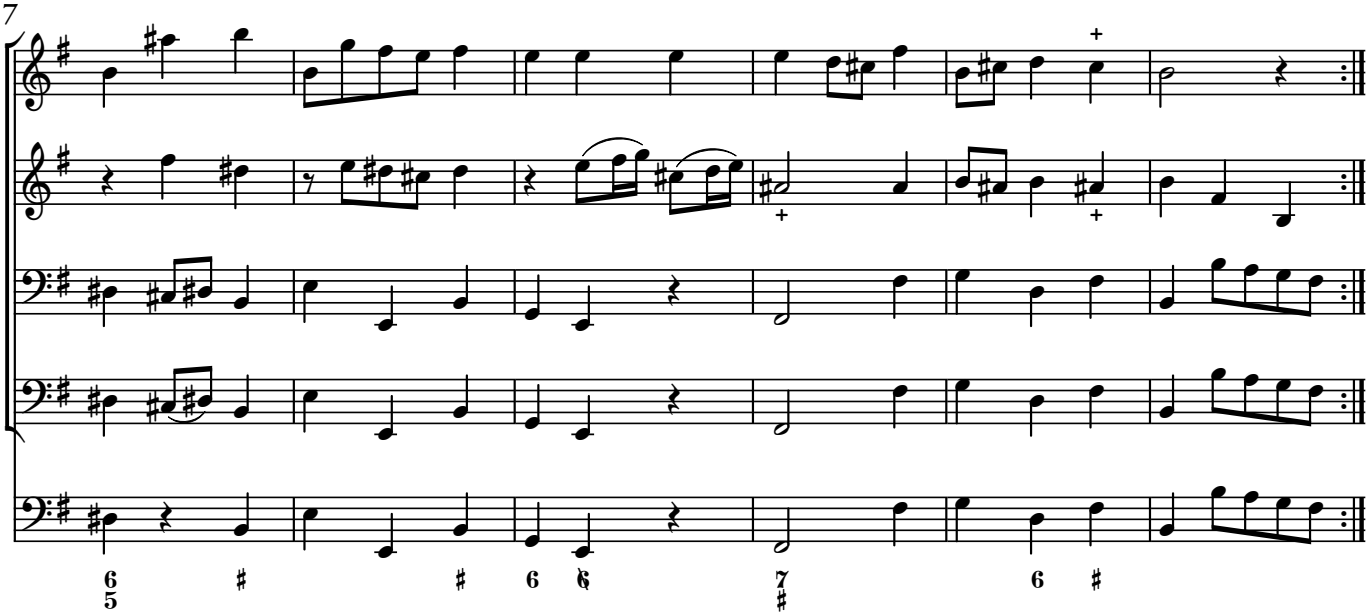


© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0

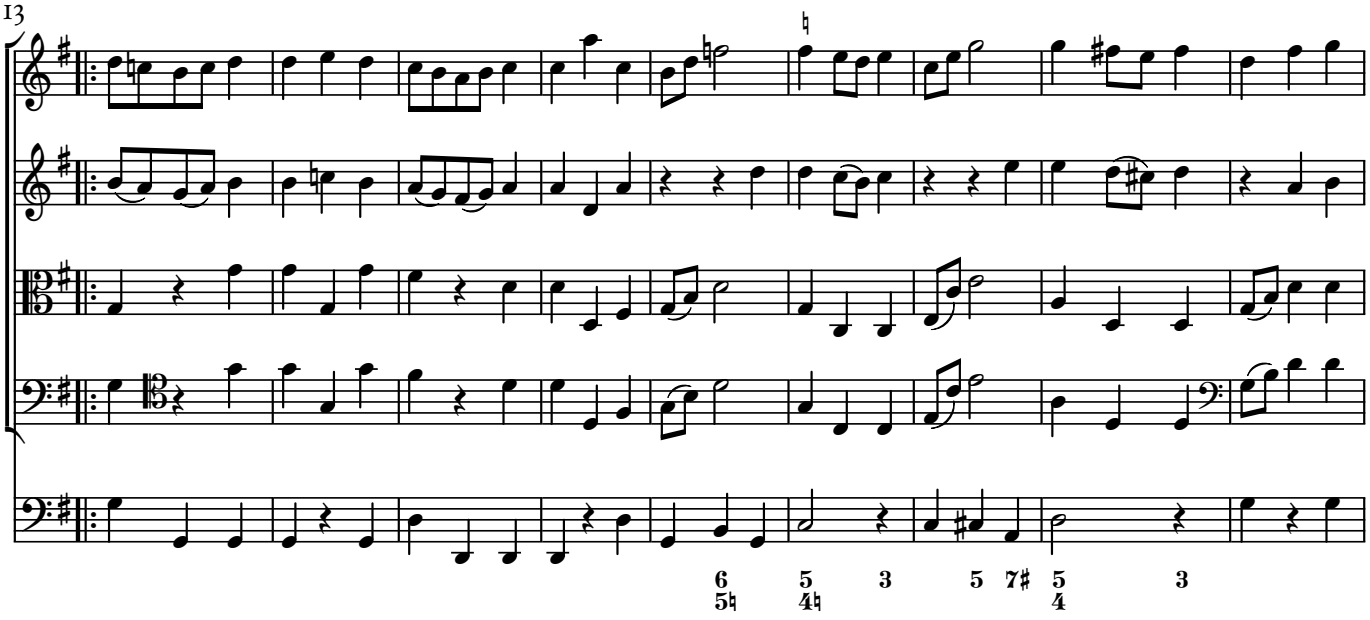
Menuet



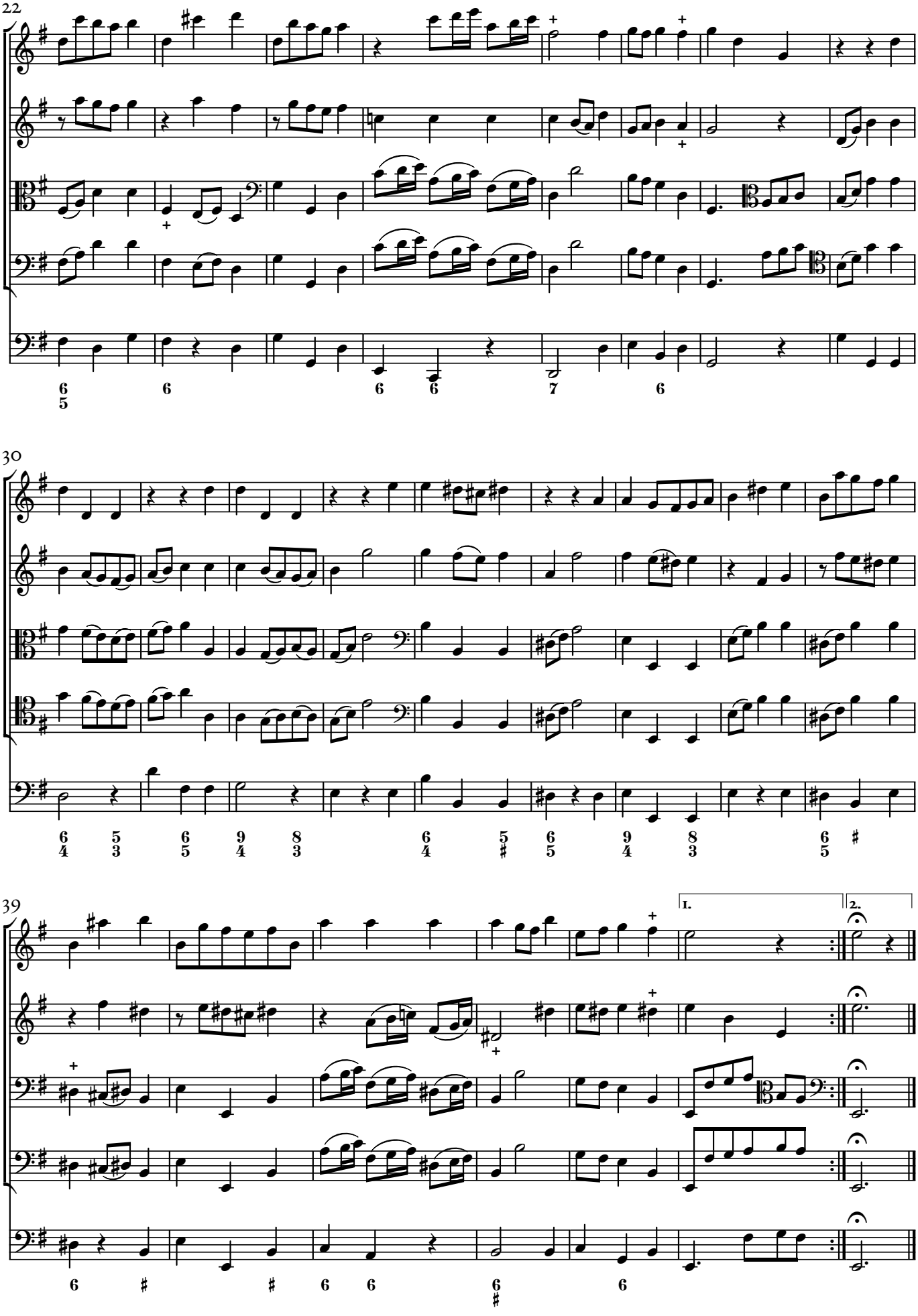
7



13

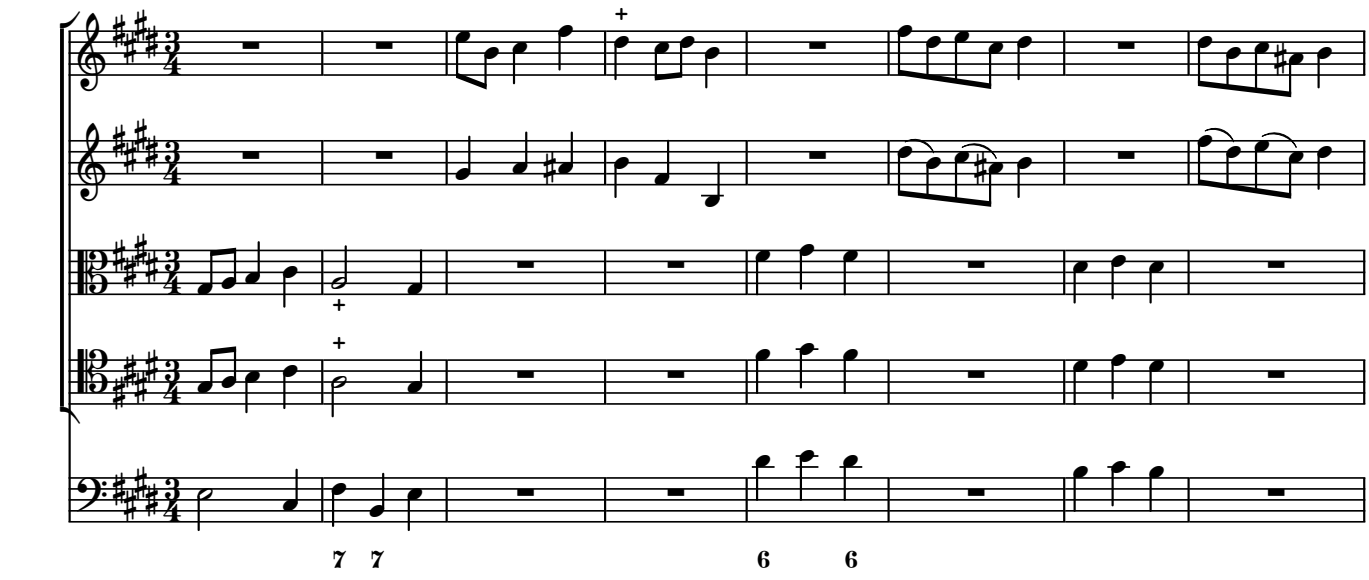


© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0

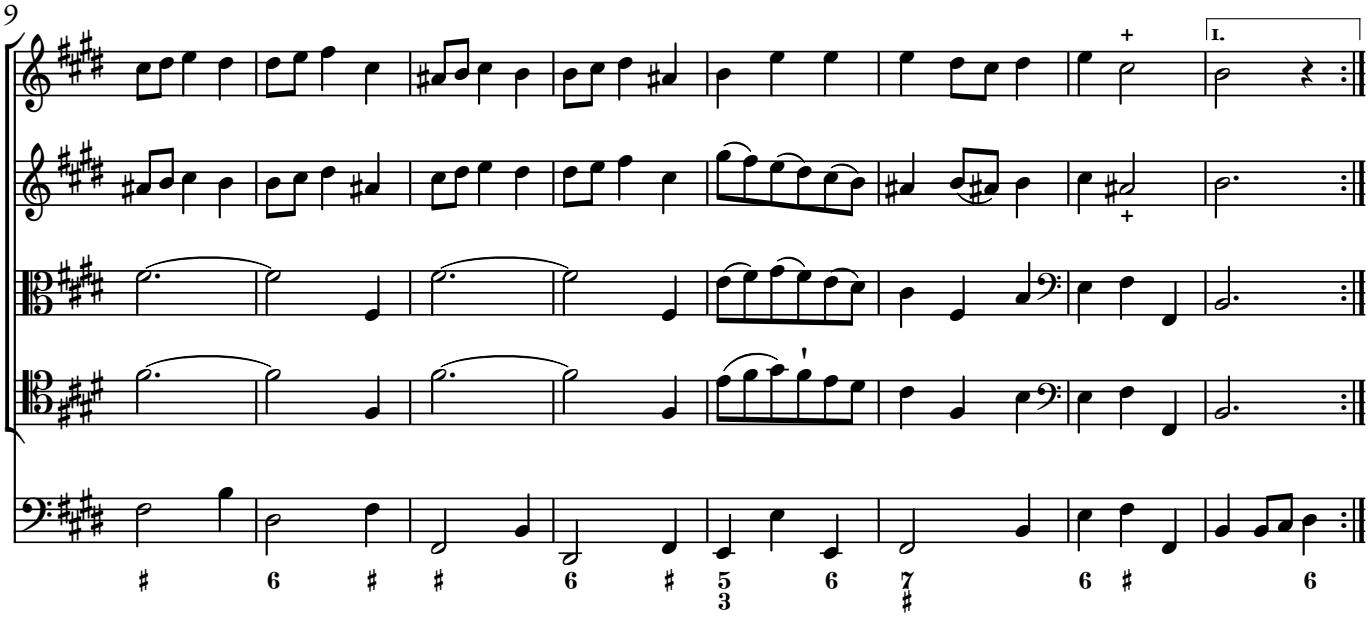


© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0

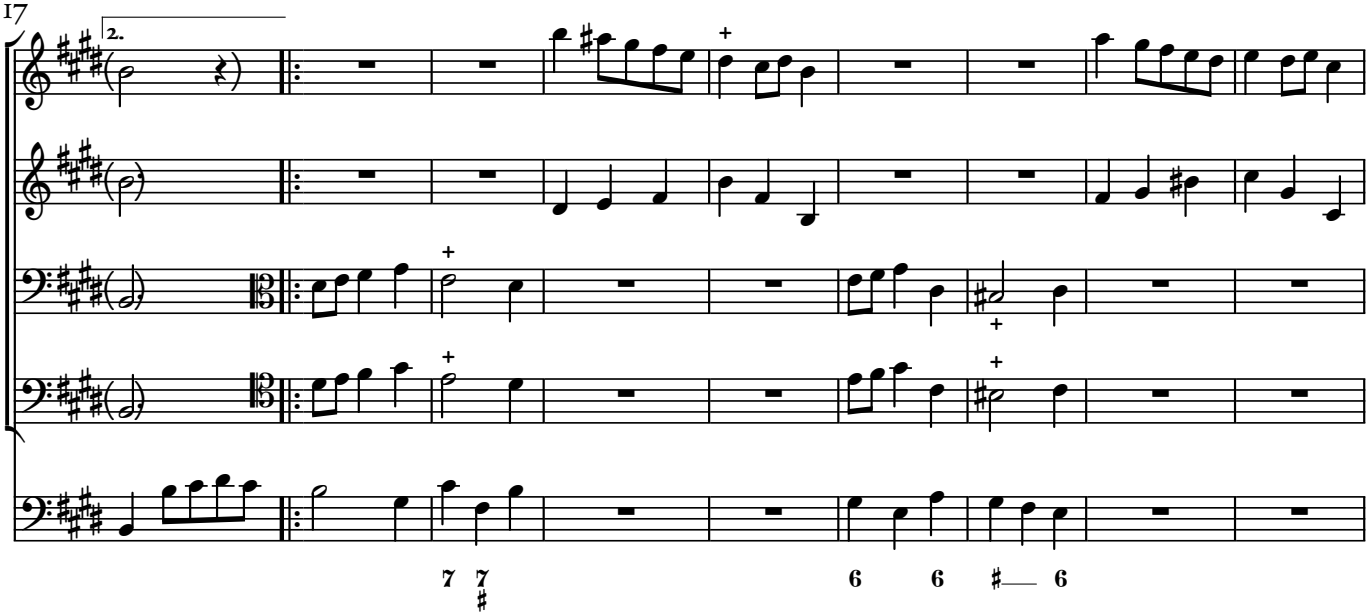
2e Menuet [13)]



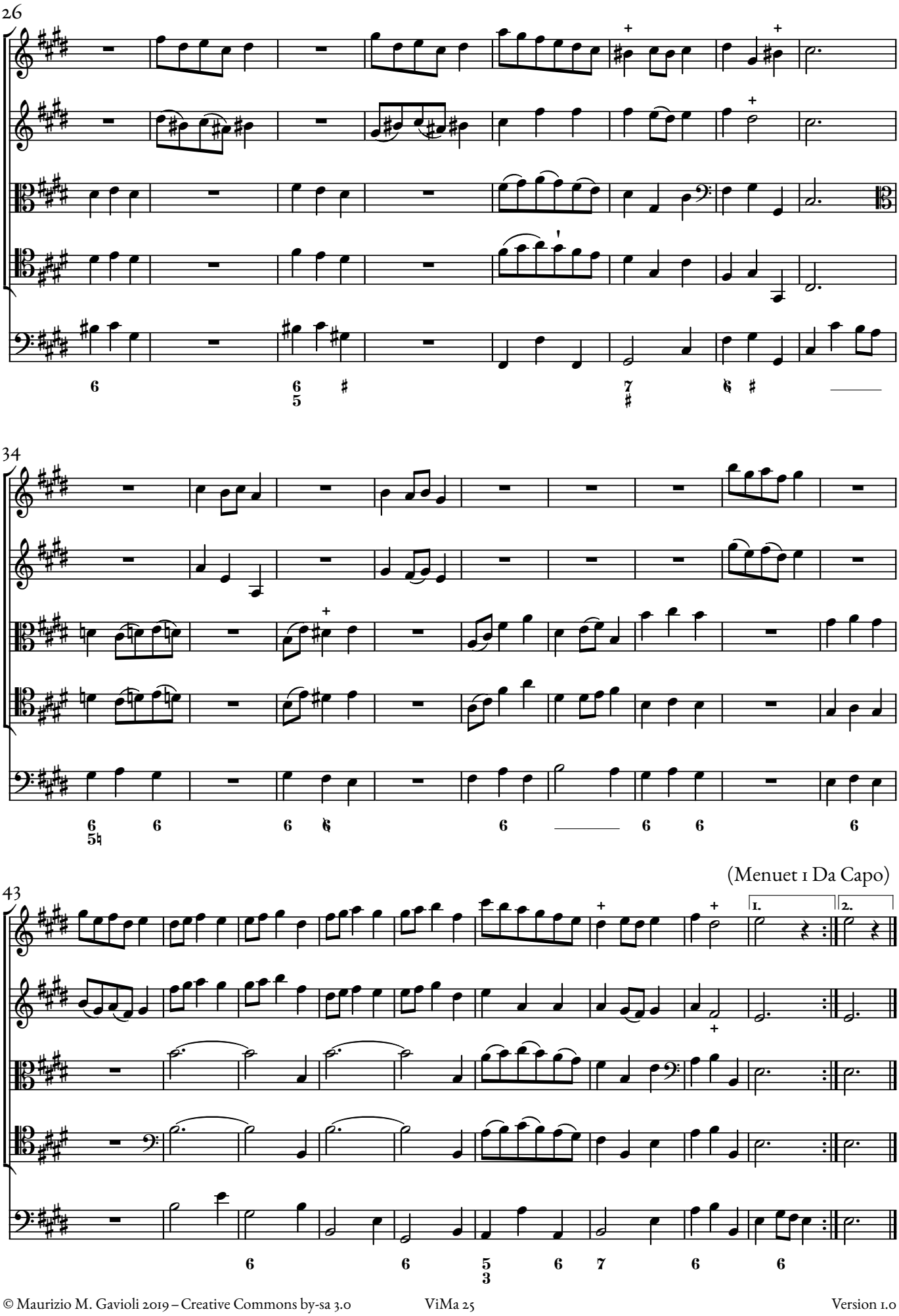
9



17

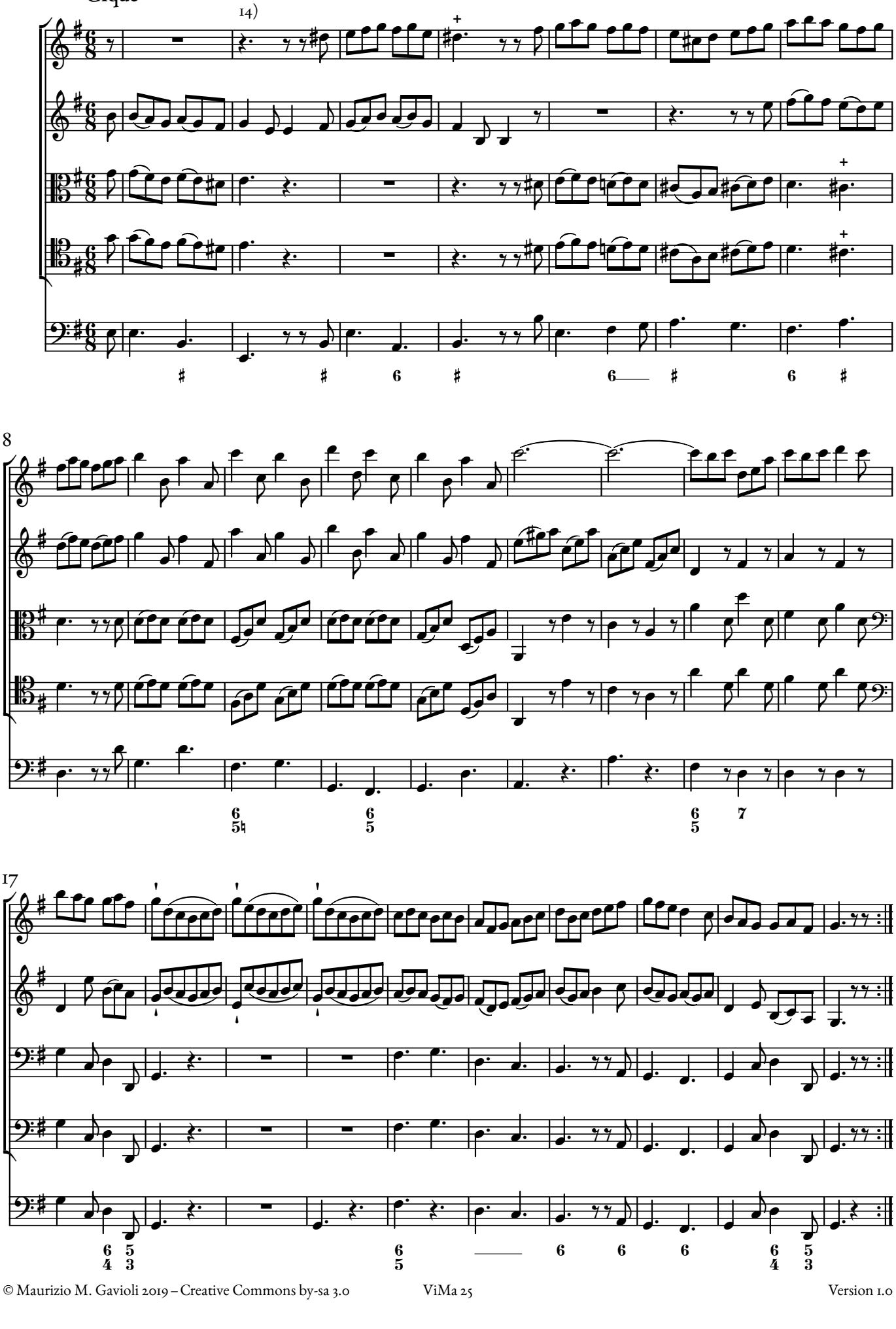


© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0

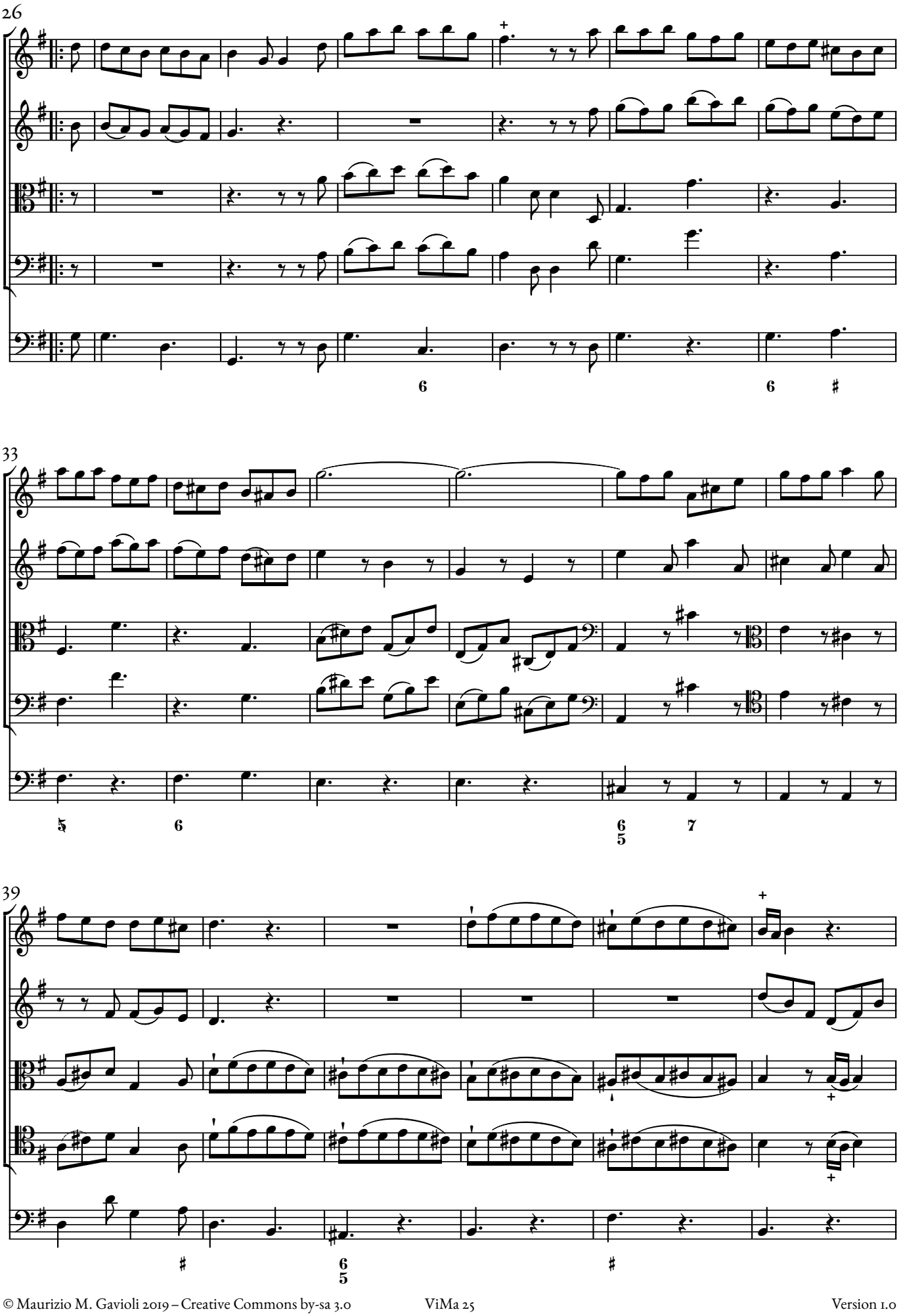


© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0

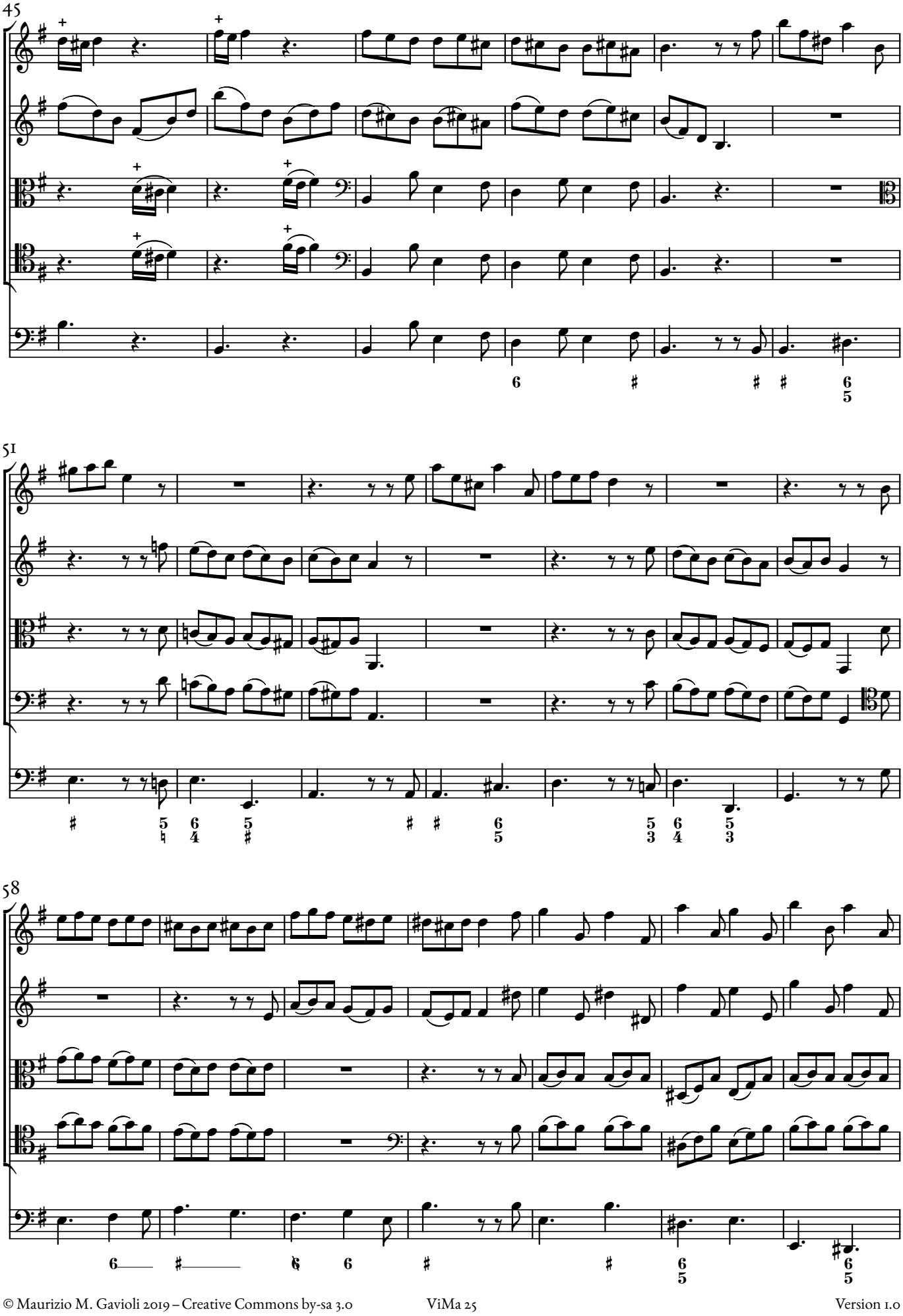
Gique



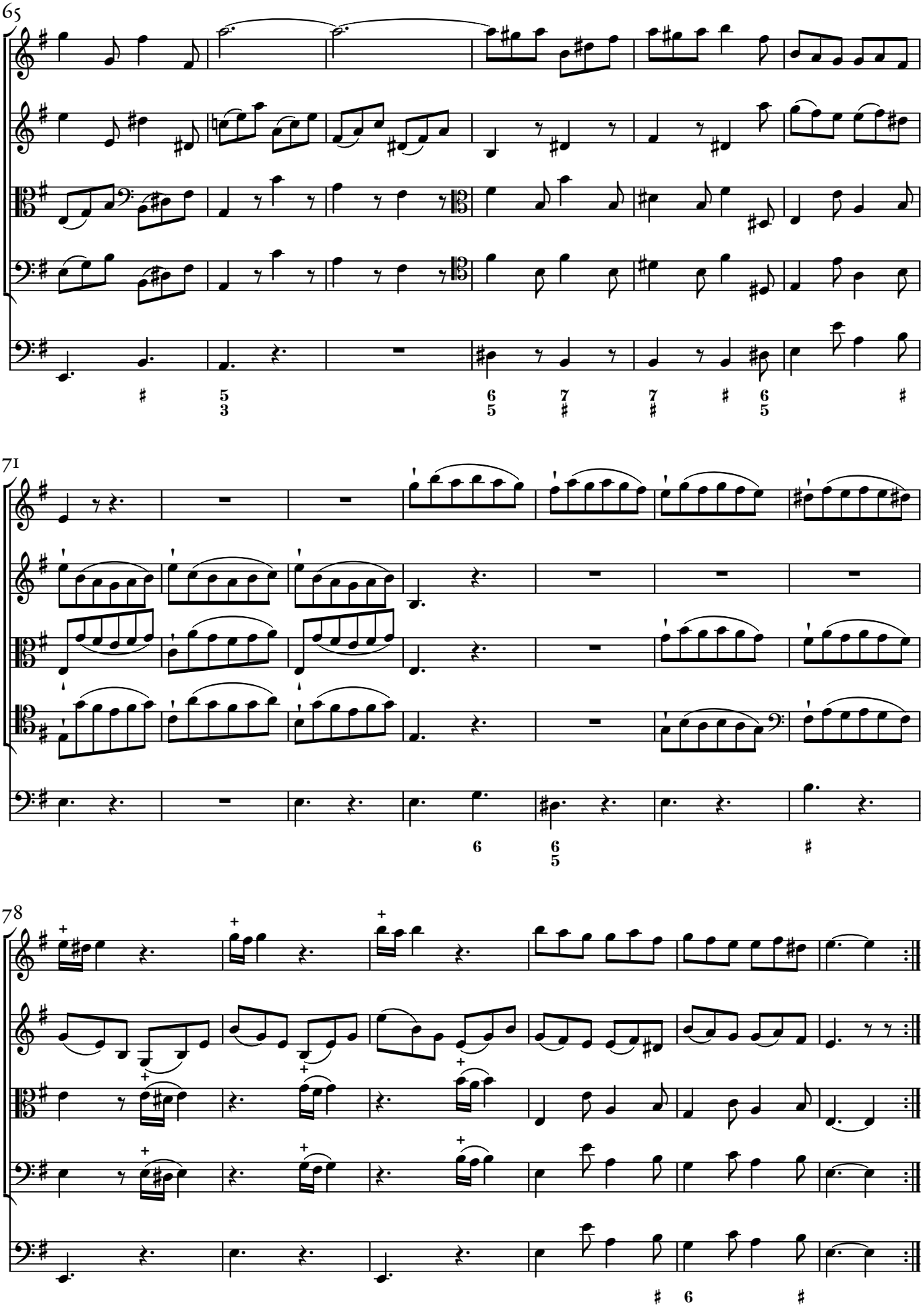
© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0



© Maurizio M. Gavioli 2019 – Creative Commons by-sa 3.0

Georg Philipp
Telemann
(1681 — 1767)

Quadri

à Violino, Flauto traversiere,
Viola di Gamba o Violoncello, e
Fondamento

Hamburg 1730 (Paris 1737)

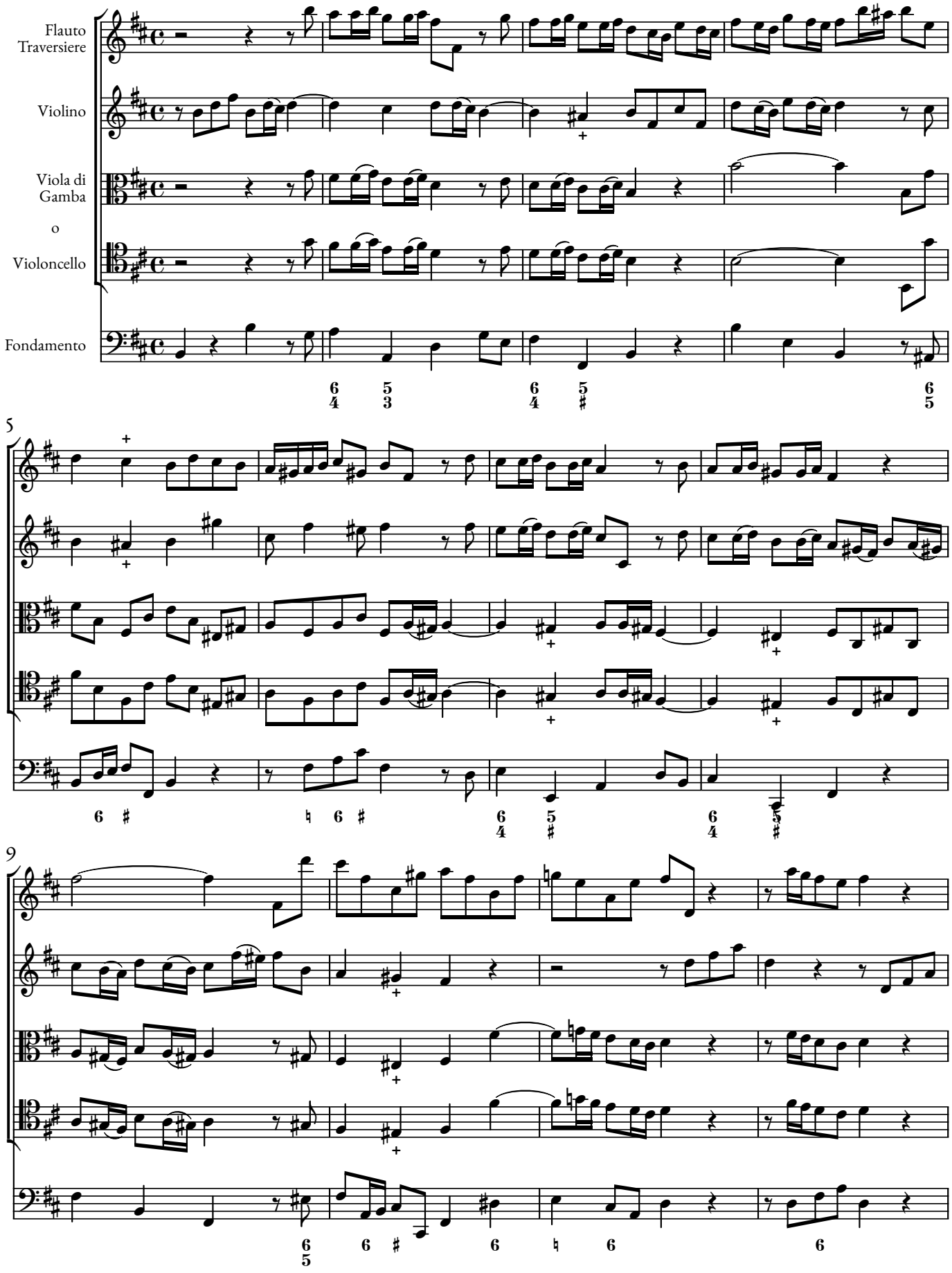
6: 2e Suitte (TWV 43:h1)

(6) 2e Suitte

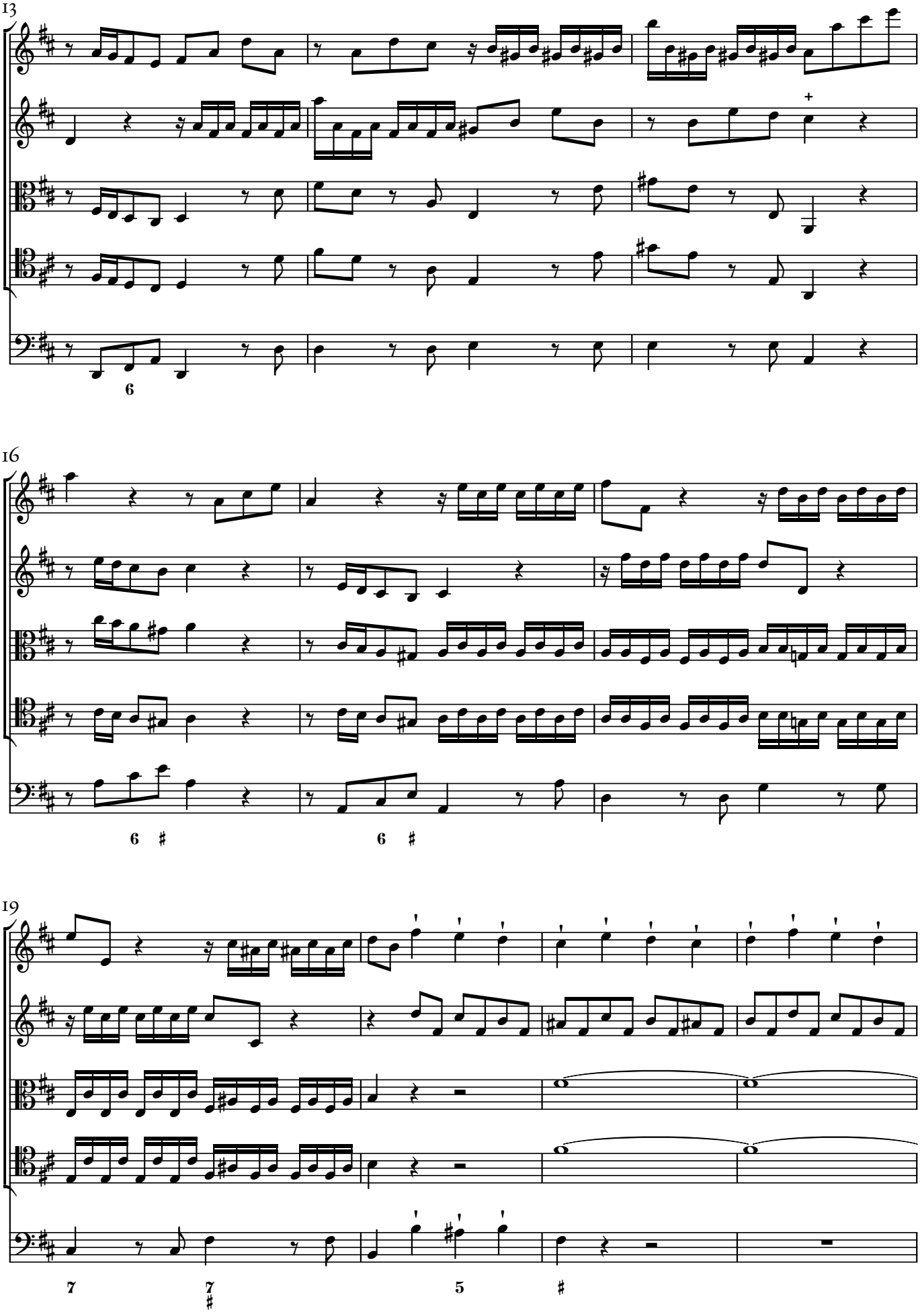
(TWV 43:h1)

G.P. Telemann (1681 — 1767)

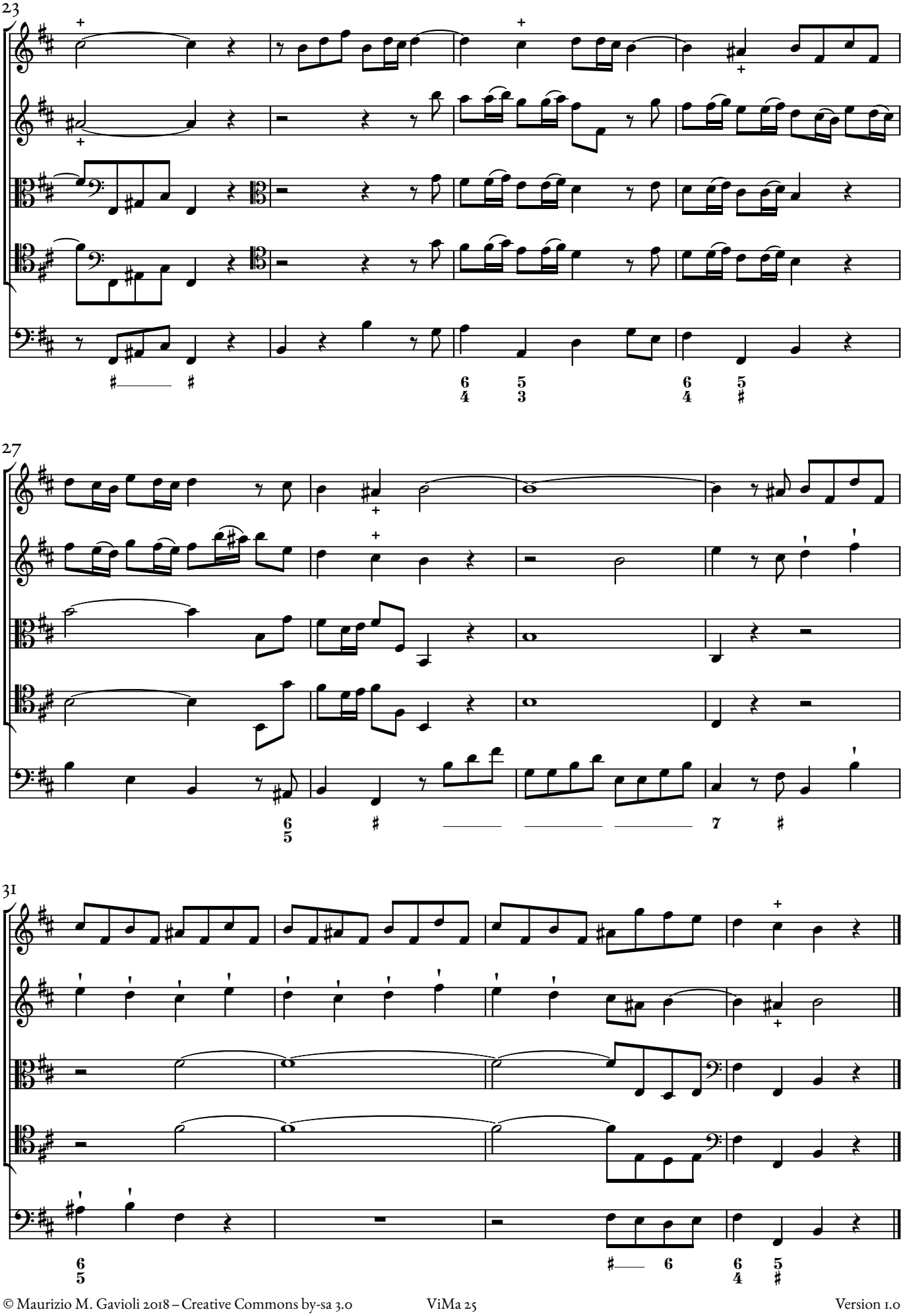
Prelude. *Gayment.*[15)]



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

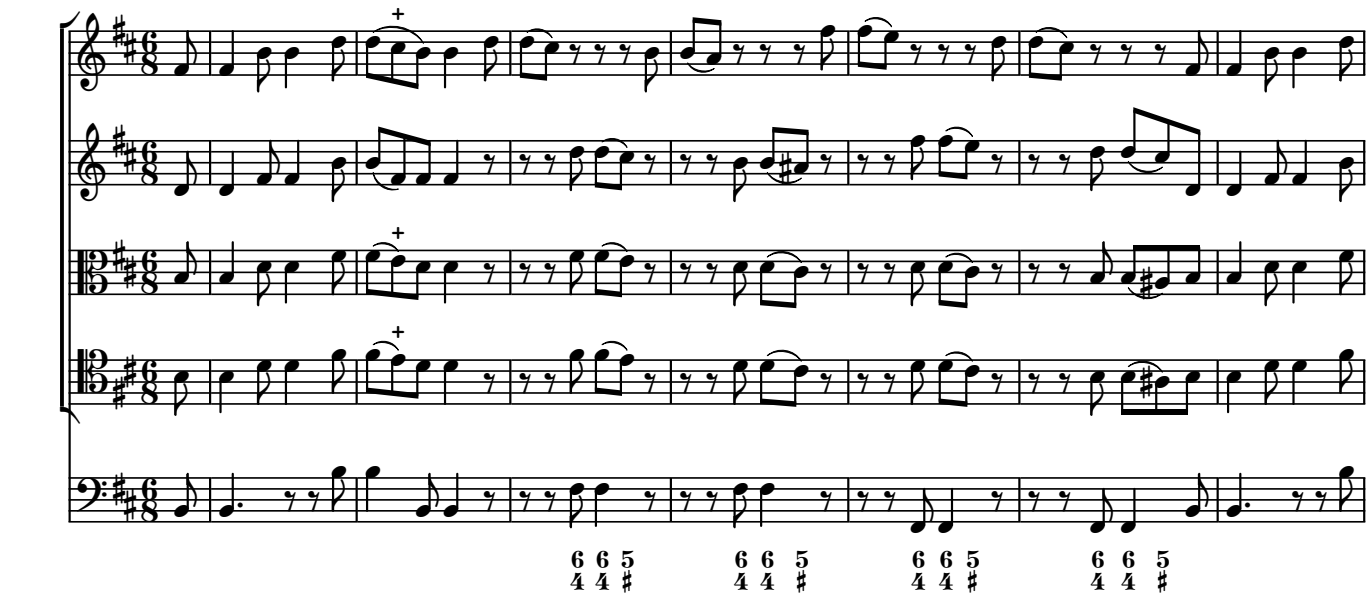


© Maurizio M. Gavioli 2018 – Creative Commons by-sa 3.0

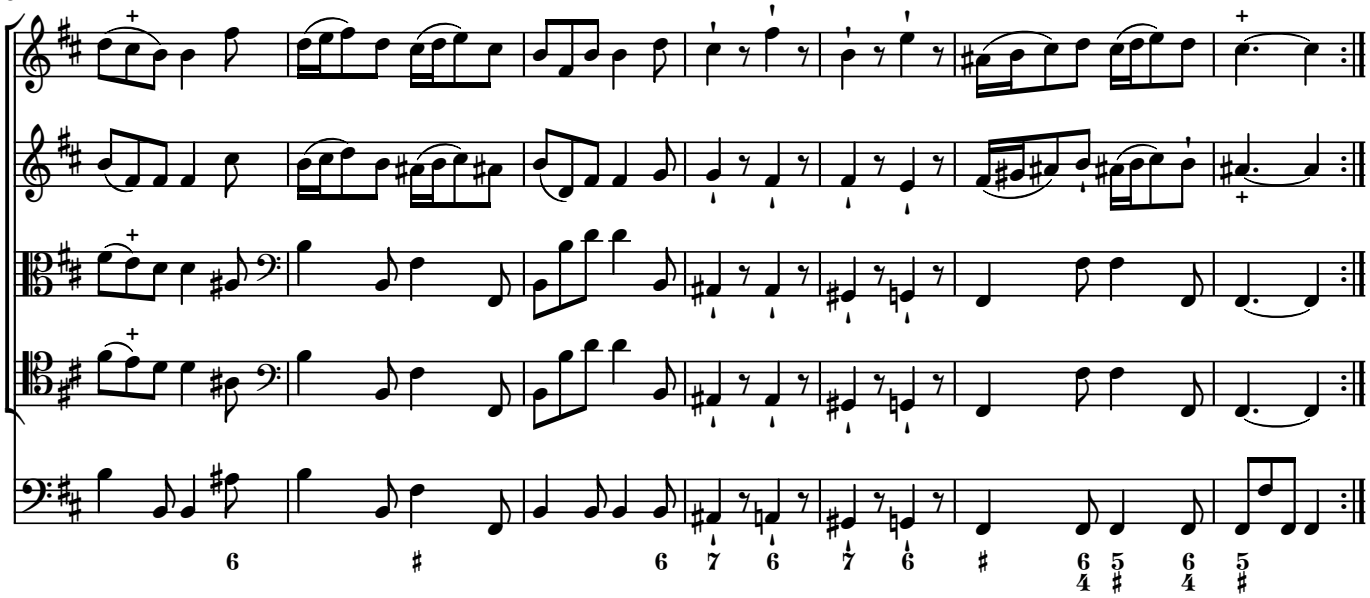


© Maurizio M. Gavioli 2018 – Creative Commons by-sa 3.0

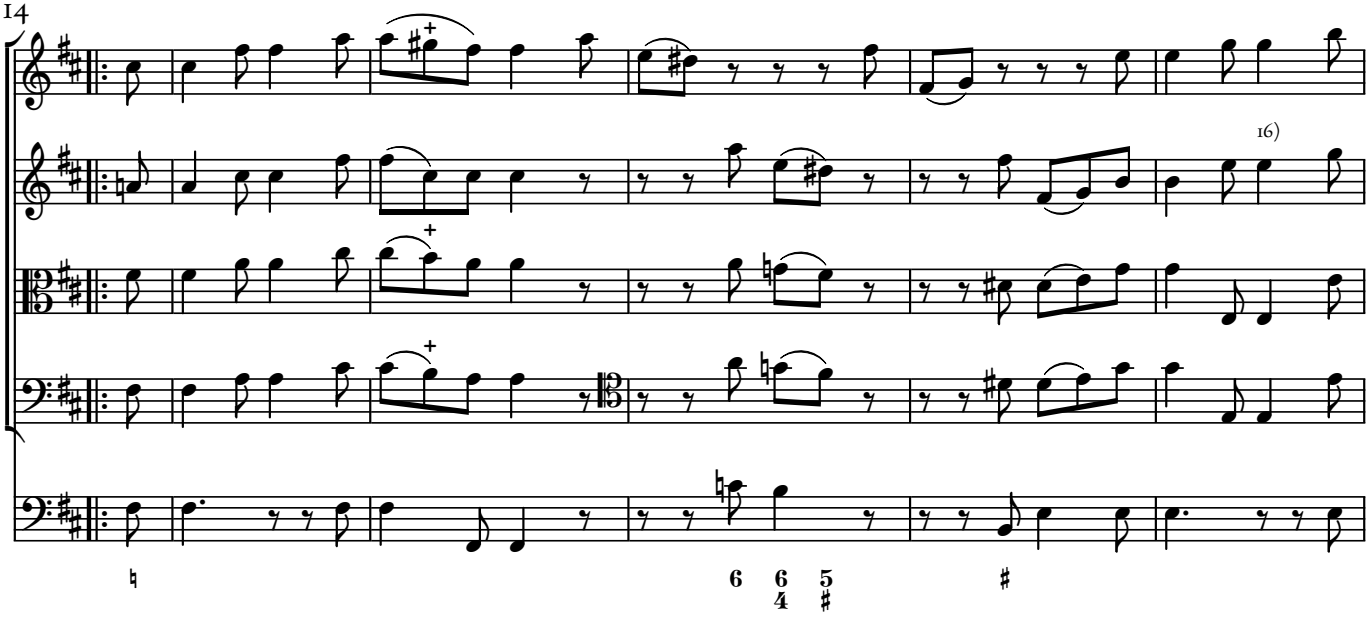
Air. *Moderement*



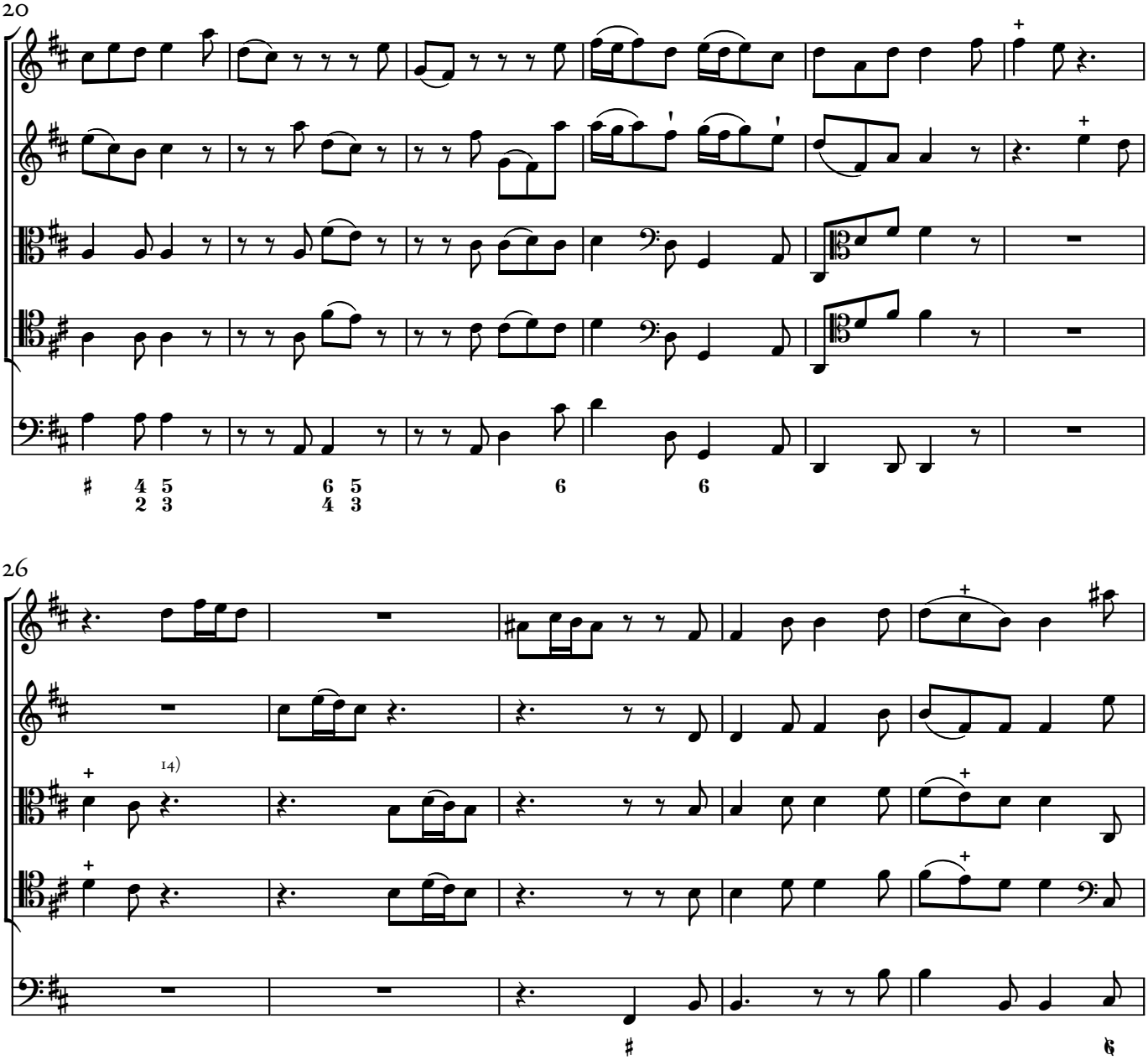
8



14

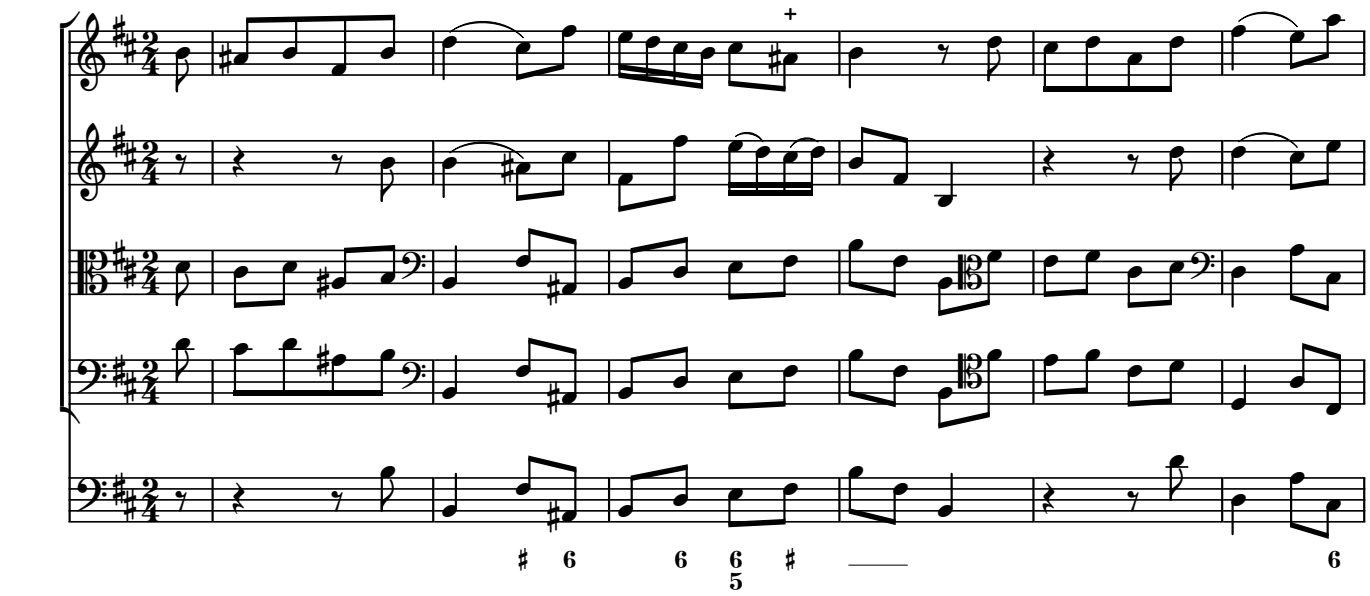


© Maurizio M. Gavioli 2018 – Creative Commons by-sa 3.0

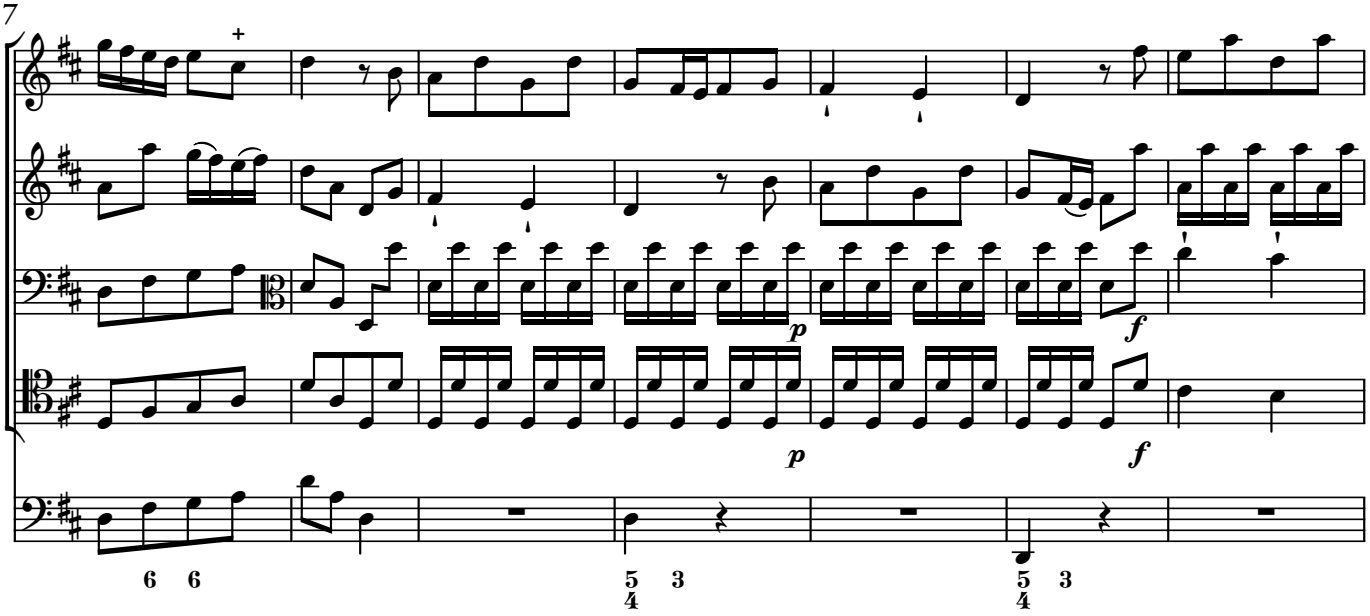


© Maurizio M. Gavioli 2018 – Creative Commons by-sa 3.0

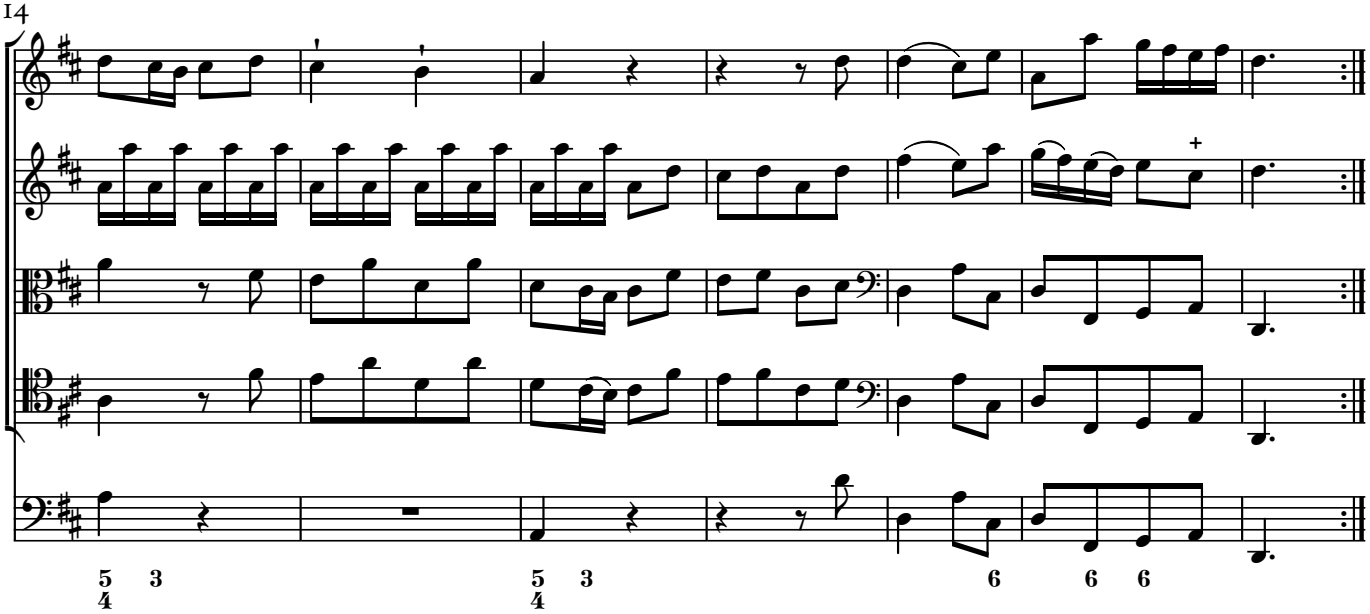
Rejouissance



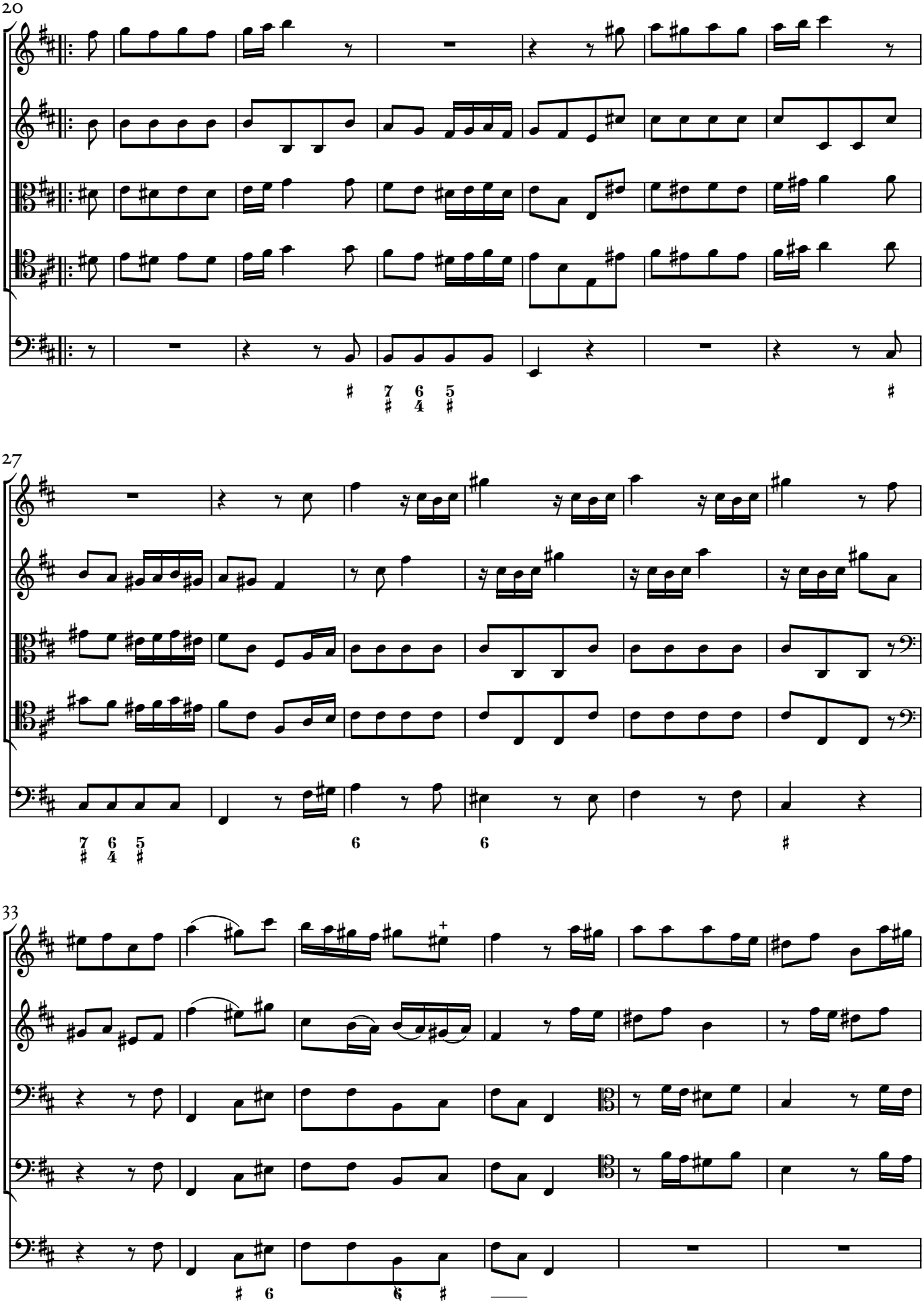
7



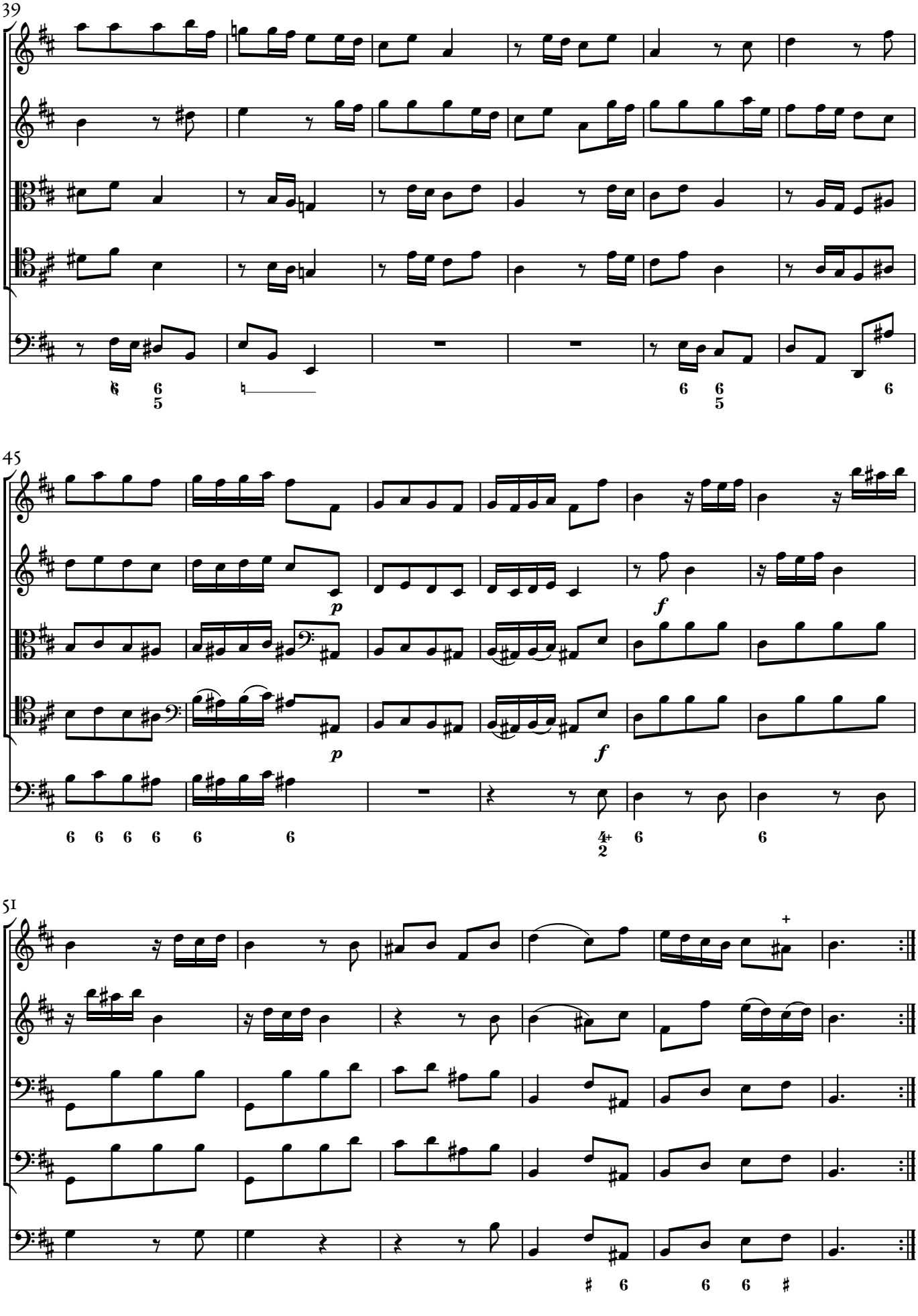
14



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

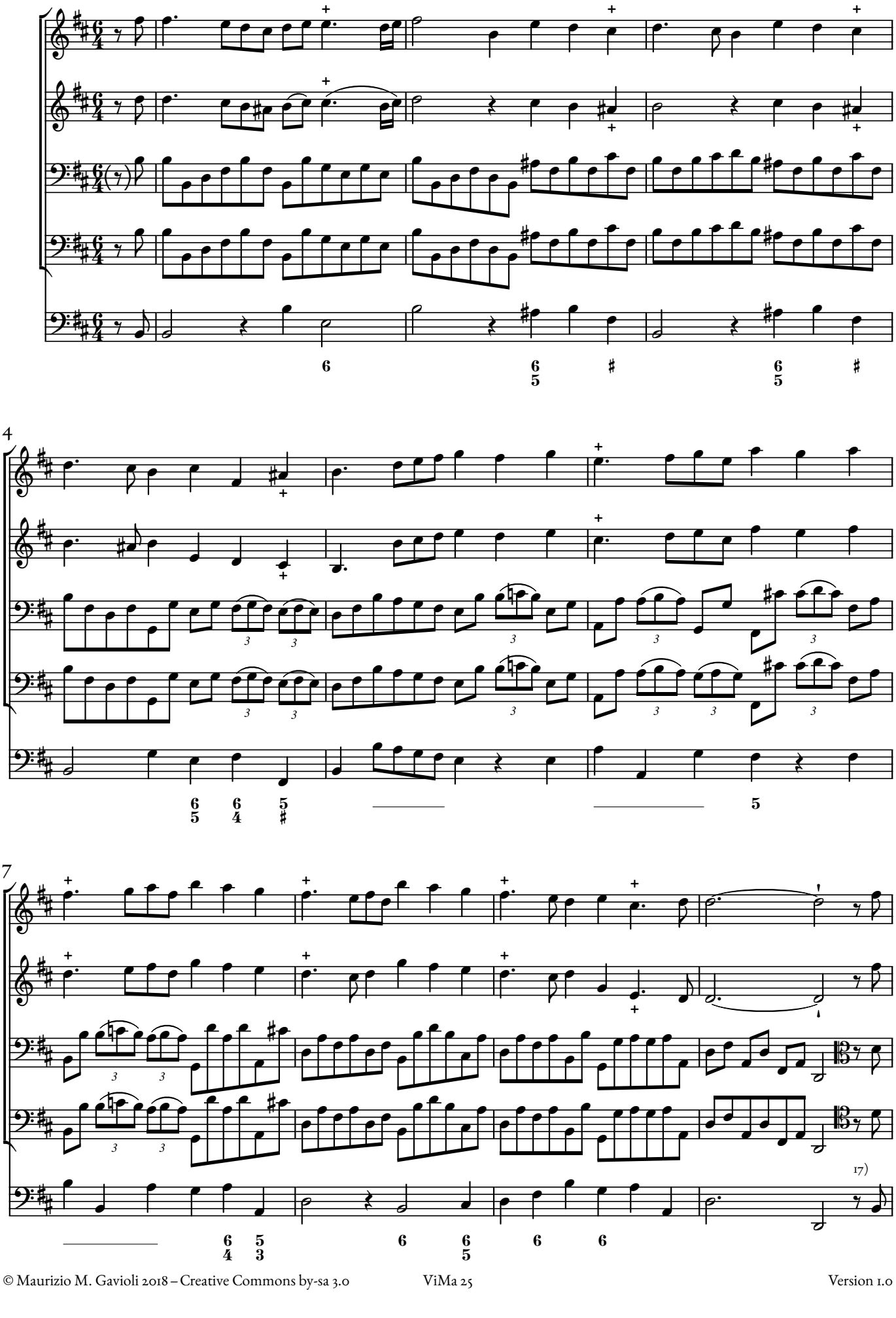


© Maurizio M. Gavioli 2018 – Creative Commons by-sa 3.0



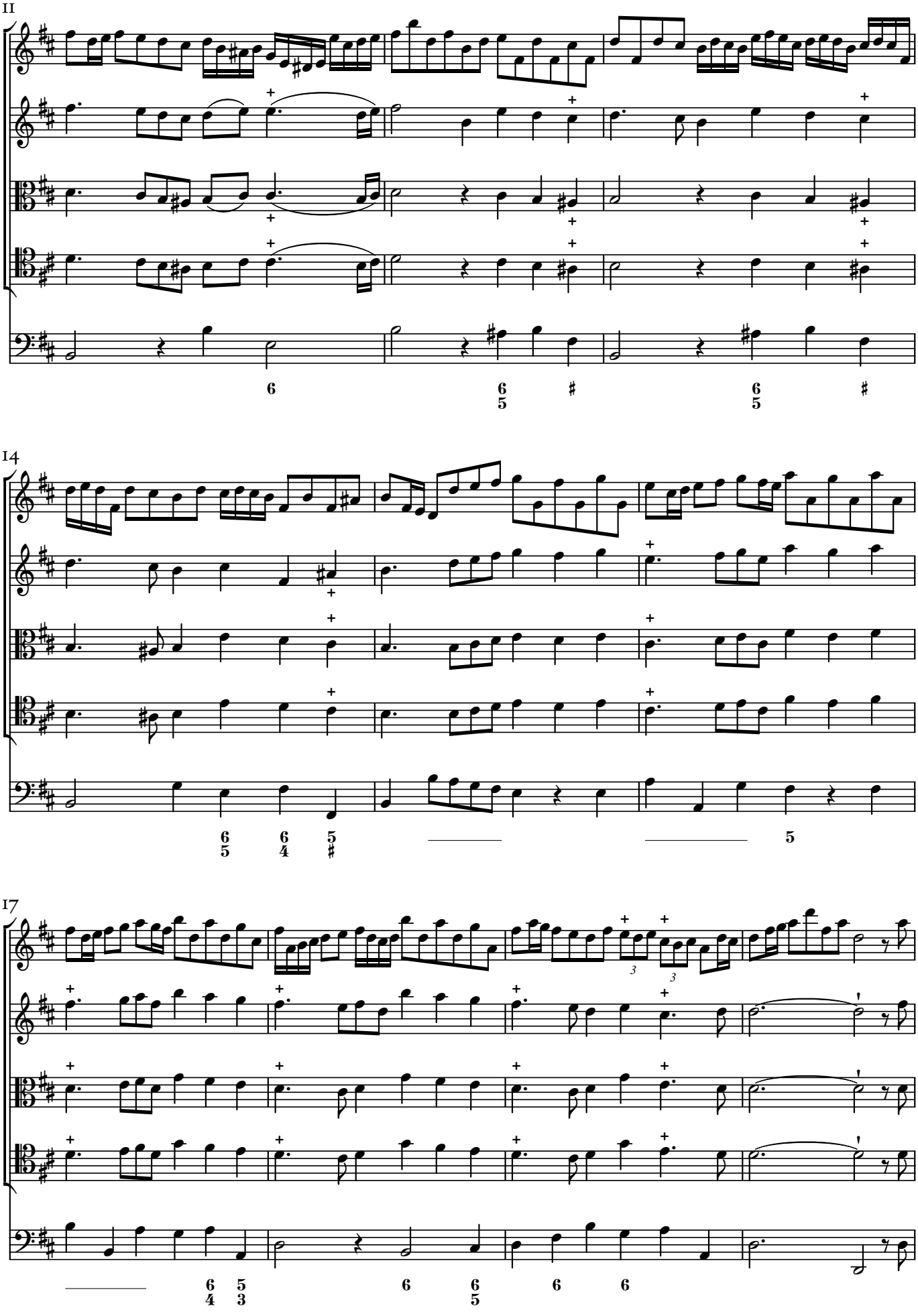
© Maurizio M. Gavioli 2018 – Creative Commons by-sa 3.0

Courante

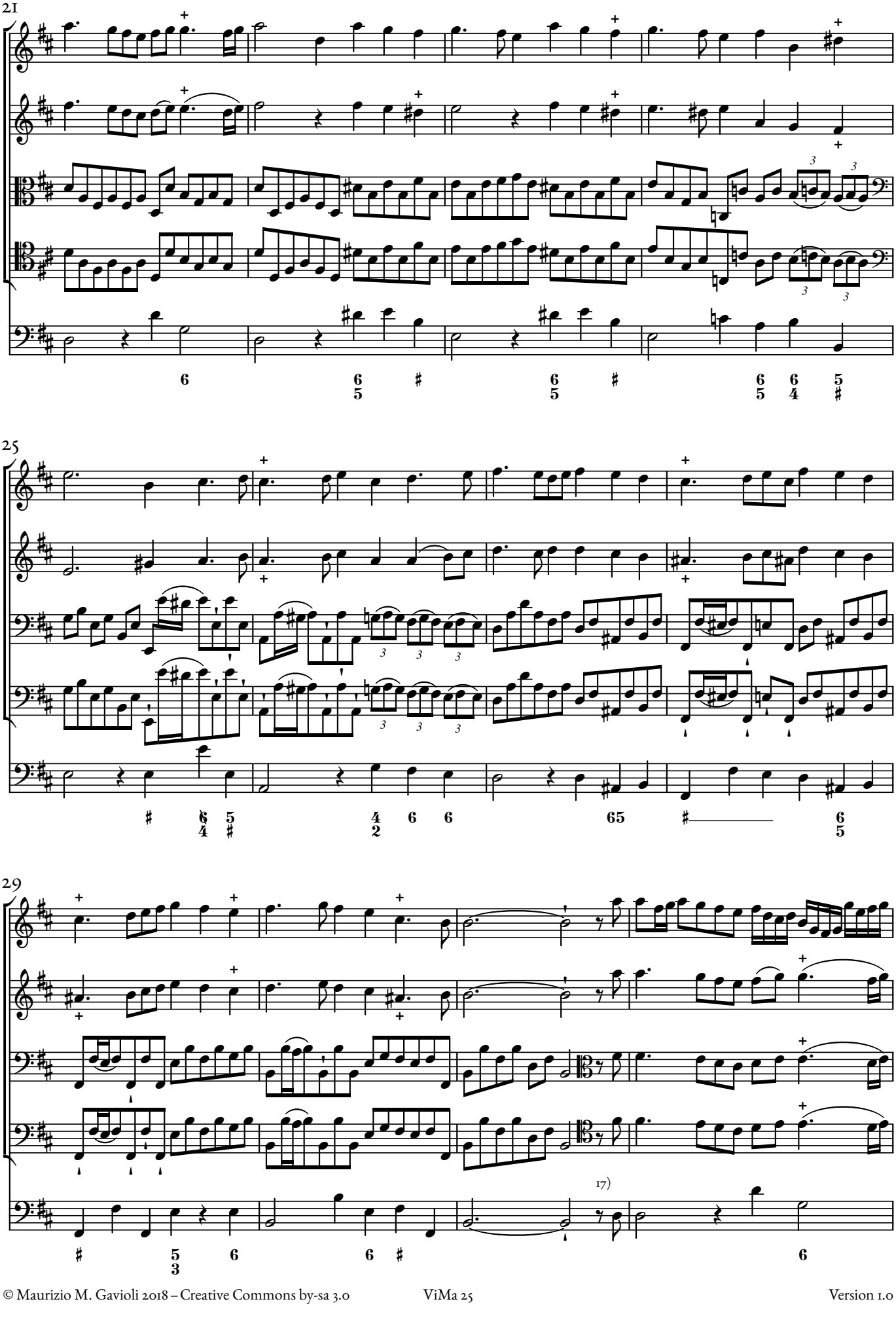


17)

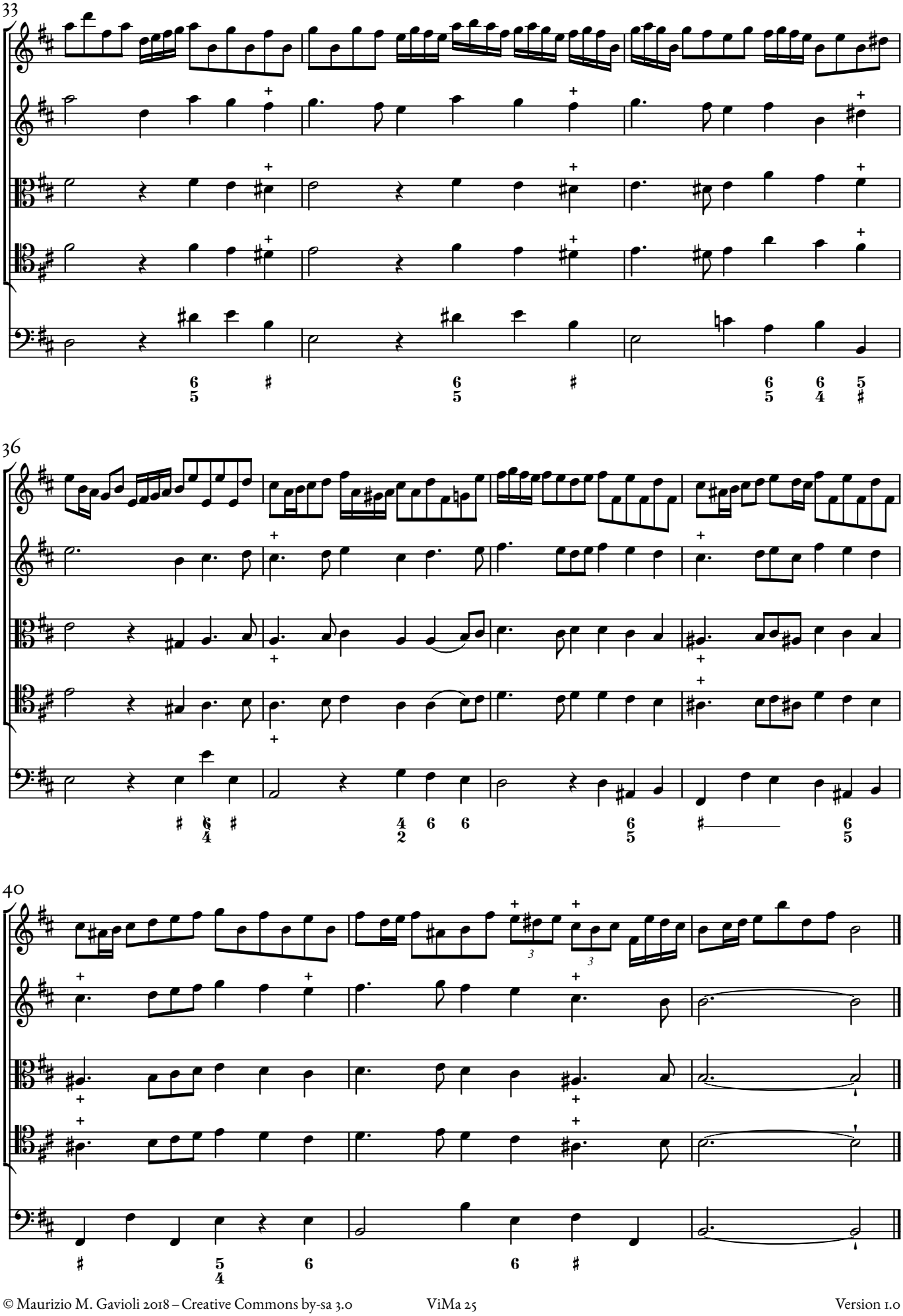
© Maurizio M. Gavioli 2018 – Creative Commons by-sa 3.0



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

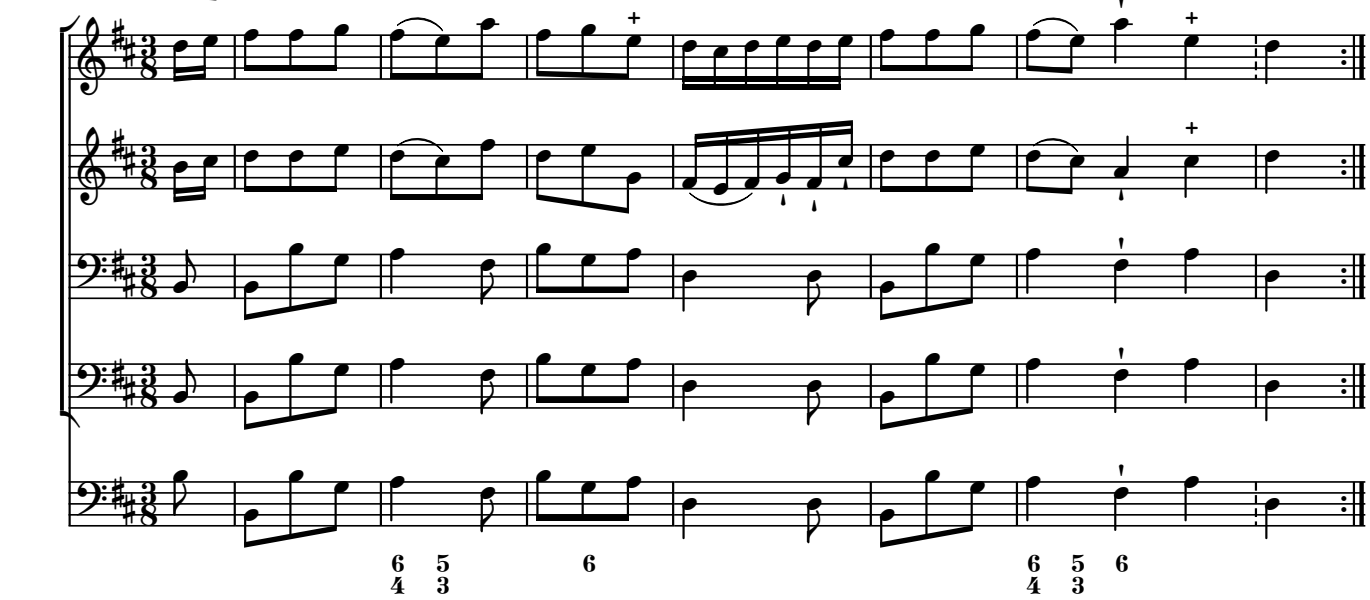


© Maurizio M. Gavioli 2018 – Creative Commons by-sa 3.0

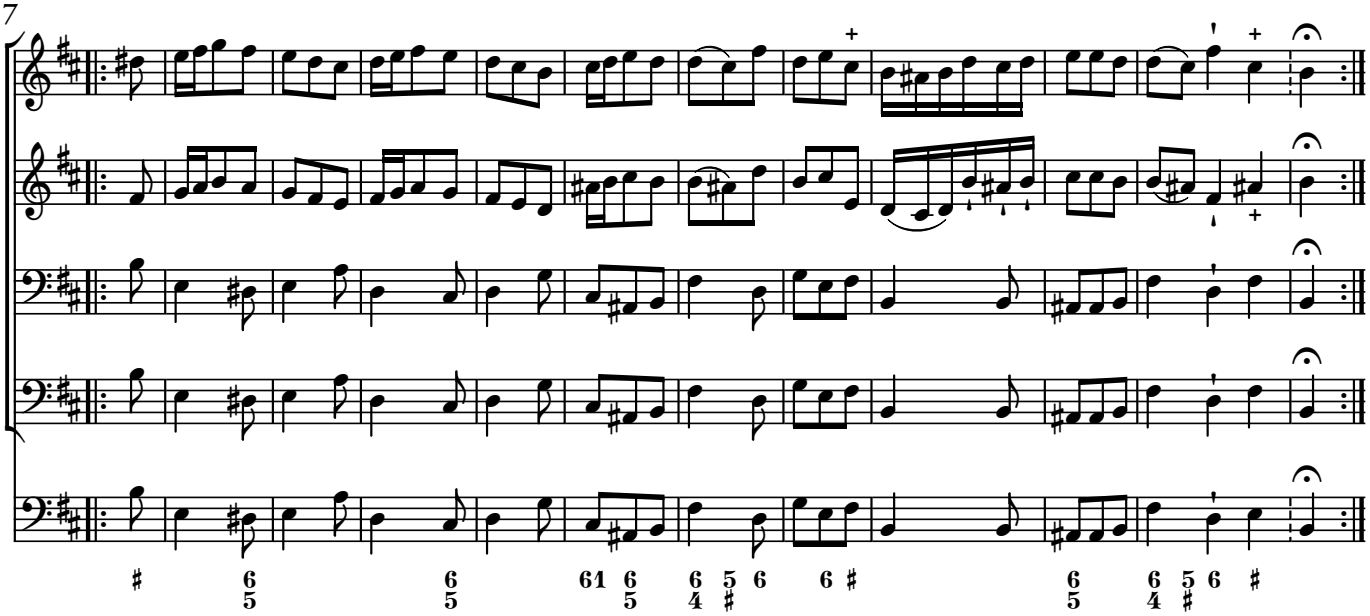


© Maurizio M. Gavioli 2018 – Creative Commons by-sa 3.0

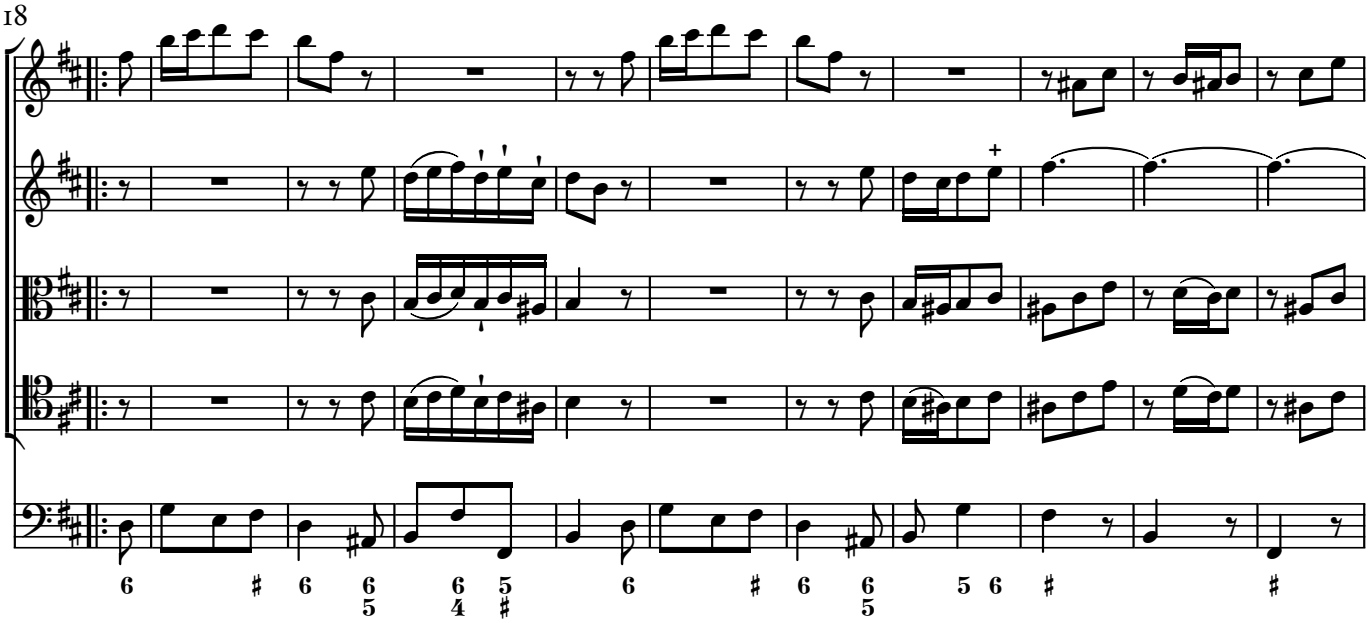
Passepied



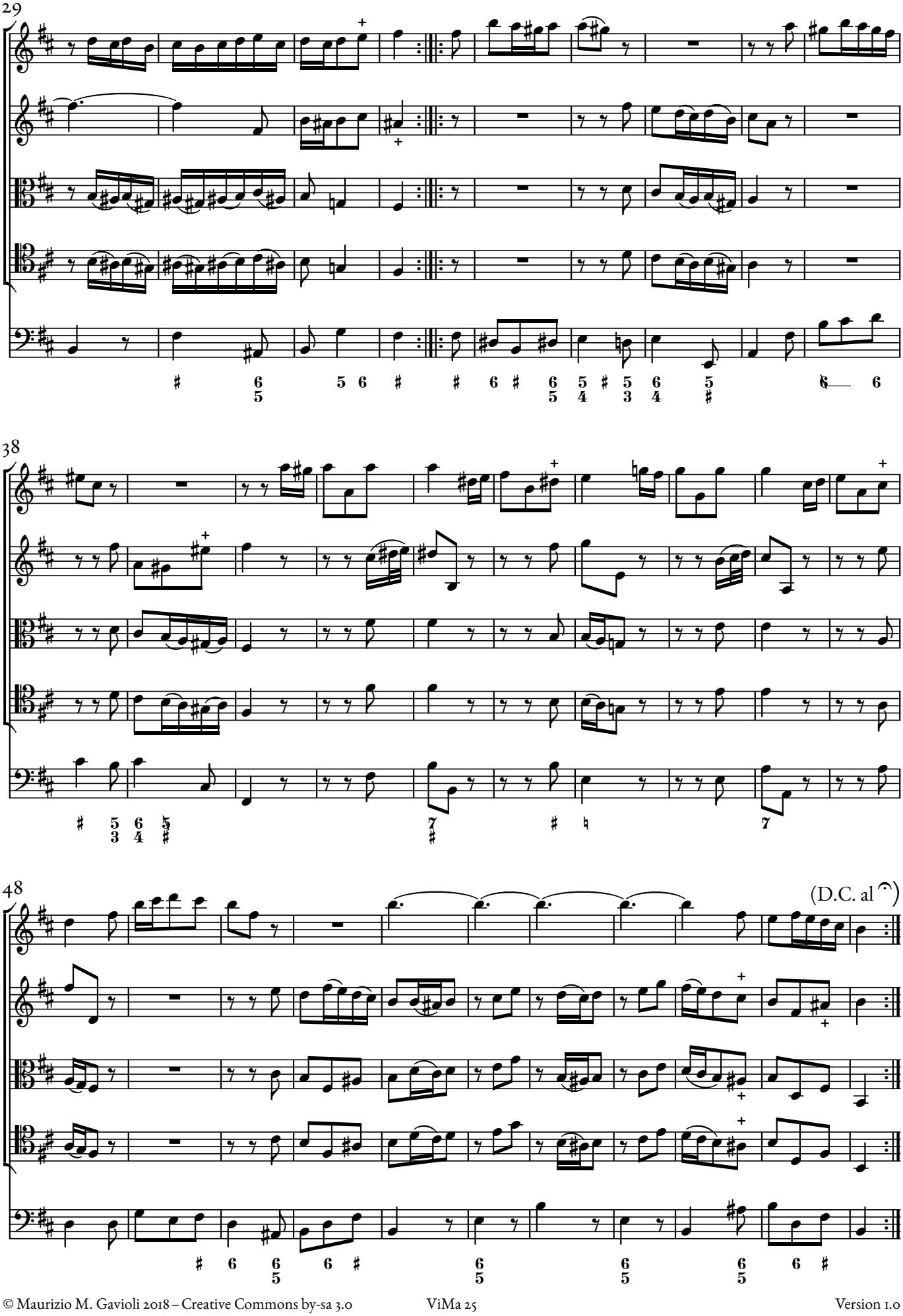
7



18



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



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