



CONCERTO FOR TWO VIOLETTAS

TWV 52:G3

Georg Philipp Telemann
(1681–1767)



Critical Edition Including Alternative Scordatura Solo Parts


Edited by Andrew Filmer and David M. Bynog


Continuo Realization by Benjamin Booker





AVS Publications 025

60


Tromba 1 

Tromba 2 

Timpani 

Violino I 
et secondo

Viola 

Soprano 



Georg Philipp Telemann 1681-1767

DEUTSCHE BUNDESPOST

1981

Introduction

Georg Philipp Telemann's Concert in G Major, TWV 52:G3, is scored for two violettas, strings, and cembalo. A facsimile of the manuscript by the copyist Johann Samuel Endler, available from Darmstadt University of Technology,¹ includes both the score and parts. Composed around 1740,² the work bears the title of "Concert" rather than Concerto or Konzert as it is more commonly known by today. At least two of the four movements have French titles (*Avec douceur* and *Vivement*); additionally, the title of the second movement, *Gay*, is seen by some editors as a misspelling of the French *Gai*.³

The timing of the composition corresponds to Telemann's interest in French music, being soon after his one trip to France, from late September/early October 1737 to May 1738, at the invitation of Parisian colleagues.⁴ This French connection is central to a discussion of what kind of instrument—or at the very least, what kind of timbre—Telemann could have had in mind when he wrote a concerto for two solo violettas. The issue of the violetta has a direct impact on scoring for two violas for performances today, and it is independently of musicological interest. As such, the discourse over the next few pages provides an overview of the current literature about the violetta before addressing its specific relevance to Telemann's concerto and the scordatura options made available in this edition.

Telemann's prolificness extended to fifty-two multiple-instrument concertos, thirty-seven of them being double concertos.⁵ Over a dozen different instruments are featured as solo instruments, including now uncommon instruments such as the oboe d'amore, viola d'amore, and the chalumeau, while instruments such as the mandora and calchedon are used in supporting ensembles.⁶ It is unfortunate for us that he did not complete the treatise on instruments he proposed to Johann Mattheson in 1717, which may have provided valuable insights on these instruments as well as the violetta.⁷ Nonetheless, the efforts we take to address instrumental complexities in the modern age attest to the continued acclaim that Telemann's music enjoys, over two and a half centuries later.

1. Darmstadt University of Technology Digital Collections, Mus Ms 1033-17a, <http://tudigit.ulb.tu-darmstadt.de/show/Mus-Ms-1033-17a/0001> (accessed January 21, 2013).

2. Cover page of the facsimile.

3. One such example is the edition of Walter Lebermann (Mainz: Schott, 1970, 5959).

4. *Oxford Music Online*, s.v. "Telemann, Georg Philipp," by Steven Zohn, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27635pg1> (accessed January 20, 2013).

5. *Ibid.*

6. The oboe d'amore being a mezzo-soprano oboe and the chalumeau a relation of the clarinet. The mandora is a type of bass lute, as is the calchedon.

7. Zohn.

A Brief Chronicle of the Violetta

15th century: There is a mention of a “violeta,” played by St. Caterina de’ Vigri. Peter Holman notes:

The small four-string instrument, preserved today in her tomb in the convent of Corpus Christi in Bologna, with, it seems, its original fittings, has a gently arched bridge. . . . An account of her life mentions that she asked for “a violeta to play and praise with” during an illness, which sounds as if she used the instrument to accompany herself when she sang monophonic *laude*.⁸

16th century: David Boyden notes that from the 16th century, “Some terms as *lira*, *violetta*, and *rebecchino* undoubtedly meant ‘violin’ in certain contexts.”⁹

1520: Holman additionally notes the mention of the “violeta” at the English court, as music for the purposes of dance, and states that the “violeta is most likely to mean a rebec at this period,” akin to St. Caterina’s instrument.¹⁰ This matches David Boyden’s view that “violetta” was the diminutive form of the “violone,” which in turn represented viols as a whole during this period.¹¹

1533: G. M. Lanfranco refers to a “violetta da arco senza tasti,” i.e., a small viola that is played with a bow and is without frets.¹² In the *Grove* article on the instrument, Howard Mayer Brown and Stephen Bonta note that the original source for this is *Scintille di musica*, written in Brescia.¹³ Brown and Bonta note that this could have referred to rebecs but were probably of the violin family. Boyden concurs with this view.¹⁴

1619: Michael Praetorius in *De Organographia* (Wolfenbüttel: 25) draws a set of instruments, after a description of the North Alpine string band by Joseph Jacob Prinner. It notes a treble viol tuned G–C–f–a–d’–g’, which is often cited as a violetta.¹⁵ However, the full name is that of “Violetta picciola, Cant. Viola de Gamba,” and it is uncertain how the “picciola” version would differ from a regular violetta, though he does also state equivalence to “Discantgeig,” “Violino,” or “Rebecchino.”¹⁶

8. Peter Holman, *Four and Twenty Fiddlers: The Violin at the English Court, 1540–1690* (Oxford: Oxford University Press, 1993), 7–8.

9. David D. Boyden, *The History of Violin Playing from its Origins to 1761* (Oxford: Oxford University Press, 1990), 29.

10. Holman, 63.

11. Boyden, 23.

12. Harry Danks, *The Viola D’amore* (West Midlands, England: Stephen Bonner, 1979), 59.

13. *Oxford Music Online*, s.v. “Violetta,” by Howard Mayer Brown and Stephen Bonta, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27635pg1> (accessed January 20, 2013).

14. Boyden, 25.

15. Annette Otterstedt, “What Old Fiddles Can Teach Us . . .,” trans. Hans Reiners, *Galpin Society Journal* 52 (April 1999): 232. Brown and Bonta state that this references Zacconi’s *Prattica di musica* of 1592.

16. Michael O’Loghlin, *Frederick the Great and His Musicians: The Viola da Gamba Music of the Berlin School* (Hampshire, UK: Ashgate, 2008), 113.

- 1672: Sebastiano Cherici, following the Venetian usage encompassing both the treble viol and the violin family, used the term for the violoncello in *Inni Sacri*.¹⁷
- 1673: The first “English Violet” is made—a viola d’amore larger than usual, and with more sympathetic strings. Harry Danks suggests that the terminology is equivalent to the violetta, though Brown and Bonta demarcate this instrument as being of the viola d’amore family.¹⁸ The link in terminology may have been due to the “violette all’inglese,”¹⁹ English-made viols, without sympathetic strings.²⁰ Additionally, Bonta notes that “violetta marina” may have been an equivalent term for the English Violet.²¹
- 1695: Daniel Merck uses the term as interchangeable with “viola.”²²
- 18th century: Boyden notes that in the early part of the 18th century a violetta could be either a treble viol or a viola, with the use of the C clef as an alto or soprano clef.²³ Additionally, Boyden notes that while in the 16th century the term could refer to either a viol or a viola, in Italy in the 18th century it was the latter definition that continued to apply.²⁴
- 1701: Giovanni Grancino of Milan makes at least four “festoon-shaped” instruments; one now on display at the Metropolitan Museum of Art in New York has been considered to be a “violetta” with six strings.²⁵
- 1713: Johann Mattheson, in *Das neu-eröffnete Orchestre* (Hamburg: 283), finds it to be synonymous with “viola da braccio.”²⁶
- 1732: Johann G. Walther, in *Musikalisches Lexikon* (Leipzig: 573), comments on the violetta: “Eine Geige zur Mittel-Partie, sie werde gleich auf Braccien, oder kleinen Violen gemacht,” and the translation of this causes some significantly conflicting interpretations:

17. Brown and Bonta; see also O’Loghlin, 113.

18. Brown and Bonta.

19. Bettina Hoffmann, “The Nomenclature of the Viol in Italy,” trans. Richard Carter and John Steedman, *Viola da Gamba Society Journal* 2 (2008): 11–12.

20. Vittorio Ghielmi, “An Eighteenth-Century Italian Treatise and Other Clues to the History of the Viola da Gamba in Italy,” in *The Italian Viola da Gamba: Proceedings of the International Symposium on the Italian Viola da Gamba* (Solignac, France: Edition Ensemble Baroque de Limoges, 2002), 84.

21. *Oxford Music Online*, s.v. “Violetta marina,” by Stephen Bonta, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27635pg1> (accessed February 14, 2013).

22. Maurice Riley, *The History of the Viola*, vol. 2 (Ann Arbor, MI: Braun-Brumfield, 1991), 377.

23. Boyden, 324.

24. *Ibid.*, 26.

25. *Heilbrunn Timeline of Art History*, The Metropolitan Museum of Art, <http://www.metmuseum.org/toah/works-of-art/2008.1> (accessed August 21, 2013).

26. Cited in O’Loghlin, 113; see also Boyden, 324.

- Charles Sanford Terry in 1932 reads it as Walther suggesting “a medium violin,” and that it could alternatively be an alto viola da gamba;²⁷
- John R. Catch in 1992 translates it to be “a fiddle for the middle part; they are made to resemble violas or small viole da gamba”;²⁸
- Hans Reiners in 1993, in dissenting with Catch, translates it to be “a fiddle for the middle part, no matter whether this [i.e., the middle part] be rendered on a ‘braccie,’ or ‘small viol.’”²⁹ Reiners also notes Walther’s view that the tenor viol is regarded as the violetta.³⁰

1724, 1727, 1734: J. S. Bach uses the violetta in three cantatas. Terry notes that it is unlikely to be equivalent to the regular viola, nor would it be synonymous with the viola pomposa.³¹ In the context of Bach’s use of the violetta, Terry concludes that it was “employed as a convenience, not as an embellishment,” and that “it raises merely an alternative voice.”³² Ulrich Prinz states that the use of the violetta by Bach does not establish any idiomatic characteristics that would distinguish it from the regular viola.³³ Prinz notes that in BWV 157, the part cannot be traced directly to the composer, in BWV 16 it acts as a substitute for the oboe da caccia, and in BWV 215, with the heading “Viola,” it is in unison with the Violin 1 part.³⁴

1738: J. P. Eisel uses the term as synonymous with the viola.³⁵

1741: Joseph Majer uses the term as synonymous with the viola.³⁶

1746: Elsler of Mainz creates a hybrid instrument, described by Catch as “having viol-like outlines, flat backs, and ribs finished flush, but with shallow ribs and narrow necks,” played “in the upward position,” and without a specific name.³⁷ Catch suggests that this might be the violetta, an instrument used for technical convenience rather than for timbral change.³⁸ Reiners disputes this conjecture.

1750: A quartet by Johann Janitsch in Berlin distinguishes the violetta from the viola, and O’Loghlin suggests that it refers to a smaller-sized viola.³⁹ Citing a variety of examples, including Telemann and Janitsch, Reiners suggests:

27. Charles Sanford Terry, *Bach’s Orchestra* (London: Oxford University Press, 1932), 128.

28. John R. Catch, “Bach’s Violetta: A Conjecture,” *Chelys* 21 (1992): 79.

29. Hans Reiners, “Anybody’s Violetta: A Confutation,” Letters to the Editor, *Chelys* 22 (1993): 67.

30. Ibid.

31. Terry, 128.

32. Ibid.

33. Ulrich Prinz, *Johann Sebastian Bachs Instrumentarium* (Mannheim: Internationale Bachakademie Stuttgart, 2005), 519. Note that this is a truncated, but fairly direct, translation by Leoni Wittchow of the German original.

34. Ibid.

35. Riley, 377.

36. Ibid.

37. Catch, 79.

38. Ibid.

39. O’Loghlin, 113; see also Catch, 79.

All that can be fairly concluded from these far from comprehensive observations seems to be that the case is somewhat similar to that of the “viola bastarda,” or the lyra viol, a lot of confusion arising from the fact that the term was evidently used to describe both an instrument and a function or style of playing.⁴⁰

Catch disputes this assessment.⁴¹

Summary of Accounts and Theories

1. Prinner/Praetorius: a five-string treble viol
2. Walther: tenor viol or a small “braccio” fiddle
3. Catch: a hybrid instrument, played on the arm
4. Danks: a relation to the viola d’amore
5. Reiners: a style of playing or function
6. O’Loghlin: a smaller viola
7. Terry: as per Walther, but used as a temporary, or substitute, instrument
8. Mattheson, and various others: interchangeable with the viola
9. Boyden and Holman: early use of the term for a rebec; Boyden also includes a comment that it could at some point have referred to a violin

There are two additional observations worth noting. The first is that of Herbert W. Myers: “The terms *violino*, *violetta* and *viola da braccio* gradually acquired more restrictive connotations as designations of particular sizes.”⁴² This explains the early uses of the *violetta* nomenclature for rebecs and possibly also why it was at one point synonymous with the violin. The second, related view is that of Agnes Kory, in noting the multiple terms for smaller members of the instrument family, including *bassetto*, *bassetto di viola*, *violetta*, *violoncino*, *violoncello*, *violonzino*, *violonzono*. Kory notes: “Terminology for members of the violin family appears to have varied from country to country, from town to town, from time to time.”⁴³

The Grancino instruments that the Metropolitan Museum of Art consider to be violettas provide more questions than answers. The entry on the Met’s *Heilbrunn Timeline of Art History* notes:

Festoon-shaped bodies are known in *viola da gamba* but hardly ever in instruments, like this one, of the *viola da braccio* family. Only four violas with festoon-shaped bodies, sometimes called violettas, are known to survive (the other three are in Milan, London, and Vermillion, South Dakota). . . . Violettas are rather small violas; ours is not much larger than a violin. Their original function is not clear, but the assumption that they were used on stage as visibly impressive solo instruments, as in Claudio Monteverdi’s opera *Orfeo* (1607), is believable. With the rise of the violin-

40. Reiners, 67.

41. John R. Catch, “No, Not *Anyone’s* Violetta,” *Letters to the Editor*, *Chelys* 23 (1994): 91.

42. Herbert W. Myers, “When Is a Violino not a Viola da Braccio?,” *Galpin Society Journal* 53 (April 2000): 336.

43. Agnes Kory, “A Wider Role for the Tenor Violin?,” *Galpin Society Journal* 47 (March 1994): 127.

viola-cello family during the seventeenth century, the standardized forms won out, and violettas became rare documentations of late Renaissance and Baroque violin making.⁴⁴

The final line of these notes seems to imply that a certain level of variation and independence was associated with the construction of small violas known as violettas. Likewise, there is a certain level of variation in the use of the term “violetta” today: Andy Fein and Kevin Berdine illustrate two of the additional Grancino “violettas” that the Met describe:⁴⁵ an instrument that the National Music Museum in South Dakota considers to be a five-string violin,⁴⁶ and an instrument that the Museo degli Strumenti Musicali has, at various times, considered to be a violetta or a four-string viola.⁴⁷

Instrumentation in the Context of the Concerto for Two Violettas

Specifically related to the use of the term “violetta” by Telemann: he used the term in a variety of pieces over the course of his life, including orchestral, vocal, chamber, and concertante works. Susanne Staral makes the important point that “in every instance, it needs to be determined which instrument Telemann might have meant by the term ‘Violetta.’”⁴⁸ Staral finds contrasting circumstances, where the use of the term may have suggested the English Violet or the viola d’amore.⁴⁹ Furthermore, Staral notes from personal communication with gambist Siegfried Pank, that in Telemann’s Concerto in A for Violetta, 2 Violins, and Bass (TWV 51:a5), the violetta part seemed to be most suited for the viola da gamba.⁵⁰

In referencing Ortrun Landmann, Staral notes from 1734 onward it seems that a lighter orchestral sound was preferred, and for that purpose the violetta was used in place of the viola.⁵¹

44. “Giovanni Grancino: Violetta (2008.1),” in *Heilbrunn Timeline of Art History* (New York: The Metropolitan Museum of Art, 2000–), <http://www.metmuseum.org/toah/works-of-art/2008.1> (April 2009, accessed July 17, 2013).

45. Andy Fein and Kevin Berdine, “The Violin Makers of Milan—Elite Artisans or Cheapjacks?” <http://blog.feinviolins.com/2012/07/violin-makers-of-milan-elite-artisans.html> (July 1, 2012; accessed July 18, 2013). It should be noted that the website gives the date for the National Music Museum’s instrument as c. 1685 and erroneously labels the Museo degli Strumenti Musicali’s four-string viola as a five-string viola.

46. NMM 3353, Violin by Carlo Testore for Giovanni Grancino, Milan, 1693, Five strings, Ex coll.: Salzer, Vienna. Witten-Rawlins Collection, 1984, <http://orgs.usd.edu/nmm/bowstg.html> (accessed August 7, 2013).

47. For the attribution as a violetta, see Natale Gallini and Franco Gallini, *Museo degli strumenti musicali* ([Milan]: Castello Sforzesco, 1963), 20–21. For a more recent attribution as a viola, see Andrea Gatti, *Museo degli strumenti musicali* (Milan: Electa, 1998), 146–49.

48. Susanne Staral, “Berlin Chalumeau und Violetta im Vokalwek von Georg Philipp Telemann Überlegungen zur Aufführungspraxis,” Conference Proceedings, *Zur Aufführungspraxis und Interpretation der Vokalmusik Georg Philipp Telemanns ein Betirag zum 225. Todestag* (Blankenburg: Michaelstein, 1995), 82.

49. Ibid., 79, 81.

50. Ibid., 80.

51. Ibid., 79.

Telemann had a continual connection to French music. The *Grove* article on Telemann by Steven Zohn notes the following:⁵²

- Johann Scheibe was of the opinion that Telemann expanded the use of the French-style orchestral suite in Germany.
- Zohn notes:

French influence is evident not only in the suites' style, scoring and structure, but also in their frequent use of programmatic titles for entire works or individual movements (for example "Hamburger Ebb und Fluht," "Burlesque de Quixotte"). Among the programmatic movements are representations of emotional states.

- Telemann included the following in his 1729 autobiography:

What I have accomplished with respect to musical style is well known. First came the Polish style, followed by the French, church, chamber and operatic styles, and [finally] the Italian style, which currently occupies me more than the others do.

- Zohn also notes:

The earliest works, again probably written at Eisenach, show the clear influence of Corelli and the post-Lullian generation of French composers. . . . Among the most significant works from before 1720 are the concertos "alla francese" for pairs of treble instruments, which strongly "smell of France."

In the Concerto for Two Violettas, the issue that arises is whether there is a connection to French instrumentation. Maurice Riley cites Marin Mersenne's *Harmonie Universelle* in 1636, with the three inner parts assigned to three sizes of viola: *quinte/cinquiesme* played by the small viola of the high alto range, *haute-contre* played by the large viola of the low alto range, and *taille* played by the tenor viola. In this discourse we examine the possibility of Telemann's violetta being that of Mersenne's small viola.

With the French movement nomenclature, the French influence in Telemann's Concerto for Two Violettas is clear. There are three possible connections in terms of instrumentation. First, the use of the soprano clef used by the *quinte/cinquiesme* is also used for Telemann's Violetta 1—however, it is uncertain why the Violetta 2 does not follow suit or use the mezzo-soprano clef of the *haute-contre*. Second, the range of both solo parts, similar to the use of the violetta in Telemann's Symphony in E Minor, TWV 50:e5, does not use the lowest register of a viola, though this is not by any means definitive.⁵³ The final aspect is that of the use of the *taille* designation for the *tutti* violas, matching Mersenne's instrumentation.

52. Zohn; see also Staral, 80.

53. The lowest note in the Concerto for Two Violettas is e, which is used only in the fourth movement, m. 31 (once in the Violetta I and twice in the Violetta II). This is in contrast to the Viola Concerto in G Major, TWV 51:G9, which uses the lowest register of the viola (including the lowest

Telemann also used soprano and alto clefs for violettas in the Quintetto in F Major, TWV 44:6, scored for two chalumeaux, two violettas, and bass.⁵⁴ Interestingly, in the Trio 42:c5, which the cover page states is scored for oboe (hautbois), violetta, and cembalo, the individual part is titled “viola” instead of “violetta.”⁵⁵ However, we also note Bärenreiter’s urtext edition of Telemann’s *Die wunderbare Beständigkeit der Liebe oder Orpheus*, TWV 21:18, which has the use of “Violetta all’unisono” as well as violas.⁵⁶ These other works highlight that violas can be justifiably used to substitute for the violetta, but that the violetta did have a position distinct from the viola.

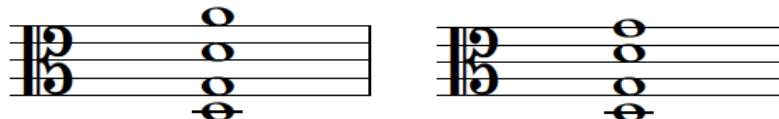
This discourse is similar to that of Reiners and Catch, being more in the realm of conjecture. However, regardless of the identity of the instrument, one thing is certain: the violetta designation denotes a distinction of the solo instruments from the *tutti* violas, and the choice of clefs further indicates a distinction between the two solo instruments. The “alternative voice” that Terry noted in the context of Bach becomes the critical aspect of instrumentation in the Telemann.

The Scordatura Viola Option

The application of scordatura is aimed at providing performers options in creating this distinction, in the instrumental substitution of violettas with violas.

Raising the tuning of the lowest string for both instruments provides a timbre distinct from the ensemble violas, and the lowering of the A string of the Viola II part down a tone provides the contrast between the two solo parts.

Illustration 1. Scordatura tunings. Left: Viola I; Right: Viola II.



There are two avenues of contrast that this scordatura aims at providing. The first can be classified as “internal”: the contrast between the two solo instruments. The second is then “external”: the contrast between the solo instruments, in substituting the violettas, with the ensemble *taille* violas.

It is important to note that individual timbral qualities must be taken into account. If the instruments are fairly similar timbrally, the scordatura tunings will assist in providing contrast internally as well as externally. If there is some pre-existing timbral difference between the two solo instruments, the brighter instrument should take on the role of Viola I and the darker instrument the role of Viola II.

note, c) on multiple occasions. This being said, the *tutti* viola part of the Concerto for Two Violettas has a similar range as the solo instruments.

54. Darmstadt University of Technology Digital Collections, Mus Ms 1034-10, <http://tudigit.ulb.tu-darmstadt.de/show/Mus-Ms-1034-10> (accessed April 2, 2013).

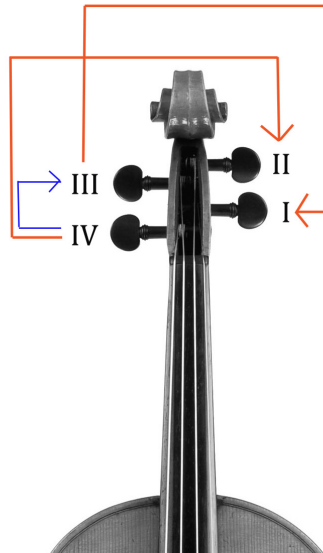
55. Darmstadt University of Technology Digital Collections, Mus 1042-30, <http://tudigit.ulb.tu-darmstadt.de/show/Mus-Ms-1042-30> (accessed April 2, 2013).

56. Bärenreiter website, <https://www.baerenreiter.com/en/search/product/?artNo=BA7799> (accessed April 2, 2013).

Otherwise, there would still be the external contrast, but without the internal contrast.⁵⁷

The importance of this external contrast lies not only in the discussion of the violetta. Note the sympathetic resonances available, particularly for the key of G major:

Illustration 2. Telemann scordatura of the Viola II part (inset) and effects of sympathetic resonances.



The scordatura creates sympathetic resonances that follow the overtone series. The first of these is the octave connections: the red arrows indicating sympathetic resonances one octave higher. The increase of tension of the lowest string has the additional effect of increasing the resonance of the adjacent string, as marked with the blue arrow, which in turn would affect the top string.

The new tunings also deal with the issue of scoring, where the violins at various times double the solo parts, as seen in the following excerpt:

Illustration 3. Telemann, Concerto for Two Violettas, movement I, mm. 7–10.



57. In this situation, the scordatura tunings would even out the timbres, which would still be a preferable situation to using those instruments without scordatura.

This suggests that Telemann regarded the timbral quality of the violettas to be close enough to that of the violins, such that this duplication was appropriate. Similar patterns can be found in the composer's Concerto for Two Violins, TWV 52:B2, for example, as seen in the following excerpt:

Illustration 4. Telemann, Concerto for Two Violins, TWV 52:B2, movement II, mm. 29–33. Instrumentation: solo violin 1, solo violin 2, tutti violin 1, tutti violin 2, viola, basso continuo.



Such patterns of duplication are conspicuously absent in Telemann's Viola Concerto in G Major, TWV 51:G9, and the opening *tutti* sections are clearly without the solo viola. This indicates that the doubling of parts was likely with timbre in mind, and that the solo viola doubling a violin line was not considered suitable.

This is a tentative observation, and not without complications. Like the Viola Concerto example above, Telemann does not duplicate any of the solo trumpet in the supporting strings in the Concerto in D Major, TWV 51:D7;⁵⁸ however, the composer does have some doubling of the solo oboe with the first violins in the Concerto for Oboe and Strings, TWV 51:d1.⁵⁹

Walter Lebermann, who edited the Schott edition of the Concerto for Two Violas,⁶⁰ seems to have been aware of this issue, and he chose to omit the solo parts during the *tutti* areas at the opening and closing sections in the first, third, and fourth movements. While this approach does address some issues of instrumentation, it was not possible for Lebermann to delete sections in between, such as those shown in Illustration 2, as they are intrinsically linked to the solo lines. [See Editorial Commentary for elaboration on this issue.]

The scordatura option aims at providing the timbral contrast that addresses this issue, allowing the solo parts to remain as ascribed in the manuscript, at times duplicated by the *tutti* violins. Theoretically speaking, if the right circumstances are in place—smaller violas, appropriate strings, etc.—and there is thus the capability of producing the timbral contrasts independently, then the regular version of the concerto can be used, insofar as the issue of timbral contrasts is concerned.

58. Darmstadt University of Technology Digital Collections, Mus Ms 1033-104.
<http://tudigit.ulb.tu-darmstadt.de/show/Mus-Ms-1033-104/0001> (accessed July 16, 2013).

59. Darmstadt University of Technology Digital Collections, Mus Ms 1033-80
<http://tudigit.ulb.tu-darmstadt.de/show/Mus-Ms-1033-80/0001> (accessed July 16, 2013).

60. Georg Philipp Telemann, *Konzert für 2 Violen, Streicher und Basso Continuo*, ed. Walter Lebermann, (Mainz: Schott, 1970).

This being said, there are additional benefits to the use of scordatura. In addition to the overall timbral contrast, the scordatura also offers some opportunities to provide matching string use in the two solo parts. The following excerpts show two string distribution options in regular tuning and a further option provided by the scordatura.

Illustration 5. Telemann, Concerto for Two Violettas, movement I, mm. 23–24. String distribution options between Viola I and Viola II. The first two samples are at pitch and the third sample in fingered notation, with the A string tuned down a tone. Blue designates notes on the top string and red the notes on the second string.

Likely string distribution in conventional tuning

Possible string distribution in first position

New option for string distribution with scordatura

The first excerpt has the Viola II soloist largely in third position in order to keep measure 23 on one string, to parallel the Viola I. With this fingering, there is the additional benefit of timbral contrast between the two solo voices, before they converge in measure 24. The other possibility is that the Viola II soloist would prefer the first position, with the common view that this may be more idiomatic for Baroque music, particularly with the availability of the open string. This is shown in the second excerpt and possibly less likely as it lacks both the aforementioned features evident when keeping the notes on the second string.

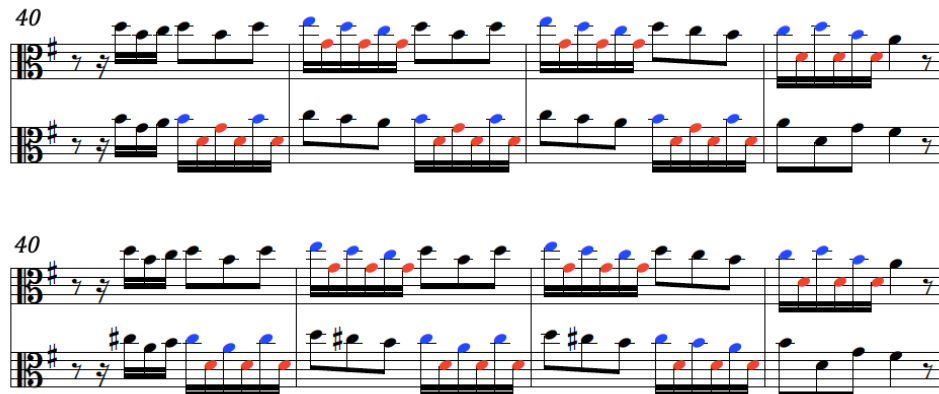
The scordatura combines the beneficial aspects of both of these options, as seen in the final excerpt. It allows the instruments to match string use in this section: the Viola II soloist maintains playing in the first position and using the top open string, and the decreased tension of the retuned string provides the timbral contrast between the two solo instruments.⁶¹ It should be additionally noted that if the Viola II soloist still preferred playing on the second string, as in the first excerpt,

61. Note that the scordatura allows for contrast in m. 24, unavailable in regular tuning.

that option would still be available, though this would require the player to deviate from the “as-fingered” notation and transpose the affected notes.⁶²

The new tuning also helps in issues of string crossings, as demonstrated in the following illustration:

Illustration 6. Telemann, Concerto for Two Violettas, movement II, mm. 40–43. The first system is in regular tuning and at pitch, and the second system is in scordatura tuning with as-fingered notation. Once again, blue designates the top string and red the second string.



As we can note from the first system, the patterns of string crossings in conventional tuning are not parallel between the two solo parts, with the g' necessarily on the second string. A second possible option (not illustrated here) is for the Viola II part to be played entirely on the second string. While convenient, this would further alienate the Viola II part from the string crossings of the Viola I part. The scordatura alleviates the issue, allowing the sixteenth notes to all be executed with string crossings as noted in the second system of Illustration 6.

Notes by Andrew Filmer

Acknowledgements

Professor Donald Maurice, New Zealand School of Music;
Assoc. Prof. Anthony Ritchie, University of Otago;
Assoc. Prof. Allan Badley, University of Auckland;
Education New Zealand;
Leoni Wittchow, Mark Ostyn, John Roxburgh, Rebecca Burke, and Benjamin Booker.

62. The as-fingered notation is sometimes referred to as tablature notation; the other method of scordatura notation is at-pitch notation.

Editorial Commentary

In addition to the facsimile manuscript, the following editions were consulted:

Publisher: Schott; editor: Walter Lebermann (Mainz: 1970);

Publisher: Bote & Bock; editor: Emil Seiler (Berlin: 1969);

Publisher: Süddeutscher; editor: Willy Müller (Heidelberg: 1966);

Publisher: Gems Music Pub.; editor: Kenneth Martinson (Gainesville, FL: 2011).

The manuscript score is headed *Concert* and instrumentation labeled: *Violette 1, Violette 2, Violon 1, Violon 2, Taille, Basse*.

The cover for the manuscript parts is labeled *Concerto á 2 Violette, 2 Violini, Viola et Cembalo*. Individual parts labeled: *Violetta 1* (headed *Concert*), *Violetta 2, Violino 1* (headed *Concert*), *Violino 2, Viola, Violone, Cembalo*.

There are no dynamics in the manuscript. This is not necessarily representative of Telemann's compositional style: take, for example, the inclusion of dynamics in his Concerto for Two Violins, TWV 52:B2. That work also has *Soli* and *Tutti* markings and notated figured bass, notations that are also not present in the Concerto for Two Violettas with one exception: a marking that seems to be a $\frac{6}{5}$ figured bass notation in the second movement.

In preparing this edition, there are three chief editorial issues:

I: Trills

The first is that of the distribution of trills in the first movement. In the score, measures 15, 20, and 24 have trills in the first violetta, but not in the second. In themselves these instances would not be problematic. However, measure 5 complicates the issue with the presence of a trill in the second violetta and the first violins:

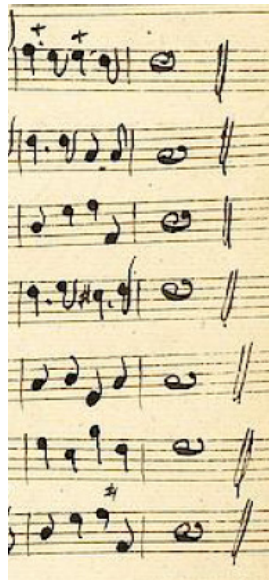
Illustration 7. Telemann, Concerto for Two Violettas, movement I, m. 5: violettas and violins.



The parts have been diligently copied to match the score. This incongruence suggests three possibilities:

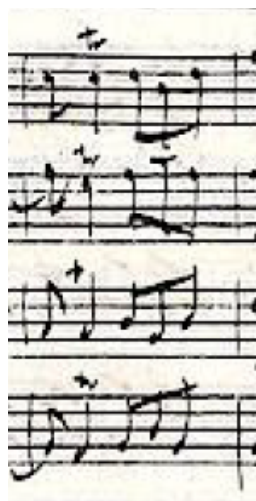
1. That Violetta 2 in m. 5 is in error (and the trill properly belongs over Violetta 1), and mm. 15, 20, and 24 are more indicative of the compositional intent, with the trill only in the upper instruments, i.e., Violetta 1 in solo sections and Violin 1 in *tutti* sections. There are numerous examples in the repertoire for multiple soloists where the trill is only accorded to the upper instrument. For example:

Illustration 8. Telemann: Concerto for Two Oboes, Bassoon, and Strings, TWV 53:D1, Grave, closing measures.



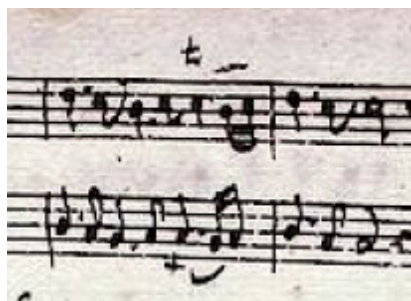
2. That the Violetta 1 and Violin 2 in m. 5 are in error, both lacking trills, and that the trills are intended in both violettas and both violins in this measure and mm. 15, 20, and 24. However, these trills over two voices may be restricted to *tutti* sections, as the second movement has other *tutti* areas where trills are applied to the two violins, and, correspondingly, the two violettas.

Illustration 9. Telemann, Concerto for Two Violettas, movement II, m. 54: violettas and violins.



3. That the observation above is not only an indication of the *tutti* sections, but applies to the solo sections as well. There are other examples in Telemann's music that indicate this would at least be plausible.

Illustration 10. Telemann: Concerto for Two Flutes and Violin, TWV 53:e1, Largo, m. 23. This excerpt is of the two solo flutes.



With the level of ambiguity and various possible options, all we can conclude is that trills for both solo instruments is a viable option. In this edition, the editorial trills added in parentheses are thus used to indicate this viable but indeterminate option.

II. Rhythm: Durations at End of Phrases

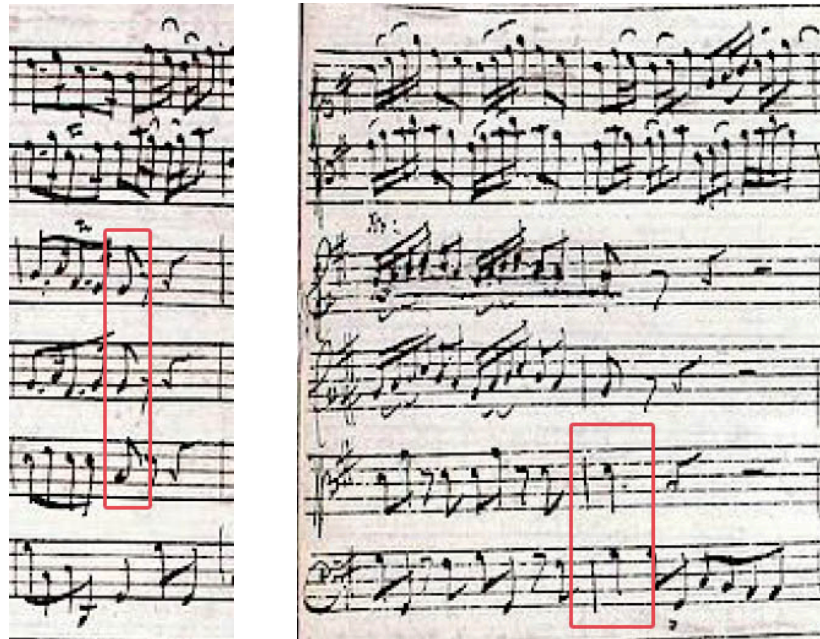
The second complexity is a rhythmic inconsistency at the end of phrases.

Within the accompanying parts, the viola usually rhythmically parallels the basso continuo, which often ends phrases with quarter notes. In the first movement, these areas often have the *tutti* violin parts with eighth notes instead, which at first glance may seem to be incongruent. However, as the violins often double the solo instruments, this may explain the differing note lengths, as we will note later in this discussion.

To make the situation even more complex, within the score there is less consistency in the (ensemble) viola in the first movement. At times it matches the quarter notes of the cembalo and at others it has eighth notes that parallel the violin parts.

An example of this discrepancy is illustrated in the following excerpt:

Illustration 11. Telemann, Concerto for Two Violettas, movement I, mm. 5 (left) and 7–8 (right).



In m. 8 we note that the viola parallels the cembalo in the use of the quarter note, in the aforementioned pattern. However, in m. 5, the viola has an eighth note instead.

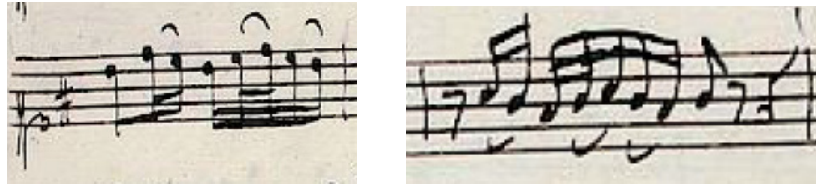
This edition has placed quarter notes consistently in these sections. This is firstly in consideration that the viola part consistently has quarter notes and that a majority of the instances in the score have quarter notes. Secondly, we can note that the viola part parallels the cembalo part more so than the violin parts, as can be seen in the excerpts above.

In addition to the problematic areas in the first movement, subsequent movements have various inconsistencies of durations at endings of phrases, sometimes among the instruments in the score and sometimes inconsistencies between an instrument's part and that instrument's duration in the score. All of these discrepancies have been listed in the Notes with indications of the editorial decisions.

III: Rhythm: Inverted Patterns

The third issue is also a rhythmic one: in the score's first movement, mm. 9–11, there are two different placements of the sixteenth notes and thirty-second notes, as seen below:

Illustration 12. Telemann, Concerto for Two Violettas, movement I, m. 10. Left: Rhythmic Figure A in Violetta 1, second half of m. 10; Right: Rhythmic Figure B in Violin 1, m. 10.



As with some instances of the previous rhythmic issue, the score and parts do not always correspond. Here is a breakdown based on each instrument:

Violetta 1: Rhythmic Figure A appears consistently in the score and part (10 occurrences);

Violetta 2: Rhythmic Figure B appears consistently in the part (5 occurrences), while Rhythmic Figure A appears consistently in the score (5 occurrences);

Violin 1: Rhythmic Figure B appears consistently in the score and part (2 occurrences);

Violin 2: Rhythmic Figure B appears consistently in the score and part (2 occurrences).

If we count each occurrence in the score and parts, Rhythmic Figure A occurs 15 times and Rhythmic Figure B occurs 9 times, which probably accounts for Figure A's prevalence in editions, in addition to viewing the solo parts as primary. If, however, we consider each sheet of manuscript as a single occurrence, we have one conflicted page of the score with both figures, while the parts have Rhythmic B by a ratio of 3:1. Suffice it to say, it is a subjective decision, and reception history has favored Rhythmic Figure A. Both versions are likely viable.

Notes

The following indicate editorial decisions in interpreting the manuscript sources, along with selected observations of decisions made in other published editions of this work. In instances where neither score nor part is specifically mentioned (e.g., the first comment on m. 5 of the first movement), the comment applies to both the manuscript score and the relevant part(s). The Violetta 1, originally in soprano clef, is presented here in alto clef. Accidentals have been regulated to the modern practice where an accidental remains throughout a measure unless canceled, though there are numerous instances in the manuscripts where presumed repeated accidentals throughout a measure are lacking; all of these problematic instances are noted below. Courtesy accidentals have been added in some instances, though some are original to the manuscript score and parts. The manuscript parts have been given preference regarding slurring as the score lacks slurs in many instances. These slurring discrepancies are not notated unless they were deemed highly problematic.

Avec douceur

The Violone part is marked *Adagio* and Cembalo part marked *Lente*.⁶³ Martinson observes that “avec douceur” is noted in small letters in the manuscript and proposes that “it is not entirely clear whether this was intended to be the movement name.”⁶⁴ It is possible—though speculative—that there was a default or assumed tempo to which this instruction would be an additional qualifier e.g., *Lente avec douceur*.

m. 5: See Editorial Commentary I: Trills. Trills only in Violetta 2 (score and part) and Violin 1 (score only). See also mm. 15, 20, and 24.

mm. 5, 15, 16, 18: See Editorial Commentary II: Rhythm: Durations at End of Phrases. Viola part has a quarter note as the final note in these measures while the score has an eighth. Measures 16 and 18 are particularly complicated, considering that the viola does not directly parallel the basso.

m. 9: See Editorial Commentary III: Rhythm: Inverted Patterns. Violetta 2 part has Figure B; Violetta 2 line in score has Figure A.

m. 10: See Editorial Commentary III: Rhythm: Inverted Patterns. Violetta 2 part has Figure B on the second and fourth beats; Violetta 2 line in score has Figure A. Violins 1 and 2 (parts and score) have Figure B.

m. 11: See Editorial Commentary III: Rhythm: Inverted Patterns. Violetta 2 part has Figure B on the second and fourth beats; Violetta 2 line in score has Figure A.

mm. 9–11: In each instance of Rhythmic Figure A, the Violetta 1 part has slurs over the thirty-second notes only while the Violetta 2, Violin 1, and Violin 2 parts

63. In the following Notes, the use of the term “part” is restricted to the manuscript parts and not to the relevant sections in the score.

64. Preface to the Gems Music edition by Kenneth Martinson.

(which have Rhythmic Figure B) appear to have slurs over the sixteenth note and two thirty-second notes (the slurs in the score in these measures are sometimes absent or ambiguous in their placement).

- mm. 15, 20, 24: These measures do not have a trill in the Violetta 2. Editorial trills have been added to correspond to m. 5.
- m. 18: The manuscripts have eighth notes for the violins, which in this particular case do not correspond with the solo violettas. This measure has been adjusted to correspond to mm. 13 and 28. Violetta 2 has a slur over the second half of the third beat in the part only.
- m. 23: Violetta 1 and Violin 1 lacking repeated accidental (f-sharp') on the third sixteenth note in the part and score.
- m. 24: The trill is only in the Violetta 1 part. Trills have been added to Violetta 2, Violin 1, and Violin 2 corresponding to m. 5.

Gay

The Violone part is marked *Allegro*.

- m. 5: Violetta 1 lacking repeated accidental (c-sharp'') on third sixteenth note in score; Violin 1 lacking repeated accidental (c-sharp'') on third sixteenth in score and part.
- m. 10: Violetta 2 and Violin 2 lacking repeated accidental (f-natural') on third and fifth sixteenth notes.
- mm. 11–12: Violetta 2 and Violin 2, which usually match in *tutti* sections, have different notes in these two measures, in both the score and parts. In the corresponding m. 26, the Violetta 2 and Violin 2 notes match in both the score and parts. No editorial changes from the manuscript sources have been made.
- m. 18: For the last note in this measure, Violin 1 has an eighth note in the part and score and Violin 2 has an eighth note in the score and a quarter note in the part. Unlike previous sections, e.g., measures 8 and 10 of the first movement, this measure has the Violetta 2, Violin 1, Violin 2, Viola, and Cembalo rhythmically parallel, with Violetta 2 doubling Violin 2. In this context, it is more likely that a quarter note consistently across the parts is intended.
- Viola part has a d' as the final note of the measure while the score has a b (the b has been given preference given the parallel to m. 13)
- m. 23: Violetta 1 lacking repeated accidental (c-sharp'') on third sixteenth note in score and part; Violin 1 lacking repeated accidental (c-sharp'') on third sixteenth in score.

- m. 27: Cembalo and Violone lacking repeated accidental (c-sharp) on ninth and eleventh sixteenth notes.
- m. 33: Violetta 2 lacking repeated accidental (d-sharp') on fifth sixteenth note.
- m. 35: Violetta 1 and Violin 1 lacking repeated accidental (c-sharp'') on second beat, third sixteenth note.
- m. 37: Viola lacking repeated accidental (f-natural) on final note.
- m. 38: Violetta 2 lacking repeated accidental (f-natural') on third sixteenth note in score and part; Violin 2 lacking repeated accidental (f-natural') on third sixteenth note in score.
- m. 43: The Cembalo part has what seems to be a $\frac{6}{5}$ figured bass marking, not present in the score.
- m. 45: The Violin 1 part has a sixteenth note as its final note, while the score has an eighth note.
- m. 50: Violetta 2 and Violin 2 lacking repeated accidental (f-natural') on third and fifth sixteenth notes.
- mm. 51–52: There are discrepancies relating to the duration of the final note for the Viola. The score indicates eighth notes, while the part has quarter notes. Considering the rhythmic connection of the Viola with the basso, the editors have decided on quarter notes here. Related to this is Editorial Commentary II: Rhythm: Durations at End of Phrases.
- m. 58: The editions by Lebermann and Martinson adjust the first note of the basso to a *d* instead of the *e* noted in the manuscript sources (as the editors have done in this edition). Müller and Seiler do not make any alterations.

Largo

There are various inconsistencies with the slurring of sixteenth notes in this movement. When there are discrepancies between parts and the score regarding a slur, the slurred version has been given preference and noted below. In instances where a slur is not present in either the score or part, editorial dashed slurs have been added to indicate a plausible slurring option. The frequent use of slurred sixteenth notes in this movement and the first movement suggest to the editors that these dashed slurs are a highly viable option, though there is no determining evidence to fully support this decision.

- m. 2: Violetta 1 part has a slur over the third beat, which is not present in the score. Considering the overall context and parallels with Violetta 2, this slur seems to be unintentional.
- m. 3: Violetta 1 has no slurs in the score, while the part has a slur over the final two sixteenth notes only.

- m. 9: See Editorial Commentary II: Rhythm: Durations at End of Phrases. There is considerable inconsistency regarding the duration of the first note in this measure, with an eighth note for the Violin 1, Violin 2, and Viola in the score; an eighth note for the Violin 1 in the part; and a quarter note for the Violin 2 and Viola in the parts. While the first movement exhibits areas where the Viola and basso have quarter notes versus eighth notes in the Violin 1 and Violin 2, in this instance quarter notes have been applied consistently, to match earlier sections throughout this movement, such as m. 7.
- m. 10: There is an ambiguous marking in the Violetta 2 part over the second and third notes; there is no marking in the score. There is a possibility of a tie at this point, corresponding to the tie in the Violetta 1 in the previous measure; however, this would be inconsistent with m. 5.

Vivement

Both the score and parts use a *Da Capo*, ending at the third note of m. 8. For purposes of ease of use, this has been written out in this edition.

- m. 6: The viola has insufficient beats in the score, and there is an ambiguous marking that could be an attempt at a correction. The Viola part, however, is clear with a rhythm that parallels the basso.
- m. 11: Violetta 2 lacking repeated accidental (g-sharp') on final sixteenth note of the second beat.
- m. 12: Violetta 2 lacking repeated accidental (g-sharp') on final sixteenth note of the second beat.
- m. 13: Violetta 1 lacking repeated accidental (c-sharp'') on final sixteenth note of the second beat.
- m. 14: Violetta 2 lacking repeated accidental (g-sharp') on final sixteenth note of the second beat.
- m. 15: Violetta 1 lacking repeated accidental (d-sharp'') on final sixteenth note of the first beat in the part; lacking repeated accidental (c-sharp'') on final sixteenth note of the third beat in the score.
- m. 24: Violin 2 part has a slur over the two sixteenth notes at the end of the third beat. This slur is not in the score, nor is it in the corresponding Violin 1 and the doubling violettas. It is deemed to be unintentional.
- m. 30: Violetta 1 part lacking slur over the third beat, which is present in the score, though the marking is somewhat ambiguous. Violetta 2 is rhythmically aligned and has a slur in this section.

Concerto for Two Violettas

TWV 52:G3

Georg Philipp Telemann
ed. Andrew Filmer and David M. Bynog

Avec douceur

Violotta 1 (Viola 1)

Violotta 2 (Viola 2)

Violin 1

Violin 2

Viola

C., V.

Cembalo/Basse



4



7

C., V.

C.

10

C., V.

C.

13

C., V.

(tr)

(tr)

(tr)

16

C.

C., V.

19

tr.

(tr)

C., V.

22

tr.

(tr)

(tr)

(tr)

Gay

Measures 1-4 of the piece "Gay". The score is written for six staves. The first staff (Soprano) and third staff (Alto) contain melodic lines with trills (tr) in measures 1 and 3. The second staff (Tenor) and fourth staff (Bass) contain accompaniment. The fifth staff (Cello/Double Bass) is marked "C., V." and contains a bass line. The key signature is one sharp (F#) and the time signature is 6/8.

Measures 5-8 of the piece "Gay". The score continues with six staves. Measures 5 and 7 feature trills (tr) in the first, second, and fourth staves. The key signature remains one sharp (F#) and the time signature is 6/8.

Measures 9-12 of the piece "Gay". The score continues with six staves. Measures 9 and 11 feature trills (tr) in the first, second, and fourth staves. The key signature remains one sharp (F#) and the time signature is 6/8.

13

13

C., V.

18

18

C.

22

22

C., V.

26

Measure 29 includes a 'C.' marking above the bass staff.

30

Measure 33 includes a 'C.' marking above the bass staff.

34

Measure 36 includes a 'C., V.' marking above the bass staff.

38

tr

tr

tr

C.

42

C., V.

C.

6
5

46

C., V.

50

50

55

55

59

59

Largo

Violin I (V.)

Violin II (V.)

Viola (V.)

Cello/Double Bass (C.)

C., V.

C.

Violin I (V.)

Violin II (V.)

Viola (V.)

Cello/Double Bass (C.)

C., V.

C.

C., V.

Vivement

Measures 1-5 of the piece. The score is written for six staves. The first four staves are in 3/8 time with a key signature of one sharp (F#). The fifth staff is in 3/8 time with a key signature of one sharp (F#) and a 'C., V.' marking. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Measures 6-10 of the piece. The score continues with the same instrumentation. Measures 6-8 show active melodic lines in the upper staves, while measures 9-10 show a transition with some staves becoming silent (indicated by a 'z' or 'z' with a line). A 'C.' marking appears in the fifth staff at measure 10.

Measures 11-15 of the piece. The score continues with the same instrumentation. Measures 11-13 show active melodic lines in the upper staves, while measures 14-15 show a transition with some staves becoming silent (indicated by a 'z' or 'z' with a line). The music concludes with a final cadence in the lower staves.

16

16

17

18

19

20

C., V.

21

21

22

23

24

25

26

26

27

28

29

30

C.

31

31

37

37

C., V.

42

42

Concerto for Two Violettas

TWV 52:G3

Georg Philipp Telemann
ed. Andrew Filmer and David M. Bynog

Avec douceur

4

7

10

12

14

16

19

22

Gay

1

5

9

13

17

21

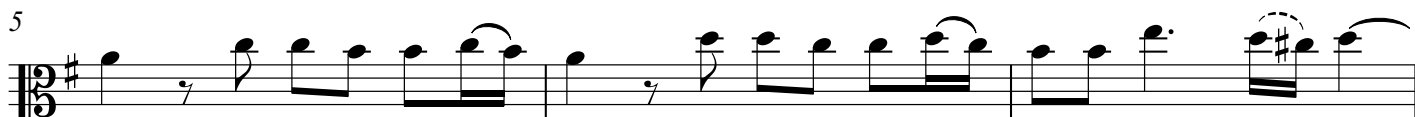
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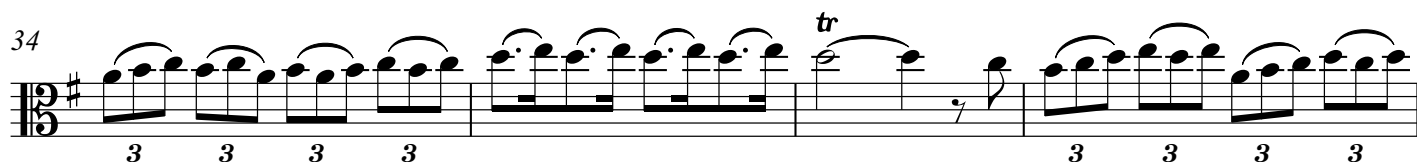
27

tr

(tr)



Largo**Vivement**



Concerto for Two Violettas

TWV 52:G3

Georg Philipp Telemann
ed. Andrew Filmer and David M. Bynog

Avec douceur

3

5 *tr*

7

10

12

14 *(tr)*

16

19 *(tr)*

22 *(tr)*

Gay



9



13



19



24



28



32



35



38



42



46



50



54



59



Largo



5



8



Vivement

5

9

12

15

18 *tr*

22

26

30 3 3 3 3

34 3 3 3 3 *tr*

37 3 3 3 3 3 3 3

40

44

Concerto for Two Violettas

TWV 52:G3

Georg Philipp Telemann
ed. Andrew Filmer and David M. Bynog

Avec douceur

Musical score for Violin 1, 'Avec douceur' section. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo/mood is 'Avec douceur'. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The music features a series of eighth and sixteenth notes, often beamed together. The second staff starts at measure 4 and includes a trill (tr) and a first ending bracket (1). The third staff starts at measure 7 and includes a first ending bracket (1). The fourth staff starts at measure 11 and includes a second ending bracket (2) and a trill (tr). The fifth staff starts at measure 16 and includes a second ending bracket (2). The sixth staff starts at measure 21 and includes a trill (tr). The score ends with a double bar line.

Gay

Musical score for Violin 1, 'Gay' section. The score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The tempo/mood is 'Gay'. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. The music features a series of eighth and sixteenth notes, often beamed together. The second staff starts at measure 5 and includes a trill (tr). The score ends with a double bar line.

9

13

23

26

36

41

49

53

58

This image shows a page of a musical score for Violin 1, measures 9 through 58. The music is written in treble clef with a key signature of one sharp (F#). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are several measures with fingerings indicated by numbers 2, 4, 6, and 3. Trills are marked with 'tr' above the notes. The page number '2' is in the top left corner, and the instrument name 'Violin 1' is in the top center.

Largo

Three staves of music for the Largo movement. The first staff contains measures 1 through 5. The second staff, starting at measure 6, contains measures 6 through 8. The third staff, starting at measure 9, contains measures 9 through 11. The music is in G major (one sharp) and common time (C). It features a slow, melodic line with some chromaticism and rests.

Vivement

Six staves of music for the Vivement movement. The first staff contains measures 1 through 4. The second staff, starting at measure 5, contains measures 5 through 8. The third staff, starting at measure 9, contains measures 9 through 12, with a measure rest of 9 measures indicated. The fourth staff, starting at measure 21, contains measures 21 through 24. The fifth staff, starting at measure 25, contains measures 25 through 28, with a measure rest of 11 measures indicated. The sixth staff, starting at measure 39, contains measures 39 through 42. The seventh staff, starting at measure 43, contains measures 43 through 46. The music is in G major (one sharp) and common time (C). It is characterized by rapid sixteenth-note passages and frequent rests.

Concerto for Two Violettas

TWV 52:G3

Georg Philipp Telemann

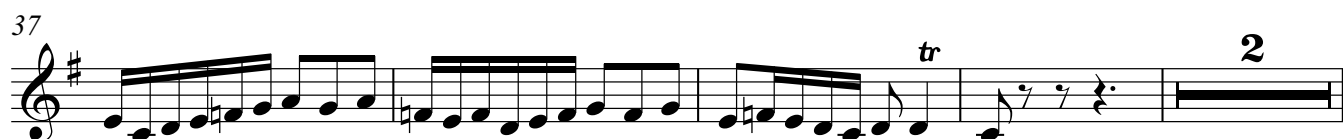
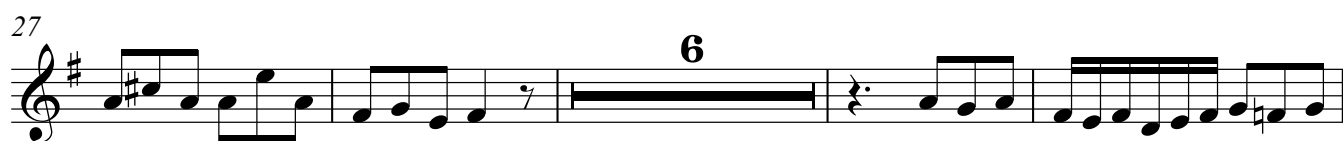
ed. Andrew Filmer and David M. Bynog

Avec douceur

Musical score for Violin 2, 'Avec douceur' section. The score is written in treble clef, key of G major (one sharp), and common time (C). It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is in a 4/4 time signature. The first staff contains measures 1 through 2. The second staff begins with a measure rest (3) and contains measures 3 through 4. The third staff begins with a measure rest (7) and contains measures 5 through 6. The fourth staff begins with a measure rest (11) and contains measures 7 through 8. The fifth staff begins with a measure rest (16) and contains measures 9 through 10. The sixth staff begins with a measure rest (21) and contains measures 11 through 12. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also dynamic markings like '1' and '2' and trill markings like '(tr)'.

Gay

Musical score for Violin 2, 'Gay' section. The score is written in treble clef, key of G major (one sharp), and common time (C). It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is in a 4/4 time signature. The first staff contains measures 1 through 4. The second staff begins with a measure rest (9) and contains measures 5 through 8. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also dynamic markings like '4' and 'tr'.



Viola

Concerto for Two Violettas

TWV 52:G3

Georg Philipp Telemann

ed. Andrew Filmer and David M. Bynog

Avec douceur

4

The first staff of music is in 3/8 time and the key of D major (one sharp). It begins with a D4 quarter note, followed by an eighth rest, an E4 eighth note, a D4 quarter note, an eighth rest, and an E4 eighth note. The second measure contains a D4 quarter note, an E4 quarter note, a D4 quarter note, and a quarter rest. The third measure is a whole rest, with a '1' above it indicating the first ending.

7

11

16

21

Gay

7



Largo

6

9

The Largo section consists of three staves of music in 3/8 time, key of D major. The first staff begins with a whole rest, followed by a half note D, then a quarter note E, and a quarter note F. The second staff begins with a whole rest, followed by a half note D, then a quarter note E, and a quarter note F. The third staff begins with a whole rest, followed by a half note D, then a quarter note E, and a quarter note F.

Vivement

5

9

21

25

39

43

The Vivement section consists of six staves of music in 3/8 time, key of D major. The first staff begins with a half note D, followed by a quarter note E, and a quarter note F. The second staff begins with a half note D, followed by a quarter note E, and a quarter note F. The third staff begins with a half note D, followed by a quarter note E, and a quarter note F. The fourth staff begins with a half note D, followed by a quarter note E, and a quarter note F. The fifth staff begins with a half note D, followed by a quarter note E, and a quarter note F. The sixth staff begins with a half note D, followed by a quarter note E, and a quarter note F.

Cello

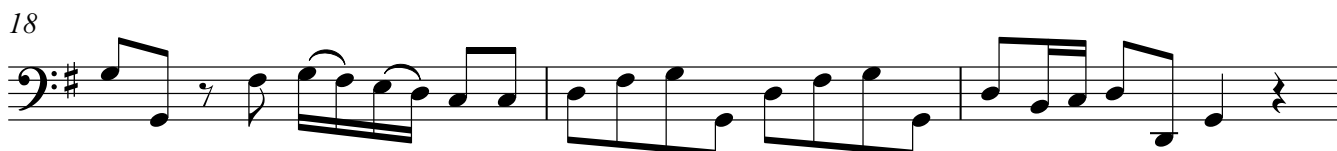
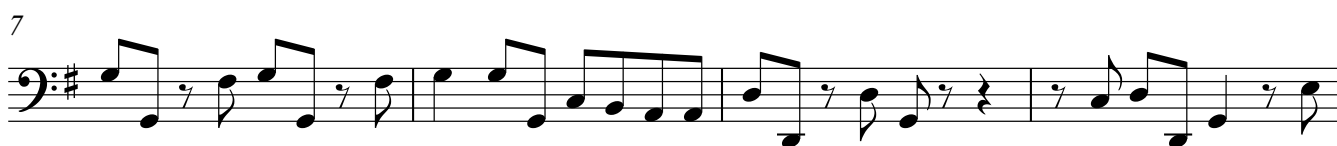
Concerto for Two Violettas

TWV 52:G3

Georg Philipp Telemann

ed. Andrew Filmer and David M. Bynog

Avec douceur



Gay



7



12



17



23



29



35



40



45



51



56



60



Largo



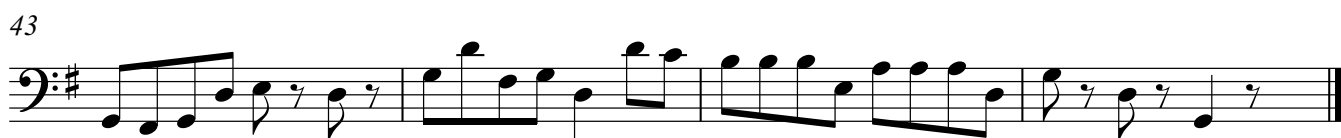
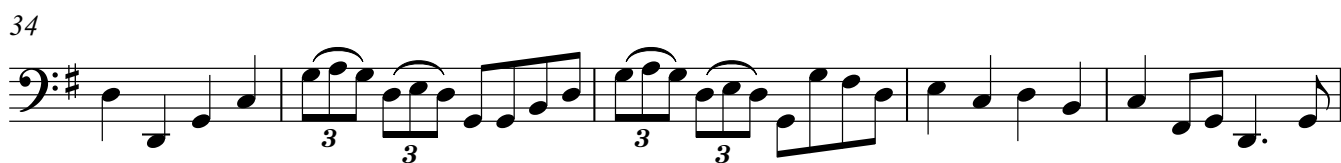
5



9



Vivement



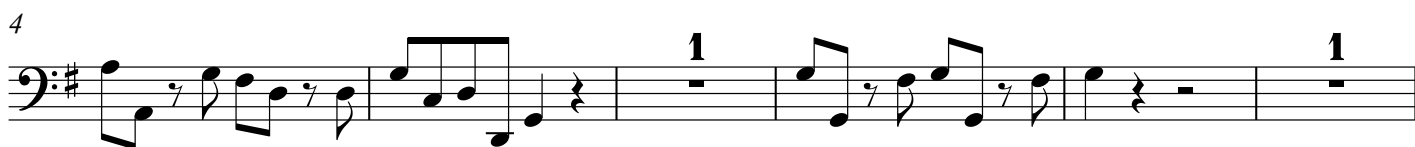
Concerto for Two Violettas

TWV 52:G3

Georg Philipp Telemann

ed. Andrew Filmer and David M. Bynog

Avec douceur



Gay



12



17



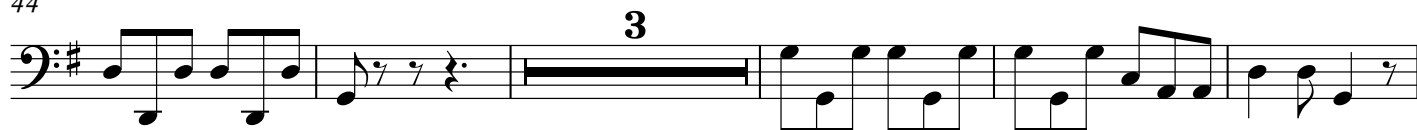
26



36



44



52



56



60



Largo



6



9



Vivement



5



9



22



26



41



44



Cembalo

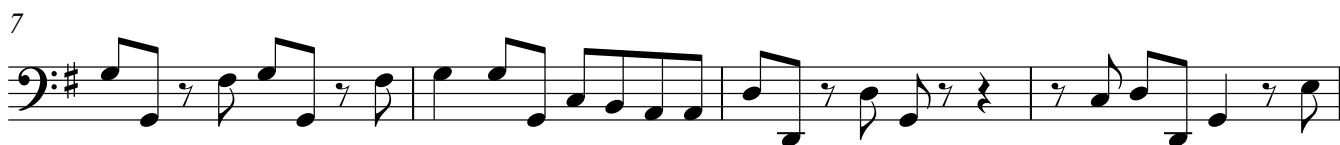
Concerto for Two Violettas

TWV 52:G3

Georg Philipp Telemann

ed. Andrew Filmer and David M. Bynog

Avec douceur



Gay



7



12



17



23



29



35



40



45



51



56



60



Largo



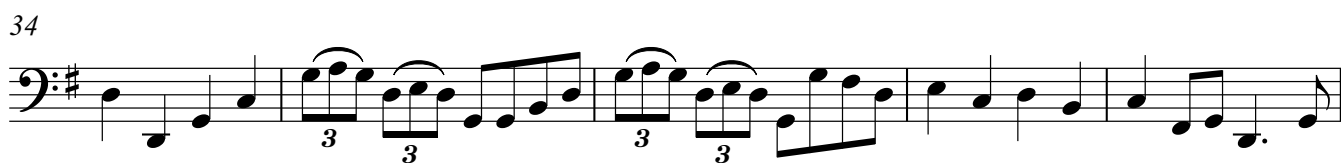
5



9



Vivement



Cembalo

Concerto for Two Violettas

TWV 52:G3

Georg Philipp Telemann
Realization by Benjamin Booker

Avec douceur

4

7

11

14

Measures 14-16 of the Cembalo part. The music is in G major (one sharp) and 3/4 time. Measure 14 features a treble staff with eighth-note chords and a bass staff with a simple eighth-note accompaniment. Measure 15 continues with similar textures. Measure 16 shows a more complex texture with sixteenth-note runs in the treble and eighth notes in the bass.

17

Measures 17-20 of the Cembalo part. Measures 17 and 18 feature a treble staff with sixteenth-note chords and a bass staff with eighth-note accompaniment. Measures 19 and 20 show a more complex texture with sixteenth-note runs in the treble and eighth notes in the bass.

21

Measures 21-24 of the Cembalo part. Measures 21 and 22 feature a treble staff with sixteenth-note chords and a bass staff with eighth-note accompaniment. Measures 23 and 24 show a more complex texture with sixteenth-note runs in the treble and eighth notes in the bass.

Gay

The 'Gay' section of the Cembalo part. It is in G major (one sharp) and 6/8 time. The treble staff features a melody with eighth-note chords, and the bass staff provides a simple eighth-note accompaniment.

5

Measures 5-8 of the Cembalo part. Measures 5 and 6 feature a treble staff with eighth-note chords and a bass staff with a simple eighth-note accompaniment. Measures 7 and 8 show a more complex texture with sixteenth-note runs in the treble and eighth notes in the bass.

10

15

20

26

31

34

37

Measures 37-41 of the Cembalo part. The key signature is one sharp (F#). Measures 37-38 feature a rapid sixteenth-note arpeggiated pattern in the right hand. Measures 39-41 show a more rhythmic pattern with eighth and sixteenth notes in the right hand, while the left hand provides a steady accompaniment of eighth notes.

42

Measures 42-46 of the Cembalo part. Measures 42-43 continue the rhythmic pattern from the previous system. Measures 44-45 feature a dense block of chords in the right hand. Measures 46 shows a return to a more open texture with eighth notes in the right hand.

47

Measures 47-51 of the Cembalo part. Measures 47-48 feature a series of chords in the right hand. Measures 49-50 show a more active right hand with eighth-note patterns. Measure 51 concludes the system with a final chord in the right hand.

52

Measures 52-55 of the Cembalo part. Measures 52-53 feature a series of chords in the right hand. Measures 54-55 show a more active right hand with eighth-note patterns. Measure 55 concludes the system with a final chord in the right hand.

56

Measures 56-59 of the Cembalo part. Measures 56-57 feature a series of chords in the right hand. Measures 58-59 show a more active right hand with eighth-note patterns. Measure 59 concludes the system with a final chord in the right hand.

60

Measures 60-63 of the Cembalo part. Measures 60-61 feature a series of chords in the right hand. Measures 62-63 show a more active right hand with eighth-note patterns. Measure 63 concludes the system with a final chord in the right hand.

Largo

The Largo section consists of three systems of music. The first system is a single system. The second system is marked with a '4' at the beginning. The third system is marked with an '8' at the beginning. The music is written for two staves (treble and bass clef) in G major (one sharp) and common time (C). The tempo is Largo. The first system shows a melodic line in the treble and a harmonic accompaniment in the bass. The second system continues the melodic development with some chromaticism. The third system concludes the section with a final cadence.

Vivement

The Vivement section consists of two systems of music. The first system is a single system. The second system is marked with a '4' at the beginning. The music is written for two staves (treble and bass clef) in G major (one sharp) and common time (C). The tempo is Vivement. The first system shows a more active melodic line in the treble and a rhythmic accompaniment in the bass. The second system continues the lively character with more complex rhythmic patterns.



28

Musical notation for measures 28-33. The piece is in G major (one sharp) and 3/4 time. Measures 28-30 feature a melody in the right hand with eighth and sixteenth notes, while the left hand provides a simple accompaniment. Measure 31 has a whole rest in the right hand and a half note in the left. Measures 32-33 continue the right-hand melody with a repeat sign at the end of measure 33.

34

Musical notation for measures 34-37. Measures 34-35 feature a complex texture with triplets in both hands. Measures 36-37 continue with a more active right-hand melody and a steady left-hand accompaniment.

38

Musical notation for measures 38-40. Measures 38-39 feature a melody in the right hand with eighth notes and a half note, while the left hand has a steady eighth-note accompaniment. Measure 40 continues the right-hand melody with a repeat sign at the end.

41

Musical notation for measures 41-43. Measures 41-42 feature a fast, continuous sixteenth-note melody in the right hand, with a steady eighth-note accompaniment in the left. Measure 43 continues the right-hand melody with a repeat sign at the end.

44

Musical notation for measures 44-46. Measures 44-45 feature a fast, continuous sixteenth-note melody in the right hand, with a steady eighth-note accompaniment in the left. Measure 46 concludes the section with a final chord in the right hand and a half note in the left, followed by a repeat sign.

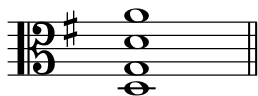
Concerto for Two Violettas

TWV 52:G3

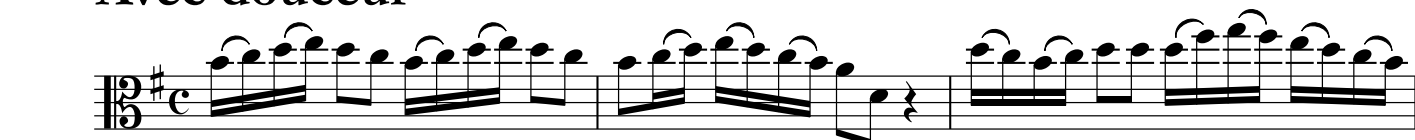
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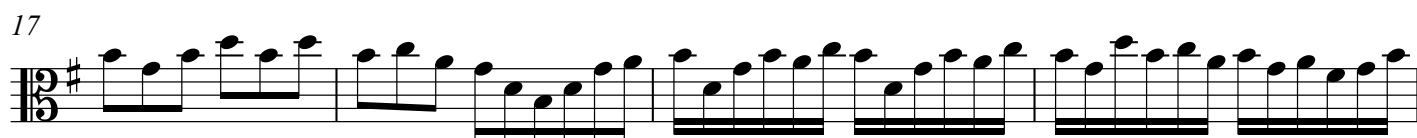
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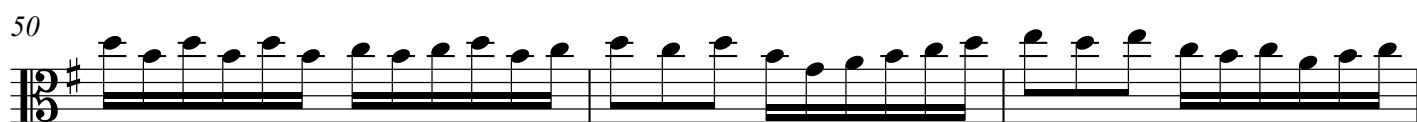
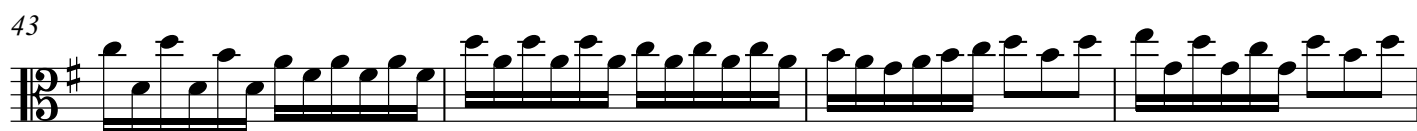
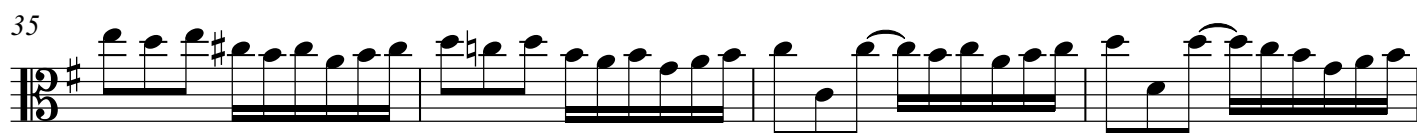
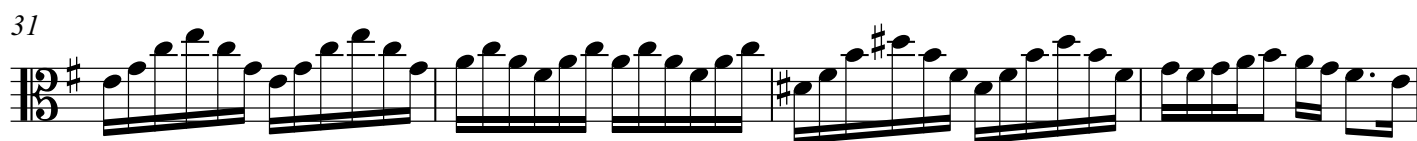


Avec douceur

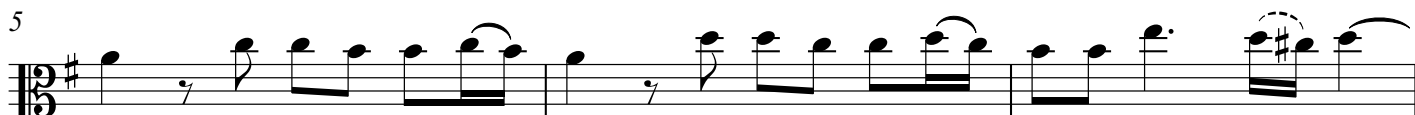


Gay



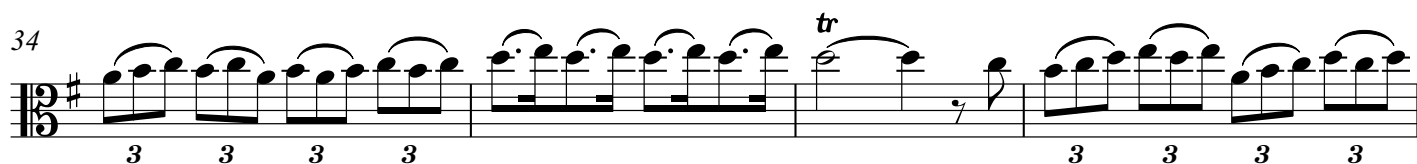
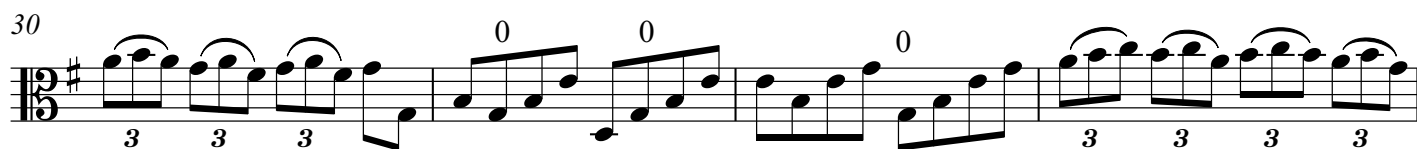


Largo



Vivement





Viola 2 (Violetta 2) – Scordatura Version

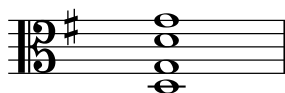
Concerto for Two Violettas

TWV 52:G3

Georg Philipp Telemann

ed. Andrew Filmer and David M. Bynog

Scordatura



Avec douceur

3

5 *tr*

7

10

12

14 *(tr)*

16

19 *(tr)*

22 *(tr)*

Gay

4

9

13

19

24

28

32

tr

*

1 0 3 2

2 1 2 1

35



40



44



48



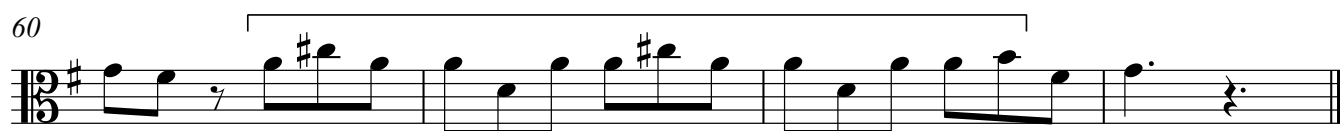
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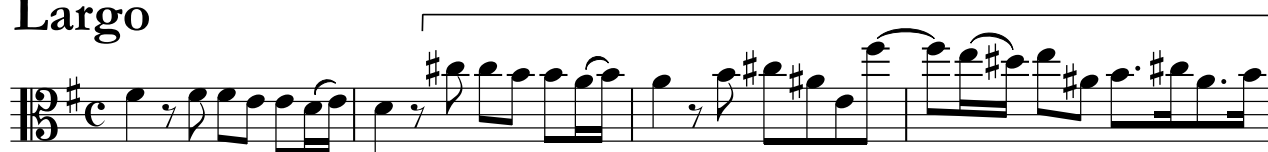
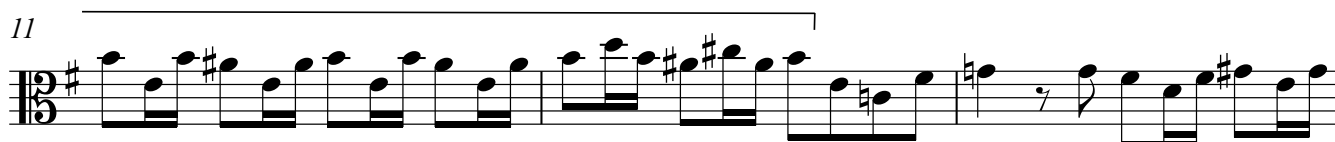
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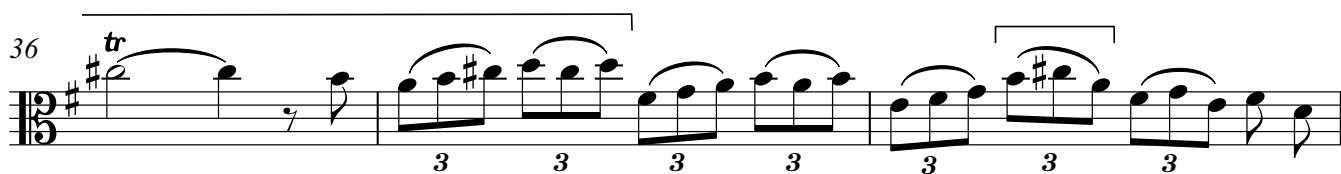
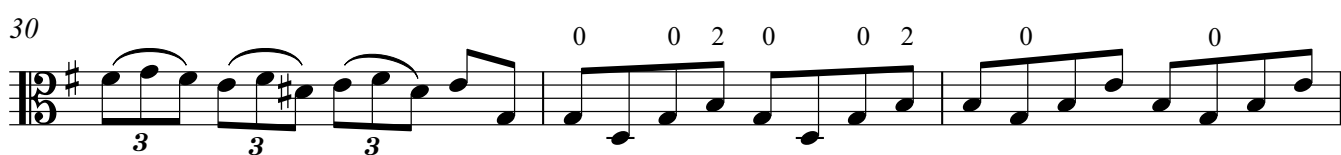
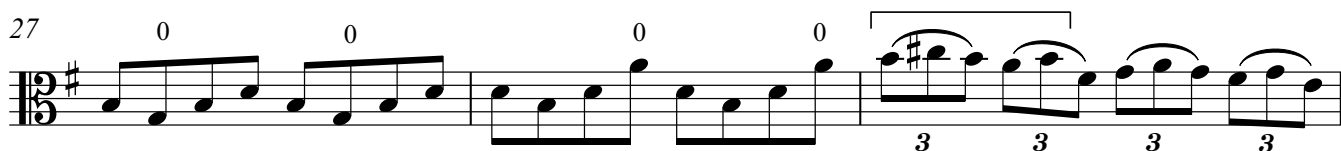
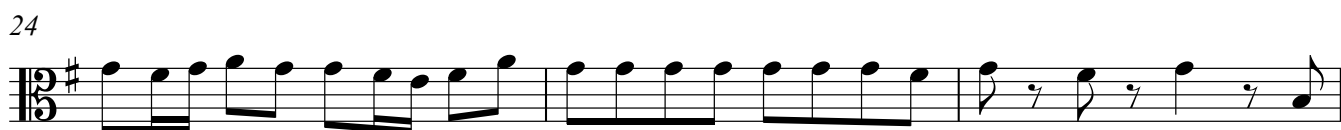
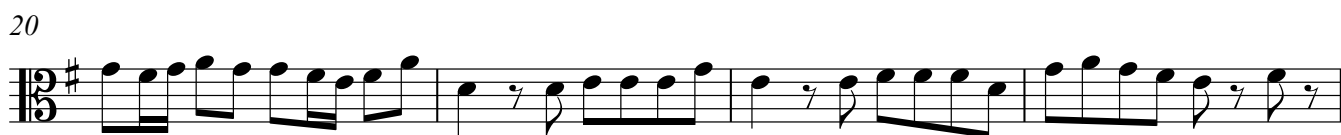
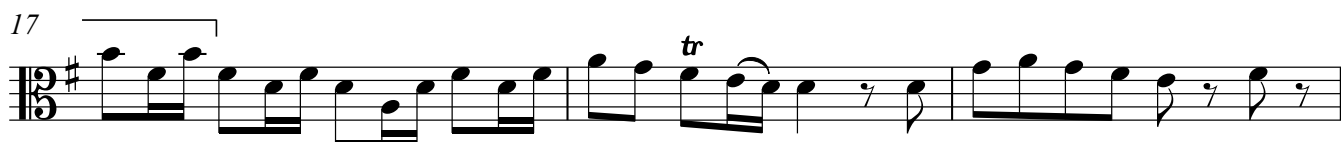


60



* In these areas, string-crossing is implied. In measures 12 and 27, fingerings have been added to further highlight this.

Largo**Vivement**





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Ergieße dich reichlich, du göttliche
Quelle, Aria for Tenor, Viola, and
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