

Georg Philipp  
**TELEMANN**

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**Konzert in G**

TWV 50:1

Grillen-Sinfonie  
für Querflöte (Piccoloflöte), Oboe  
Diskantchalumeau (Klarinette)  
2 Violinen, Viola, Violoncello, 2 konzertierende Kontrabässe  
und Basso continuo  
herausgegeben von / edited by  
Peter Thalheimer

Telemann-Archiv · Stuttgarter Ausgaben  
Urtext

Partitur / Full score



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Carus 39.801

Zu diesem Werk ist folgendes Aufführungsmaterial erschienen:

Partitur (HE 39.801/01), Flauto traverso o/e Flauto traverso piccolo (HE 39.801/21), Oboe (HE 39.801/22), Chalumeau o Clarinetto in B (HE 39.801/23), Violino I, zugleich Violino II bei solistischer Besetzung (HE 39.801/11), Violino II ripieno (HE 39.801/12), Viola (HE 39.801/13), Violoncello (HE 39.801/14), Contrabbasso I (HE 39.801/15), Contrabbasso II (39.801/16).

## QUELLE

Dem vorliegenden Erstdruck des Konzertes G-Dur von Georg Philipp Telemann liegt eine autographe Partitur zugrunde, die unter der Signatur *Mus. ms. autogr. G. Ph. Telemann 3* in der Musikabteilung der Staatsbibliothek Preußischer Kulturbesitz in Berlin aufbewahrt wird. Die Handschrift stammt aus dem Nachlaß Georg Pölchaus. Dem Deutschen Musikgeschichtlichen Archiv Kassel sei für die Vermittlung eines Mikrofilms und der Staatsbibliothek Preußischer Kulturbesitz für die Publikationserlaubnis gedankt.

Die Aufschrift des Titelblatts lautet: „*Concert. | à 9. Parties. | Chalumeau. | Hautbois. | Traversière. | Premier Violon. | Second Violon. | Violle. | Premiere Bassecontre. | Seconde Bassecontre. | Basse continuë. | Par Telemann*”. (darunter von späterer Hand: „*Originalhandschrift | Possessor | G. Pölchau*.”)

Die Handschrift enthält am unteren Rand der 4. Notenseite (siehe Faksimile S. 9) einen ausführlichen Titel und den Anfang der Niederschrift des ersten Satzes mit Besetzungsangaben von der Hand des Komponisten. Der Titel wurde – offenbar von Telemann selbst – wieder gestrichen. Er ist nicht mehr mit vollkommener Sicherheit zu entziffern, lautete aber wohl: „*1. Grillen-Symphonie nach welscher, französischer, engländischer, schottischer u. polnischer Schreibahrt*”. Vielleicht hängt die Streichung mit einer Änderung des im Titel genannten kompositorischen Programms zusammen. Die Kombination der musikalischen Nationalstile scheint in der Tat nicht in dem ursprünglich vorgesehenen Sinne verwirklicht. Ausgeführt ist jedoch die Absicht, eine humoristische Naturschilderung zu komponieren, und Telemann gibt den Instrumenten im ersten und im zweiten Satz reichlich Gelegenheit, in Repetitionsfiguren und ähnlich typischen Motiven zu „zirpen“. Das Stichwort „Grillen-Symphonie“ ist, obwohl es in der Überschrift der endgültigen Niederschrift nicht mehr steht, ein Schlüsselbegriff für Spieler und Hörer des Konzerts und wurde deshalb für die vorliegende Ausgabe übernommen.

Die ausschließlich deutschen Vortragsbezeichnungen sprechen dafür, daß das Konzert im zweiten Drittel des 18. Jahrhunderts entstanden ist. Telemanns Entschluß, die geläufigen italienischen Bezeichnungen durch deutsche zu ersetzen, läßt sich anhand seines Kirchenkantatenschaffens – das sich ja durch besondere Regelmäßigkeit der Produktion auszeichnet – fast auf den Tag genau datieren: Wie Werner Menke<sup>1</sup> ermittelt hat, verwendet Telemann deutsche Vortragsangaben erstmals in seiner Neujahrskantate für 1734 und behält von da an die neue Bezeichnungsweise bei.

## BESETZUNGSFRAGEN

Das vorliegende Konzert ist seiner Besetzung nach eines der eigenwilligsten Werke Telemanns. Da es mehrere auch in Telemanns Zeit seltener verwendete Instrumente erfordert und die Terminologie innerhalb der Handschrift uneinheitlich ist, sei hier auf einzelne Instrumente näher eingegangen.

**Flöte.** Telemann schreibt am Anfang des ersten Satzes „*Traversière; l' ordinaire, ou cette à l' Octave, ou les deux conjointes*”. Mit *Traversière ordinaire* ist eindeutig die Traversflöte in d<sup>1</sup> gemeint, die der Lage nach unserer heutigen Querflöte entspricht. Schwieriger zu deuten ist der Terminus *Traversière a l' octave*, da damit sowohl die Piccoloquerflöte in d<sup>2</sup> als auch die Baßquerflöte in d<sup>0</sup> gemeint sein kann. Beide Instrumente waren zur Zeit Telemanns in Gebrauch, wie die Flötenschule von Michel Corrette<sup>2</sup> und die *Encyclopédie*<sup>3</sup> belegen. Wie sich aus T. 3 - 4 des ersten Satzes ergibt, kommt die Baßquerflöte jedoch nicht in Frage: die Flötenstimme würde hier, in Sechzehnfußlage gespielt, das „Bassettchen“ der Violinen in einer satztechnisch

## SOURCE

The source of this first printing of the concerto in G major by Georg Philipp Telemann is an autograph score with the signature *Mus. ms. autogr. G. Ph. Telemann 3*, held by the music division of the Staatsbibliothek Preussischer Kulturbesitz in Berlin. The manuscript comes from the estate of Georg Pölchau. I wish to thank the Deutsches Musikgeschichtliches Archiv Kassel for procuring a microfilm of the score and the Staatsbibliothek Preussischer Kulturbesitz for the publication rights.

The inscription on the titlepage reads: „*Concert. | à 9. Parties. | Chalumeau. | Hautbois. | Traversière. | Premier Violon. | Second Violon. | Violle. | Premiere Bassecontre. | Seconde Bassecontre. | Basse continuë. | Par Telemann*”. (Underneath, by a later hand: „*Originalhandschrift | Possessor | G. Pölchau*.”)

The manuscript contains, on the lower margin of the fourth page (see facsimile, p. 9), a detailed title and the beginning of the first movement with suggestions for performance, in the composer's hand. The title was then cancelled – apparently by Telemann himself. It can no longer be deciphered with certainty but most probably reads: „*1. Grillen-Symphonie nach welscher, französischer, engländischer, schottischer u. polnischer Schreibahrt*”. (“Cricket Symphony – in the Italian, French, English, Scottish, and Polish styles.”). The cancellation may have to do with a change in the compositional plan stated in the title. The combination of national musical styles appears not to have been realized in the original sense. Certainly realized, however, is the intent to compose a humorous description of nature, and Telemann gives the instruments in the first and second movements plenty of opportunity to “chirp”, in repetitive figures and similar programmatic motives.

The catchword “Cricket Symphony”, although it no longer appears in the title of the final manuscript, provides a basic concept for players and hearers of the concerto and has therefore been used in the present edition.

The exclusively German movement headings and technical markings suggest that the concerto was composed after 1733. Telemann's decision to replace the commonly used Italian terms with German ones can be dated almost exactly to the day from its usage in his church cantatas – remarkable for the regularity of their production. As Werner Menke<sup>1</sup> has pointed out, Telemann used German markings for the first time in his New Year's Cantata for 1734 and continued to use them from then on.

## QUESTIONS OF INSTRUMENTATION

This concerto is one of the most unique of Telemann's works when one considers its unusual setting. Because it calls for several instruments seldom used both now and in Telemann's time, and because the terminology within the manuscript is inconsistent, individual instruments are here specifically discussed.

**Flute.** Telemann writes at the beginning of the first movement: „*Traversière; l' ordinaire, ou cette à l' Octave, ou les deux conjointes*” (“*Traverse flute; ordinary, or that at the octave, or the two together*.”). With *Traversière ordinaire* the transverse flute in d<sup>1</sup> is undoubtedly meant, the range of which corresponds to that of today's transverse flute. It is more difficult to interpret the term *Traversière a l' octave*, which could mean the piccolo transverse flute an octave higher as well as the bass transverse flute an octave lower. Both instruments were in use in Telemann's time, as the flute method of Michel Corrette<sup>2</sup> and the *Encyclopédie*<sup>3</sup> confirm. A clue in measures 3 - 4 of the first movement, however, would seem to rule out the use of the bass flute. The lower flute voice here, played in the 16-foot range,

4 nicht unproblematischen Weise unterschreiten; dabei würde der durch die beiden vorangehenden Takte vorgegebene harmonische Verlauf verschleiert und so die Korrespondenz zwischen den beiden Zweitaktgruppen gestört – der augenscheinlich beabsichtigte und mit Hilfe des Bassettchens erzielte Echoeffekt der Takte 3 - 4 käme nicht, oder doch nur stark eingeschränkt zur Geltung. Auch an anderen Stellen zeigt sich bei näherer Betrachtung, daß Telemann den Flötenpart als Oberstimme konzipiert hat, nicht als Mittelstimme, zu der der Part bei einer Ausführung auf der Baßquersflöte würde. – Mit dem Zusatz „*ou les deux conjointes*“ sieht Telemann die Möglichkeit einer Kopplung der *Traversière ordinaire* mit der *Traversière a l'octave* vor; doch sei für den Fall einer Doppelbesetzung der Flötenstimme empfohlen, die gleichzeitige Verwendung beider Flöten auf die Tuttiabschnitte zu beschränken.

**Chalumeau.** Das Chalumeau ist die früheste in der Kunstmusik gebräuchliche Form der Klarinetteninstrumente. Es hat 8 Grifflöcher und zwei Klappen und wurde normalerweise nicht überblasen, so daß der Tonumfang nur eine Undezime betrug. Das Instrument wurde in verschiedenen Stimmlagen ( $f^1$ ,  $c^1$ ,  $f$ ,  $c$ ) gebaut. Im vorliegenden Falle rechnet Telemann mit einem  $c^1$ -Alt-Chalumeau (heute „Diskant-Chalumeau“ genannt). Daß das Chalumeau nicht nur als Vorläufer der Klarinette zu betrachten ist, sondern sich in der Frühzeit der Klarinette neben dieser eine gewisse Eigenständigkeit bewahrt hat, haben die Untersuchungen Heinz Beckers<sup>4</sup> gezeigt. Um 1960 hat Otto Steinkopf, Berlin, erstmals wieder Chalumeaux gebaut. Als Vorbilder dienten dabei die Instrumente des Musikhistoriska Museet Stockholm.

Bei der Verwendung moderner Instrumente empfiehlt es sich, das Chalumeau durch eine Klarinette zu ersetzen. Dem Klang des Chalumeau am nächsten kommen Es-, D- und C-Klarinette, doch ist auch die B- oder A-Klarinette verwendbar.

**Violinen.** Telemann rechnet offensichtlich mit nur einfacher Besetzung der Violinpartien. Abgesehen von der ersten Soloepisode des ersten Satzes sind die beiden Violinen durchwegs unisono geführt. Dabei ist im Tutti die zweite Stimme des Orchestersatzes meist zweien der drei Blasinstrumente zugewiesen, so daß sich bei einfacher Streicherbesetzung ein klanglich ausgewogenes Verhältnis zwischen erster und zweiter Stimme ergibt. Diese Ausgewogenheit würde jedoch durch die heute übliche – und vom Formtypus des Werkes her durchaus naheliegende – Mehrfachbesetzung des Streichertutti erheblich gestört. Für eine Ausführung in Orchesterbesetzung wurde deshalb vom Herausgeber zusätzlich eine Violinstimme mit der Bezeichnung „Violino II ripieno“ in die Partitur eingefügt, die, meist den Bläserstimmen folgend, die zweite Stimme des Orchestersatzes verstärkt. Sie ersetzt bei chorischer Violinbesetzung die originale 2. Violinstimme und sollte dann annähernd ebenso stark besetzt werden wie die 1. Violine. Die Ripienstimme ist durch kleineren Stich als Herausgeberergänzung ausgewiesen. Die Einzelstimmen sind so angelegt, daß das Konzert sowohl in solistischer als auch in chorischer Streicherbesetzung gespielt werden kann.

**Kontrabässe.** Für diese zu Telemanns Zeit nur selten konzertierend eingesetzten Instrumente benützt Telemann verschiedene Bezeichnungen: Auf dem Titelblatt nennt er „*Premiere Basse-contre*“ und „*Seconde Basse-contre*“, auf der ersten Notenseite zuerst „*1. Basse concertante*“ und „*2. Basse concertante*“, korrigiert dann aber „*Basse*“ jeweils in „*Contrebasse*“. Zu Beginn des 2. Satzes schreibt er einfach „*1. u. 2. Contrabaß*“. Nach Umfang und Anlage der Kontrabaßstimmen ist anzunehmen, daß Telemann an das sechssaitige Kontrabaßinstrument der Gamba-familie (Violone) mit der Stimmung  $D_1 G_1 C E A d$  gedacht hat. Da die solistischen Partien  $E_1$  nicht unterschreiten, sind auch viersaitige Kontrabässe verwendbar. Als Ersatz kommen (eine Oktave höher) Violoncelli oder Baßgamben in Frage.

**Basso continuo.** Der Generalbaß sollte von Cembalo und Violoncello (eventuell mehrfach besetzt) ausgeführt werden. Eine zusätzliche Duplierung in Sechzehnfußlage ist nicht zu empfehlen. Die Verwendung eines Fagotts ist denkbar, doch sollte es in den Pizzicato-Abschnitten pausieren.

would sound below the “basset” voice of the violins in a technically problematic way; the harmonic movement prepared by the preceding two measures would thereby be veiled and the parallel construction of the two 2-measure phrases disturbed – the obviously intentional echo effect, to be achieved with the help of the violin’s basset voice, would not succeed or would at least be greatly diminished. In other passages in the score as well, a closer analysis shows that Telemann conceived the flute part as an upper voice, not a middle voice, which the part would become if played on the bass flute. With the additional comment, *ou les deux conjointes*, Telemann foresees the possibility of coupling the *Traversière ordinaire* with the *Traversière a l'octave*; but it is suggested, where two flutes are used, that doubling of the flute parts be restricted to the tutti sections.

**Chalumeau.** The chalumeau is the earliest form of the clarinet to be used in serious music. It has eight finger-holes and two keys and is normally not overblown, so that it has a range encompassing just one tenth. The instrument is built in various ranges ( $f^1$ ,  $c^1$ ,  $f$ ,  $c$ ). In this concerto Telemann had in mind a  $c^1$ -alto-chalumeau (today called the “discant chalumeau”). That the chalumeau is to be seen not only as a predecessor of the clarinet but enjoyed a certain independence even in the early years of the clarinet, has been shown by the research of Heinz Becker<sup>4</sup>. Otto Steinkopf, Berlin, first began building chalumeaux again about the year 1960. The instruments in the Musikhistoriska Museet Stockholm served as models. With the use of modern instruments it is recommended that the chalumeau be replaced by a clarinet. The  $E^b$ , D and C clarinets approximate the sound of the chalumeau best, but the  $B^b$  and A clarinets may also be used.

**Violins.** Telemann apparently intended a primarily unison setting of the violin parts. Aside from the first solo episode in the first movement, the two violins play in unison throughout the work. In addition, the second voice of the orchestral score is usually assigned to two of the three wind instruments in the tutti so that, with strings on a single part, a balanced sound relationship results between the first and second voices. This balance would be considerably disturbed by today’s common usage of multiple strings in the tutti – although the work lends itself to this practice because of its formal structure. For performance by an orchestra, therefore, the editor has added to the score a violin part with the designation “Violin II ripieno”, which generally follows the wood-wind parts and strengthens the second voice of the orchestral setting. This part should replace the original 2nd violin part in a performance with string instruments alone, and it should balance the 1st violin in strength. The ripieno voice is shown in small print as an editorial supplement. The individual parts are so arranged that the concerto may be played by a solo string ensemble as well as a group.

**Contrabasses.** For these instruments seldom specified for solo performance in Telemann’s time, the composer uses various terms; on the title page he calls them “*Premiere Basse-contre*” and “*Seconde Basse-contre*”, and on the first page of music at first “*1. Basse concertante*” and “*2. Basse concertante*”, the “*Basse*” then further corrected to “*Contrebasse*”. At the beginning of the second movement he writes simply “*1. u. 2. Contrabaß*”. It is to be assumed, from the range and arrangement of the contrabass parts, that Telemann had in mind the six-stringed contrabass instrument of the gamba family (violone) with the tuning  $D_1 G_1 C E A d$ . Because the solo parts do not go below  $E_1$ , the four-stringed contrabass is also usable. As replacements, violoncelli or bass gambas (an octave higher) are possibilities.

**Basso continuo.** The thorough bass should be performed by harpsichord and violoncello (two or three celli in a larger ensemble). An additional doubling in the 16-foot range is not recommended. The use of a bassoon is possible; however, it should be tacet in the pizzicato passages.

Zusätze des Herausgebers sind in der Partitur durch Kleinstich, Kursivschrift oder Punktierung (bei Bögen) kenntlich gemacht. Über alle darüber hinaus vorgenommenen Änderungen informiert das Lesartenverzeichnis. Die Akzidentiensetzung wurde den heutigen Regeln angepaßt. Telemanns deutsche Bezeichnungen „gerissen“ und „mit dem Bogen“ wurden durch „pizzicato“ und „arco“ ersetzt. Die dynamischen Angaben „gel.“ (gelinde) und „st.“ (stark) sind als *p* und *f* wiedergegeben.

*Etwas lebhaft*

T. 11	Violine I, II	4. Viertel:	
15	Kontrabaß II	ohne Keile	
18	Oboe	4. Viertel:	
19	Oboe	11. und 12. Note ohne Keile	
24	Flöte	tr bereits auf dem vorletzten Achtel	
41	Basso continuo	ohne Keile	
44	Kontrabaß II	9. Note = <i>e</i> (notiert)	

*Tändelnd*

5 - 15	Flöte	unisono mit Chalumeau
36 b	Basso continuo	punktierte Viertelnote (ohne Pause)

*Presto*

1		Taktzeichen: $\frac{3}{4}$
10	Viola	2. und 3. Note fehlen
17	Viola	1. Note = <i>h</i>
21	Oboe	ohne Keil
38/39		$\text{  :}$
44, 45	Flöte, Basso continuo	ohne Keile
54, 55	Basso continuo	ohne Keile
58, 59, 68, 69	Flöte, Basso continuo	ohne Keile
72	Flöte, Oboe, Chalumeau	Ganze Note (ohne Pause)

Die Da-Capo-Abschnitte der Rahmensätze (T. 59 ff. bzw. 72 ff.) sind in der Vorlage nicht ausgeschrieben, die Wiederholung ist durch das Zeichen  $\text{||:}$  gefordert. Das im Lesartenverzeichnis erwähnte Wiederholungszeichen bei T. 38/39 des Schlußsatzes ist, soweit es den Abschnitt T. 39 - 72 betrifft, wohl ein Versehen Telemanns: die Überleitungsfigur des Generalbasses in T. 72 führt eindeutig zurück nach T. 1, auch fehlt in T. 72 ein T. 39 entsprechendes Wiederholungszeichen. — Die Unisono-Führung von Flöte und Chalumeau in T. 5 - 15 des zweiten Satzes ist wahrscheinlich ein Flüchtigkeitsfehler, der Telemann bei Ausarbeitung der sonst an entsprechender Stelle selbständig geführten Bläserstimmen unterlaufen ist. Die Neufassung der Flötenpartie in diesem Abschnitt ist als Vorschlag des Herausgebers zu betrachten.

Stuttgart, 1974  
Peter Thalheimer

<sup>1</sup> *Das Vokalwerk Georg Philipp Telemann's*, Kassel 1942, S. 63.

<sup>2</sup> *Methode Pour apprendre aisément a jouer de la Flûte Traversière*, Paris ca. 1735, S. 11.

<sup>3</sup> *Encyclopédie ou dictionnaire raisonné des Sciences, des Arts et des Metiers par une société de Gens de Lettres*, Stichwort „Dessus de flûte traversière“ in Band 4 (Paris 1754) und Tafel XXII der „Lutherie“ des 5. Tafelbandes (1767).

<sup>4</sup> Heinz Becker, „Das Chalumeau im 18. Jahrhundert“, in *Speculum Musicae Artis* (Festgabe für Heinrich Husmann zum 60. Geburtstag), München 1970, S. 23 ff., und „Das Chalumeau bei Telemann“, in *Konferenzbericht der 2. Magdeburger Telemann-Festtage*, Magdeburg 1967, S. 68 ff. Ergänzende Literatur: Kurt Birsak, „Das Dreiklappen-Chalumeau im Bayerischen Nationalmuseum“, in *Mf* 26 (1973), S. 493 ff.; Jürgen Eppelsheim, „Das Denner-Chalumeau des Bayerischen Nationalmuseums“, ebenda S. 498 ff.

Editorial supplements appear in the score in small print, italics, or dotted lines (for ties). All changes beyond these are noted in the following revision listing. The use of accidentals is adapted to today's rules. Telemann's German designations *gerissen* ("torn") and *mit dem Bogen* ("with the bow") are replaced by *pizzicato* and *arco*. The dynamic markings *gel.* (*gelinde* – "soft") and *st.* (*stark* – "loud") are also given as *p* and *f*.

*Etwas lebhaft* ("Somewhat Lively")

M. 11	Violin I, II	4th quarter-note:	
15	Contrabass II	without accents	
18	Oboe	4th quarter-note:	
19	Oboe	11th and 12th notes without accents	
24	Flute	trill already on the next-to-last 8th note	
41	Basso continuo	without accents	
44	Contrabass II	9th note = <i>e</i> (notated)	

*Tändelnd* ("Capricious")

M. 5 - 15	Flute	in unison with the chalumeau
36b	Basso continuo	dotted quarter-note (no rest)

*Presto*

M. 1	Viola	meter: $\frac{3}{4}$
10	Viola	2nd and 3rd notes missing
17	Viola	1st note = <i>b</i>
21	Oboe	without accent
38/39		$\text{  :}$
44, 45	Flute, Basso continuo	without accents
54, 55	Basso continuo	without accents
58, 59, 68, 69	Flute, Basso continuo	without accents
72	Flute, Oboe, Chalumeau	whole note (no rest)

The da capo sections of the outer movements (Mm. 59 ff. and 72 ff., respectively) are not written out in the source; the repetition is shown by the sign  $\text{||:}$ . The repeat sign mentioned in the revision listing at mm. 38/39 of the final movement is, so far as it pertains to mm. 39 - 72, probably an oversight of Telemann's; the transitional passage in the thorough bass in m. 72 leads unquestionably back to m. 1. Also, there is no corresponding repeat sign in m. 72 back to m. 39. The unison of flute and chalumeau in mm. 5 - 15 of the 2nd movement is probably a careless error that Telemann slipped into while working out the wind voices, which are in every corresponding place independently conceived. The new version of the flute part in this section is to be seen as a suggestion by the editor.

Stuttgart, 1974  
Peter Thalheimer  
(Translated by Barbara Stechow Harris)

<sup>1</sup> *Das Vokalwerk Georg Philipp Telemann's*, Kassel, 1942, p. 63.

<sup>2</sup> *Methode Pour apprendre aisément à jouer de la Flûte Traversière*, Paris, ca. 1735, p. 11.

<sup>3</sup> *Encyclopédie ou dictionnaire raisonné des Sciences, des Arts et des Metiers par une société de Gens de Lettres*, under "Dessus de flûte traversière", Vol. IV, Paris, 1754; see also Plate XXII of the "Lutherie," Plate Volume V, 1767.

<sup>4</sup> Heinz Becker, "Das Chalumeau im 18. Jahrhundert" in *Speculum Musicae Artis* (Festschrift for Heinrich Husmann on his 60th birthday), Munich, 1970, pp. 23 ff. and "Das Chalumeau bei Telemann", in *Konferenzbericht der 2. Magdeburger Telemann-Festtage*, Magdeburg, 1967, pp. 68 ff. Additional literature: Kurt Birsak, "Das Dreiklappen-Chalumeau im Bayerischen Nationalmuseum", in *Die Musikforschung* 26 (1973), pp. 493 ff.; Jürgen Eppelsheim, "Das Denner-Chalumeau des Bayerischen Nationalmuseums", *ibid.*, pp. 498 ff.

Chamberlain.

18

*Flauto*

*Traversiere: l'ordinaire, 2<sup>e</sup> Velle à l'Octave - ou les deux conjointes.*

*Violons, 1. et 2.*

*Vielle.*

*1. Basses concertantes.*

*2. Basses concertantes.*

*Contrebasse.*

*Clarinete.*

A handwritten musical score consisting of ten staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is somewhat messy, with some ink bleed-through and overlapping notes. There are several instances of the word "pizz" (pizzicato) written above the notes. The score appears to be a single melodic line, possibly for a violin or flute. The overall style is that of a working draft or a composer's sketch.

Handwritten musical notation on a single staff, featuring a complex sequence of notes and rests.

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Handwritten musical notation on a single staff, featuring a complex sequence of notes and rests.

mit dem Bog.

mit dem Bog.

goyff

mit dem Bogzige.

Violin

Flöte

Flöte

Violin

Violin

Violin

Violin

Violin

Flöte

Flöte

Violin

Violin

Violin

Violin

Violin

Violin

Violin

# Grillen-Symphonie

Georg Philipp Telemann  
(1681 - 1767)

Traversière; l'ordinaire,  
ou cette à l'Octave, ou  
les deux conjointes.

**Etwas lebhaft**

Flauto traverso o/e  
Flauto traverso piccolo

Hautbois.

Oboe

Chalumeau.

Chalumeau (d<sup>1</sup>-e<sup>2</sup>)  
(Clarinetto)

1. Contrebasse concertante.

Contrabbasso I  
(Violoncello I)

2. Contrebasse concertante.

Contrabbasso II  
(Violoncello II)

Violons, 1. et 2.

Violino I  
Violino II

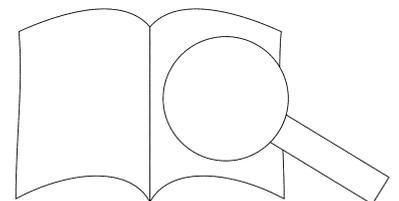
Violino II ripieno

Violle.

Viola

Cembalo

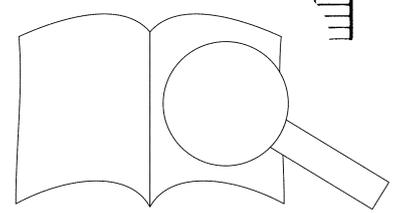
Vc



3  
(8)

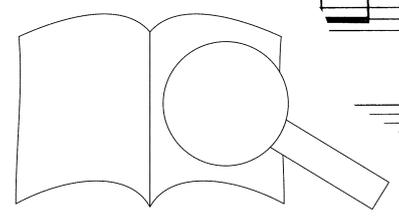
6  
(8)

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System 1: Treble clef, 3 staves. The top staff contains a melodic line with eighth notes and rests. The middle and bottom staves provide harmonic accompaniment with chords and moving lines.

System 2: Bass clef, 2 staves. The top staff features a rhythmic pattern of eighth notes. The bottom staff continues the accompaniment.

System 3: Treble clef, 3 staves. The top staff has a melodic line with some rests. The middle and bottom staves provide accompaniment.

System 4: Treble and Bass clef, 2 staves. The top staff has a melodic line. The bottom staff has a bass line. Includes the instruction *arco* and *pizz.*

System 5: Treble clef, 3 staves. The top staff has a melodic line with triplets. The middle and bottom staves provide accompaniment. Includes the instruction *arco* and *pizz.*

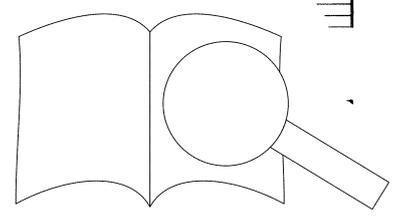
System 6: Bass clef, 2 staves. The top staff has a bass line. The bottom staff has a bass line.

System 7: Treble clef, 3 staves. The top staff has a melodic line with triplets. The middle and bottom staves provide accompaniment.

System 8: Treble and Bass clef, 2 staves. The top staff has a melodic line. The bottom staff has a bass line.

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Musical score for measures 14-20. The score consists of five systems of staves. The first system has three staves, the second has two, and the third has three. It features complex rhythmic patterns, including triplets and sixteenth notes. The key signature is one sharp (F#).

Musical score for measures 21-23. The score consists of three systems of staves. The first system has three staves, the second has two, and the third has three. It includes 'arco' markings on the second and third staves of the second system. The key signature is one sharp (F#).

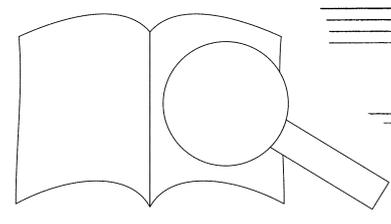
Musical score for measures 24-26. The score consists of two systems of staves. The first system has two staves, and the second has two. It includes 'tr' markings on the first and second staves of the first system. The key signature is one sharp (F#).

Musical score for measures 27-33. The score consists of four systems of staves. The first system has two staves, the second has two, the third has two, and the fourth has two. It includes 'divisi' and 'pizz.' markings on the first and second staves of the third system. The key signature is one sharp (F#).

Musical score for measures 34-36. The score consists of two systems of staves. The first system has two staves, and the second has two. It includes 'arco' markings on the first and second staves of the second system. The key signature is one sharp (F#).

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27

3 3 3 3

tr

tr

f

f

arco

27

30

3

3

3

tr

tr

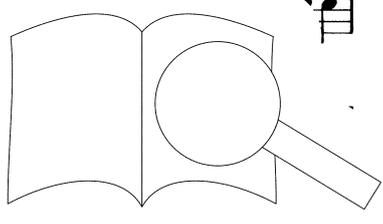
tr

tr

tr

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Musical notation for measures 33-35, top system. It consists of three staves in treble clef with a key signature of one sharp (F#). The music features a melody in the upper staff and accompaniment in the lower two staves. Measure 35 contains two groups of sixteenth notes, each marked with a dotted circle.

Musical notation for measures 33-35, middle system. It consists of two staves in bass clef with a key signature of one sharp (F#). The music features a continuous sixteenth-note accompaniment pattern in the lower staff and a melodic line in the upper staff.

Musical notation for measures 33-35, bottom system. It consists of two staves in treble clef with a key signature of one sharp (F#). The music features a melody in the upper staff and a sixteenth-note accompaniment in the lower staff. Measure 35 contains two groups of sixteenth notes, each marked with a dotted circle.

Musical notation for measures 33-35, grand staff. It consists of a grand staff with a treble clef on the left and a bass clef on the right, with a key signature of one sharp (F#). The music features a melody in the upper staff and a sixteenth-note accompaniment in the lower staff. Measure 35 contains two groups of sixteenth notes, each marked with a dotted circle.

Musical notation for measures 36-38, top system. It consists of two staves in treble clef with a key signature of one sharp (F#). Measure 36 starts with a rest. Measure 37 includes a trill (tr) over a sixteenth-note pattern. Measure 38 contains a sixteenth-note pattern marked with a dotted circle.

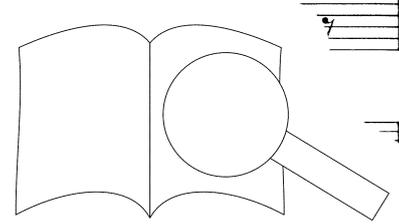
Musical notation for measures 36-38, middle system. It consists of two staves in bass clef with a key signature of one sharp (F#). The music features a sixteenth-note accompaniment in the lower staff and a melodic line in the upper staff. Measure 38 contains a sixteenth-note pattern marked with a dotted circle.

Musical notation for measures 36-38, bottom system. It consists of two staves in treble clef with a key signature of one sharp (F#). Measure 36 starts with a rest. Measure 37 includes a trill (tr) over a sixteenth-note pattern. Measure 38 contains a sixteenth-note pattern marked with a dotted circle.

Musical notation for measures 36-38, grand staff. It consists of a grand staff with a treble clef on the left and a bass clef on the right, with a key signature of one sharp (F#). The music features a melody in the upper staff and a sixteenth-note accompaniment in the lower staff. Measure 38 contains a sixteenth-note pattern marked with a dotted circle.

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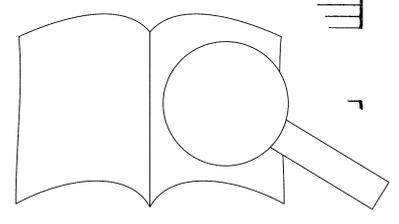
Musical score for measures 39-41. The score consists of six staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle two staves are also in treble clef. The music features complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamics include *f* (forte) and *sfz* (sforzando). The key signature has one sharp (F#).

Musical score for measures 39-41, piano accompaniment. It consists of two staves: a treble clef staff with chords and a bass clef staff with a bass line. The music is in the same key signature as the previous system.

Musical score for measures 42-44. The score consists of six staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle two staves are also in treble clef. The music features melodic lines with trills (*tr*) and complex rhythmic patterns. Dynamics include *f* (forte).

Musical score for measures 42-44, piano accompaniment. It consists of two staves: a treble clef staff with chords and a bass clef staff with a bass line. The music is in the same key signature as the previous system.

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Musical score for measures 46-48. The score is written for piano and violin. The piano part consists of two staves, and the violin part is on a single staff. Measure 46 features a trill in the violin part. The piano part includes several triplet figures. Dynamics include 'p' (piano) and 'tr' (trill). The key signature is one sharp (F#).

Musical score for measures 46-48, piano part only. It shows the piano's left and right hands with triplet figures.

Musical score for measures 49-51. The score is written for piano and violin. The piano part consists of two staves, and the violin part is on a single staff. Measure 49 features a trill in the violin part. The piano part includes several triplet figures. Dynamics include 'f' (forte) and 'p' (piano). The key signature is one sharp (F#). A magnifying glass icon is present in the bottom right corner.

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52

Musical score for measures 52-54. The piano part (bottom two staves) features a complex rhythmic pattern with triplets and slurs. The violin part (top two staves) has a melodic line with slurs and accents. The key signature is one sharp (F#).

Musical score for measures 55-57. The piano part (bottom two staves) continues with a melodic line. The violin part (top two staves) has a melodic line with slurs and accents. The key signature is one sharp (F#).

52

Musical score for measures 58-60. The piano part (bottom two staves) continues with a melodic line. The violin part (top two staves) has a melodic line with slurs and accents. The key signature is one sharp (F#).

55

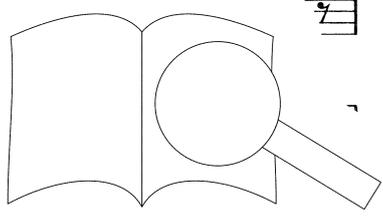
Musical score for measures 61-63. The piano part (bottom two staves) features a complex rhythmic pattern with triplets and slurs. The violin part (top two staves) has a melodic line with slurs and accents. The key signature is one sharp (F#).

Musical score for measures 64-66. The piano part (bottom two staves) continues with a melodic line. The violin part (top two staves) has a melodic line with slurs and accents. The key signature is one sharp (F#).

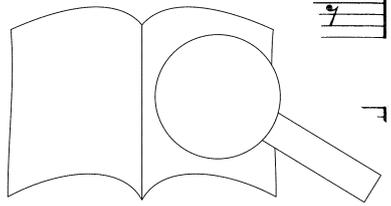
Musical score for measures 67-69. The piano part (bottom two staves) continues with a melodic line. The violin part (top two staves) has a melodic line with slurs and accents. The key signature is one sharp (F#).

Musical score for measures 70-72. The piano part (bottom two staves) continues with a melodic line. The violin part (top two staves) has a melodic line with slurs and accents. The key signature is one sharp (F#).

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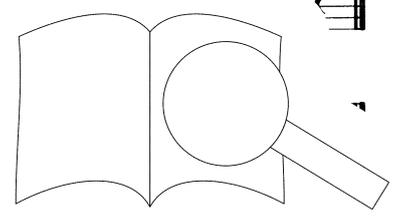
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64  
(8)

64

(67)  
(8)



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# Tändelnd

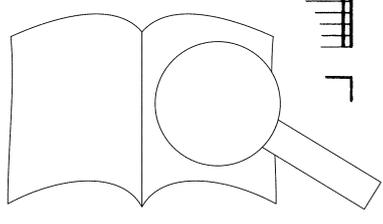
The musical score is arranged in two systems. The first system consists of three staves: two treble clefs and one bass clef. The second system consists of five staves: three treble clefs and two bass clefs. The music is in 3/8 time and D major. It features numerous triplet patterns and dynamic markings such as *p* (piano) and *f* (forte). The score concludes with a large magnifying glass icon in the bottom right corner.

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10

15

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Musical notation for measures 19-22. The top system consists of three vocal staves (Soprano, Alto, Tenor) and two piano staves. The piano part features a rhythmic accompaniment of eighth notes. The vocal parts have rests in these measures.

Musical notation for measures 23-26. This system shows the piano accompaniment with triplets of eighth notes in both the right and left hands. The dynamic marking 'p' (piano) is present at the beginning of the system.

Musical notation for measures 27-30. This system shows the piano accompaniment with quarter notes and eighth notes. The dynamic marking 'p' is present.

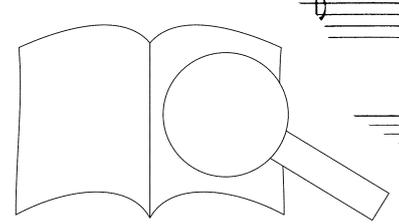
Musical notation for measures 31-34. This system shows the piano accompaniment with triplets of eighth notes. The dynamic marking 'p' is present.

Musical notation for measures 35-38. This system shows the piano accompaniment with triplets of eighth notes. The dynamic marking 'p' is present.

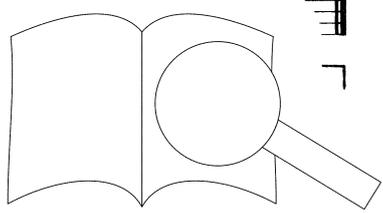
Musical notation for measures 39-42. This system shows the piano accompaniment with triplets of eighth notes. Dynamics 'f' (forte) and 'p' (piano) are used. The dynamic marking 'p' is present.

Musical notation for measures 43-46. This system shows the piano accompaniment with triplets of eighth notes. The dynamic marking 'f' is present.

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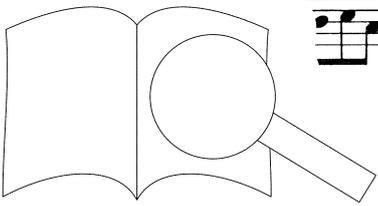
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Presto

A musical score for piano and strings, marked **Presto**. The score is arranged in two systems. The first system consists of three treble clef staves, two bass clef staves, and a grand staff. The second system consists of two treble clef staves, two bass clef staves, and a grand staff. The music is in 2/4 time with a key signature of one sharp (F#). A large watermark "PROBEPARTITUR" is overlaid diagonally across the page. A magnifying glass icon is located in the bottom right corner.

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Musical score system 1, measures 13-17. Treble clef, 3 staves. The music features a melody in the upper staff and accompaniment in the lower two staves.

Musical score system 2, measures 13-17. Bass clef, 2 staves. The music features a melody in the upper staff and accompaniment in the lower staff.

Musical score system 3, measures 13-17. Treble clef, 2 staves. The music features a melody in the upper staff and accompaniment in the lower staff.

Musical score system 4, measures 13-17. Treble and Bass clef, 2 staves. The music features a melody in the upper staff and accompaniment in the lower staff.

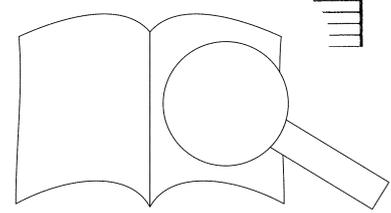
Musical score system 5, measures 19-23. Treble clef, 3 staves. The music features a melody in the upper staff and accompaniment in the lower two staves.

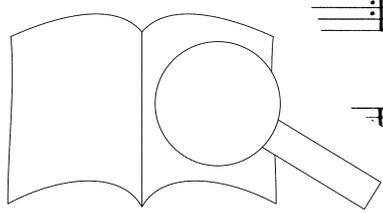
Musical score system 6, measures 19-23. Bass clef, 2 staves. The music features a melody in the upper staff and accompaniment in the lower staff.

Musical score system 7, measures 19-23. Treble clef, 2 staves. The music features a melody in the upper staff and accompaniment in the lower staff.

Musical score system 8, measures 19-23. Treble and Bass clef, 2 staves. The music features a melody in the upper staff and accompaniment in the lower staff.

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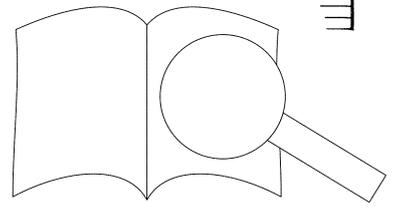




Fine

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50  
30

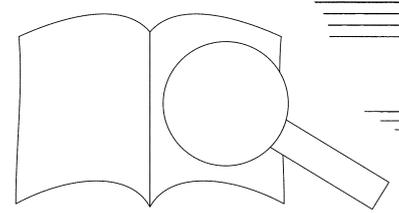
Musical score for measures 30-49. The score is arranged in two systems. The first system contains measures 30-35, and the second system contains measures 36-49. Each system has five staves: three treble clefs and two bass clefs. The music is in a key with one sharp (F#) and a common time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the score.

50

Musical score for measures 50-55. The score is arranged in two systems. The first system contains measures 50-53, and the second system contains measures 54-55. Each system has five staves: three treble clefs and two bass clefs. The music is in a key with one sharp (F#) and a common time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the score.

56

Musical score for measures 56-61. The score is arranged in two systems. The first system contains measures 56-59, and the second system contains measures 60-61. Each system has five staves: three treble clefs and two bass clefs. The music is in a key with one sharp (F#) and a common time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the score.



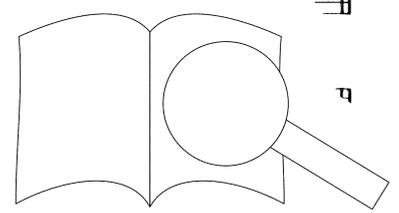
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62  
68

62

67  
68

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*Da capo al fine*