

“I should especially like to recommend Telemann’s Trios in the French style, which he composed some thirty or more years ago.” Thus did Johann Joachim Quantz praise Telemann’s trios in his treatise *Versuch einer Anweisung die Flöte traversière zu spielen*, which was first published in 1752. We may conclude that the French Trio Sonatas, of which the one edited here is an example, were composed before 1722. Quantz included numerous examples from Telemann’s music in his collection *Solfeggi* (Amadeus BP 686). From the present sonata alone there are three excerpts from the second movement, namely bars 1–5, 25f and 41f of the second flute part, which supply indications on performance practice (page 56).

This trio sonata is preserved in three copy manuscripts, of which one is preserved in the Staatsbibliothek zu Berlin (shelf number SA 3552), and two further ones in the Rostock University Library (shelf numbers Mus. Saec. XVII.18-45<sup>20</sup> und Mus. Saec. XVII.18-51<sup>56</sup>).

The first source is part of the archives of the Berlin Sing-Akademie, which is deposited in the Music Department of the Berlin State Library. It contains a clean copy with elaborate French ornamentation, quite similar to Quantz’s version. The title page reads “Sonate a la Francaise a 3. Dessus i. Dessus ii ou Clavecin e Basse chiffère. [!] par Telemann.” The source contains on the one hand the three parts “Dessus Premier”, “Dessus Second” (both noted in treble clef) and “Basse chiffère”, on the other hand a score of the last two parts, which can be used at the harpsichord to accompany the Dessus Premier.

Mus. Saec. XVII.18-45<sup>20</sup> is an apparently quickly executed and inexact copy of the parts, which is ornamented in the French style, but

contains only one trill (Gracieusement, Flauto I, bar 16). Whereas the title page clearly refers to the instrumentation for two flutes (Trio | 2. Flauti Traversi | & | Basso | D. # | Del Sig<sup>r</sup>. Telemann), the first part is entitled “Flauto Traverso Primo”, the second however “Dessus 2<sup>do</sup>”, which would allow an alternative instrument. Both upper parts are noted in the French violin clef often used for flute music. Die “Basso” part is figured.

Mus. Saec. XVII.18-51<sup>56</sup>, also a set of parts, is much more accurate, but also less adorned. The trills are noted, but additional grace notes are lacking. The single parts are all marked “Sonata” and then with the appropriate instrument: “Premiere Flûte”, “Deuxieme Flûte”, “Violoncello”. The upper parts are written with treble clef. The Violoncello part contains no figures. The unadorned sonata is also listed in the Breitkopf catalogue of 1763 as Number V of the VII. *Sonate a 2. Flauti coll Basso di Telemann*.

The variants in language are interesting. In Berlin and in the first Rostock manuscript the movement headings are in French, as Telemann originally intended, but in the second (unadorned) Rostock manuscript they are in Italian, i.e. on the one hand *Gracieusement, Viste, Tendrement* and *Allegrement* (Berlin) or *Gig[u]e* (Rostock), on the other hand *affet[t]uoso, allegro, adagio* und *allegro*. The dynamics in the third movement are given as *fort* and *doux* or *douce* there, here as *forte* und *piano*.

The new edition brings the ornamented Berlin version. Various errors and inconsistencies were corrected through comparison with the Rostock manuscripts and by analogy. In the third movement, bar 14 of the bass part, the last note is g in Berlin, but g sharp in Rostock.