



G. P. Telemann



Twelve Fantasias

**Transcribed
for
B \flat Trumpet**

**By
Jay Lichtmann**

NOTES ON THIS EDITION

Boring Biographical Information

Georg Philipp Telemann was among the most famous and prolific composers of his generation. Telemann was born in 1681 at Magdeburg and educated at the University of Leipzig where he founded the University Collegium Musicum. In 1723 he was the city council's preferred candidate for the position of Thomascantor, but it was Johann Sebastian Bach who eventually obtained that position. By 1721 Telemann had established himself in Hamburg as Cantor of the Johanneum and director of music for the five principal city churches. He remained in Hamburg until his death in 1767, when his godson, Carl Philipp Emanuel Bach, son of Johann Sebastian Bach, succeeded him. In his long career Telemann wrote a tremendous amount of music, sacred and secular vocal works as well as orchestral, chamber, and keyboard music, in a style that extends the late Baroque into the age of Haydn.

The Fantasias

The Twelve Fantasias by Georg Philipp Telemann, published in 1732, have become a staple of the solo flute repertoire. They were originally written for the transverse flute (or violin) but have been enthusiastically embraced by recorder players, many of whom insist that Telemann really wrote them for the recorder, and playing them on the modern flute is blasphemous. There are several modern editions for flute available and these pieces have been transcribed for bassoon and trombone. The current Schwann catalog indicates that 14 recordings of the fantasias are available (performed on modern & Baroque flute, recorder and oboe) and I'll bet that almost as many are now out of print.

Explanation

In this edition I have tried to make these pieces publicly performable on the Bb trumpet. To that end, I have had to transpose the keys down so that they will sound in the optimum tessitura on the trumpet. I have been careful to only change keys for the complete fantasia; I have not altered the tonality of individual movements. I have also eliminated many of the wide interval skips that are common in these pieces by compressing these leaps to the nearest octave. The trumpet has one of the smallest usable ranges of all the orchestral instruments and the timbre of its tone changes drastically from register to register. To put this in perspective, compare a trumpet and an oboe playing a low, middle and high C. The oboe also has a comparatively small range, but its sound is basically the same throughout its registers and it can execute wide intervallic leaps with great ease. The editorial decisions I have made have definitely altered some portions of each one of these pieces, but I have been very careful to change as few notes as possible, keeping in mind my goal of making the Twelve Fantasias playable on the modern Bb trumpet.

Disclaimer and Abuse

Please keep in mind that this is not a scholarly, urtext or critical edition. I am not a baroque music scholar or a Telemann expert. (As a matter of fact I am not expert in anything except thumb wrestling.) This is a personal or "vanity" publication; I have added my own dynamic, expression, breath, articulation, and metronome markings. These markings are simply suggestions, a blueprint as to how one trumpeter might try to perform these pieces. Please try to remember: ***YOU ARE NOT SUPPOSED TO LIKE OR AGREE WITH ALL OF THESE MARKINGS!*** If you don't like a marking cross it out and write your own in, or better yet, get some staff paper and write out your own damn edition. I will not refund your money. If you do happen to agree with every single editorial marking in this edition, you probably have little or no musical imagination and should stop pursuing a career in music immediately. Sell this book and your trumpet and get a gig in computers, or a job selling life insurance. You will be much happier, I guarantee it. I have labored long and hard editing these pieces, making some tough musical decisions along the way, and even I don't like all the markings that appear in this book.

Performance

My hat is off to any trumpeter who has the guts to program one of these fantasias on a recital. Playing an unaccompanied work is always extremely difficult, especially when the piece is not originally written for your instrument. These pieces pose technical, endurance and musical challenges that are not easy to overcome.

Technique: I have tried to put these pieces in playable keys, but quite often, selected passages are technically awkward. Slow and steady practice will help, but don't let the technical difficulties overwhelm you. Try to make music, even when a passage is technically out of your reach. Miles Davis spent his whole career doing this.

Endurance: I have included all but two of the repeats that appear in the manuscript. Because of obvious endurance concerns you may opt to eliminate some or all of them. Also take extra time whenever possible, between movements or large sections in the pieces. The time you take is never as long to the audience as you perceive it. Use silence in your performance; give the music, yourself and the audience a chance to breathe.

Musicality: Though I have included metronome markings, please keep in mind that these pieces should be played with great freedom. Practice diligently with a metronome until you can play the movement in a steady, strict tempo and then throw the damn thing away. Use your imagination, see how freely and expressively you can play, challenge yourself to take as many liberties as you tastefully can. Add ornaments to the music, especially on repeated sections. In this edition I have avoided writing out or adding ornaments other than occasional trills and the plus sign (+) that Telemann uses to indicate that some type of ornament (trill, mordent, appoggiatura, turn, etc.) is appropriate. Listen to a few recordings of these pieces and observe how different players ornament and interpret them. You will be shocked by the amount of liberties taken and the inventive ornamentation that skilled instrumentalists add to these pieces.

Structure and Style

To help you gain some understanding into the form and style of these fantasias, I have purloined this insightful passage out of the liner notes from a recording in my collection:

"Although Telemann titles the twelve flute solos 'Fantasias' and thus implies a free approach to form, each loosely follows the basic pattern of an Italian sonata. An introduction (fast or slow) usually leads to a movement with strongly profiled themes (often alluding to a fugue); some pieces contain extra movements after this, but all end with a movement alluding to the style and gesture of a dance. This plan can be somewhat embellished, offering some quite striking changes of mood: the opening of the Fifth Fantasia alternates between a short Presto and a Largo (marked Dolce) and the Twelfth Fantasia presents contrasting elements throughout, closing with a fast bourrée in Polish folk style containing alternating sections of minor and major. Fantasia number seven presents the greatest departure from the Italian model, opening with a majestic French Overture, complete with central fugal section and a return of the opening. This is paired with one of the two closing movements to be cast in rondo - rather than binary - form. The Flute Fantasias seem not only to imitate multifarious musical styles and moods (all the more remarkably through the single-line medium) but also other instruments: a Vivaldian violin cadenza in the First Fantasia; similarly Vivaldian cantilena in the middle of the Second Fantasia, alluding to vocal style as much to instrumental; and the end of the Fifth Fantasia, a typical example of Telemann's sentimental burlesque style with its sighing cadences. Most interesting of perhaps all are Telemann's one-voice fugues in which passages normally assigned to two are simulated by splitting the line into two voices, one sounding on the beat and one off (most noticeably in the First Fantasia)."

Finally

These Twelve Fantasias are solo compositions of the highest caliber, comparing favorably with the unaccompanied works of J. S. Bach. I hope you will enjoy practicing and learning them as much as I have. Admittedly, some movements work better on the trumpet than others, but I wanted to include the complete set of fantasias in this edition. I couldn't stand the thought of a title like "Seven and Three Quarters of Telemann's Twelve Flute Fantasias Transcribed for Bb Trumpet".

Jay Lichtmann
Winter 2000

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First Fantasia

B \flat Trumpet

G. P. Telemann

Vivace ♩ = 104

mf *f*

p

f *meno mosso* *p* *accelerando*

mf *f*

ff *mf a tempo*

f

p *mf*

mf

f *adagio - allegro* $\text{♩} = 72$ *p* *adagio - allegro* $\text{♩} = 144$ *simile* *f* *adagio - allegro* *p* *adagio* *f* *adagio - allegro* *p* *adagio* *mf* *adagio* *tr*

Allegro $\text{♩} = 58$ *mf* *f* 1 2

Second Fantasia

Grave $\text{♩} = 46$

mf

Vivace $\text{♩} = 126$

f

p

f

p

f

p

f

p

f

p *f*

Adagio ♩ = 54

mf

p sub. *crescendo* *mf*

Allegro ♩ = 116

f *mf*

p *f*

p

f

Third Fantasia

Largo ♩ = 76

Vivace ♩ = 76

mf *mp*

mf *f* *p* *f*

Largo *mf*

Vivace *mp*

The musical score is presented on ten staves. The first two staves are marked 'Largo' with a tempo of ♩ = 76 and a dynamic of *mf*. The third staff is marked 'Vivace' with a tempo of ♩ = 76 and a dynamic of *mp*. The fourth staff returns to 'Largo' with *mf*. The fifth staff is marked 'Largo' with dynamics *f* and *p*. The sixth staff is marked 'Largo' with a dynamic of *f*. The seventh staff is marked 'Largo' with a dynamic of *f*. The eighth staff is marked 'Largo' with a dynamic of *mf*. The ninth staff is marked 'Largo' with a dynamic of *mf*. The tenth staff is marked 'Vivace' with a dynamic of *mp*. The score includes various musical notations such as treble clefs, time signatures, notes, rests, and dynamic markings.

First staff of music, treble clef, featuring a melodic line with eighth and sixteenth notes. The dynamic marking *crescendo* is placed below the staff.

Second staff of music, treble clef, continuing the melodic line. The dynamic marking *f* is placed below the staff.

Third staff of music, treble clef, continuing the melodic line. The dynamic marking *mp* is placed below the staff.

Fourth staff of music, treble clef, concluding the first section with a double bar line. The dynamic marking *crescendo* is placed below the staff, and *f* is placed at the end of the staff.

Allegro ♩ = 108

Fifth staff of music, treble clef, beginning the second section. The dynamic marking *mf* is placed below the staff.

Sixth staff of music, treble clef, continuing the melodic line.

Seventh staff of music, treble clef, featuring a melodic line with a slur. The dynamic markings *p* and *mf* are placed below the staff.

Eighth staff of music, treble clef, featuring a melodic line with a repeat sign. The dynamic marking *f* is placed below the staff.

Ninth staff of music, treble clef, continuing the melodic line. The dynamic marking *mf* is placed below the staff.

Tenth staff of music, treble clef, continuing the melodic line. The dynamic marking *p* is placed below the staff.

Eleventh staff of music, treble clef, concluding the second section with a double bar line. The dynamic markings *crescendo* and *f* are placed below the staff.

Fourth Fantasia

Andante ♩ = 63

The Andante section consists of six staves of music in a 3/4 time signature with a key signature of three flats. The tempo is marked as Andante with a quarter note equal to 63 beats per minute. The dynamics range from mezzo-forte (mf) at the beginning to piano (p) and then forte (f) towards the end of the section.

Allegro ♩ = 126

The Allegro section consists of four staves of music in a 3/4 time signature with a key signature of three flats. The tempo is marked as Allegro with a quarter note equal to 126 beats per minute. The dynamics range from forte (f) at the beginning to mezzo-piano (mp) and mezzo-forte (mf) throughout the section.

The first six staves of the musical score are written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The music consists of a continuous melodic line with various rhythmic patterns, including eighth and sixteenth notes. Dynamic markings include *f* (forte) and *mp* (mezzo-piano). A hairpin symbol indicates a crescendo leading to the *f* marking, and another hairpin indicates a decrescendo leading to the *mp* marking.

Presto ♩ = 168

The last four staves of the musical score continue the melodic line. The tempo is marked as *Presto* with a metronome marking of ♩ = 168. The time signature changes to 2/4. Dynamic markings include *mf* (mezzo-forte) and *p* (piano). A hairpin symbol indicates a decrescendo leading to the *p* marking. The piece concludes with a double bar line and the instruction *Fine*. The final staff includes the instruction *D.S. al Fine* (Da Segno al Fine).

Fifth Fantasia

Presto ♩ = 200
f

Largo ♩ = 46
mp

Presto
f

Largo
mp dolce *mf*

p

mf

Allegro ♩ = 112
mf

p *f*

p *mp* *crescendo*

The musical score consists of ten staves of music. The first staff is marked 'Presto' with a tempo of ♩ = 200 and a dynamic of *f*. The second staff is marked 'Largo' with a tempo of ♩ = 46 and a dynamic of *mp*. The third staff is marked 'Presto' with a dynamic of *f*. The fourth staff is marked 'Largo' with a dynamic of *mp dolce*. The fifth staff has a dynamic of *mf*. The sixth staff has a dynamic of *p*. The seventh staff has a dynamic of *mf*. The eighth staff is marked 'Allegro' with a tempo of ♩ = 112 and a dynamic of *mf*. The ninth staff has dynamics of *p* and *f*. The tenth staff has dynamics of *p*, *mp*, and *crescendo*. The score includes various musical notations such as treble clefs, time signatures (3/8, 3/4, 2/4), notes, rests, and ornaments.

f

p *mf*

p

f *mp* *crescendo*

f

Allegro ♩ = 72

mf

f

mp

f

Sixth Fantasia

Dolce ♩ = 60

mp

mf *mp*

f *tr*

Allegro ♩ = 126

mf

f

p

f

Spiritoso $\text{♩} = 152$

p leggero

f

p

mf

p

f

cédez

p a tempo