

**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♭ Trumpet

G. P. Telemann

**Vivace** ♩ = 104



*mf* *f* *p* *f* *meno mosso* *p* *accelerando* *mf* *f* *ff* *mf a tempo* *f* *p* *mf* *mf* *mf*

$\text{♩} = 72$   $\text{♩} = 144$  *simile*

*f* *adagio - allegro* *p* *f* *adagio - allegro* *p*

*f* *adagio* *f* *adagio - allegro* *p*

*f* *adagio - allegro* *p* *f* *adagio*

*mf* *adagio*

*tr*

**Allegro**  $\text{♩} = 58$

*mf*

*f*

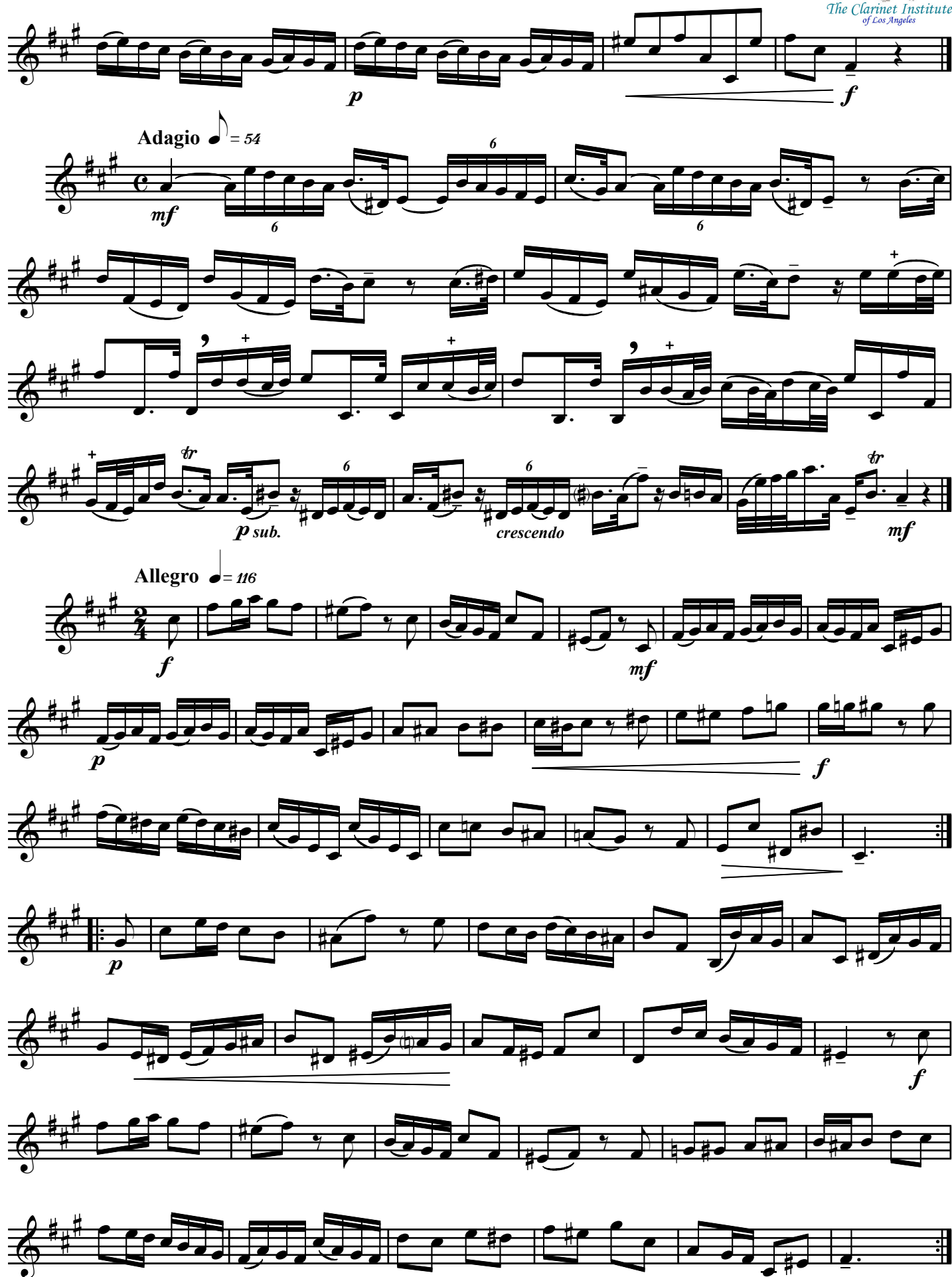
1 2



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*p* *f*

**Adagio** ♩ = 54

*mf* 6 6

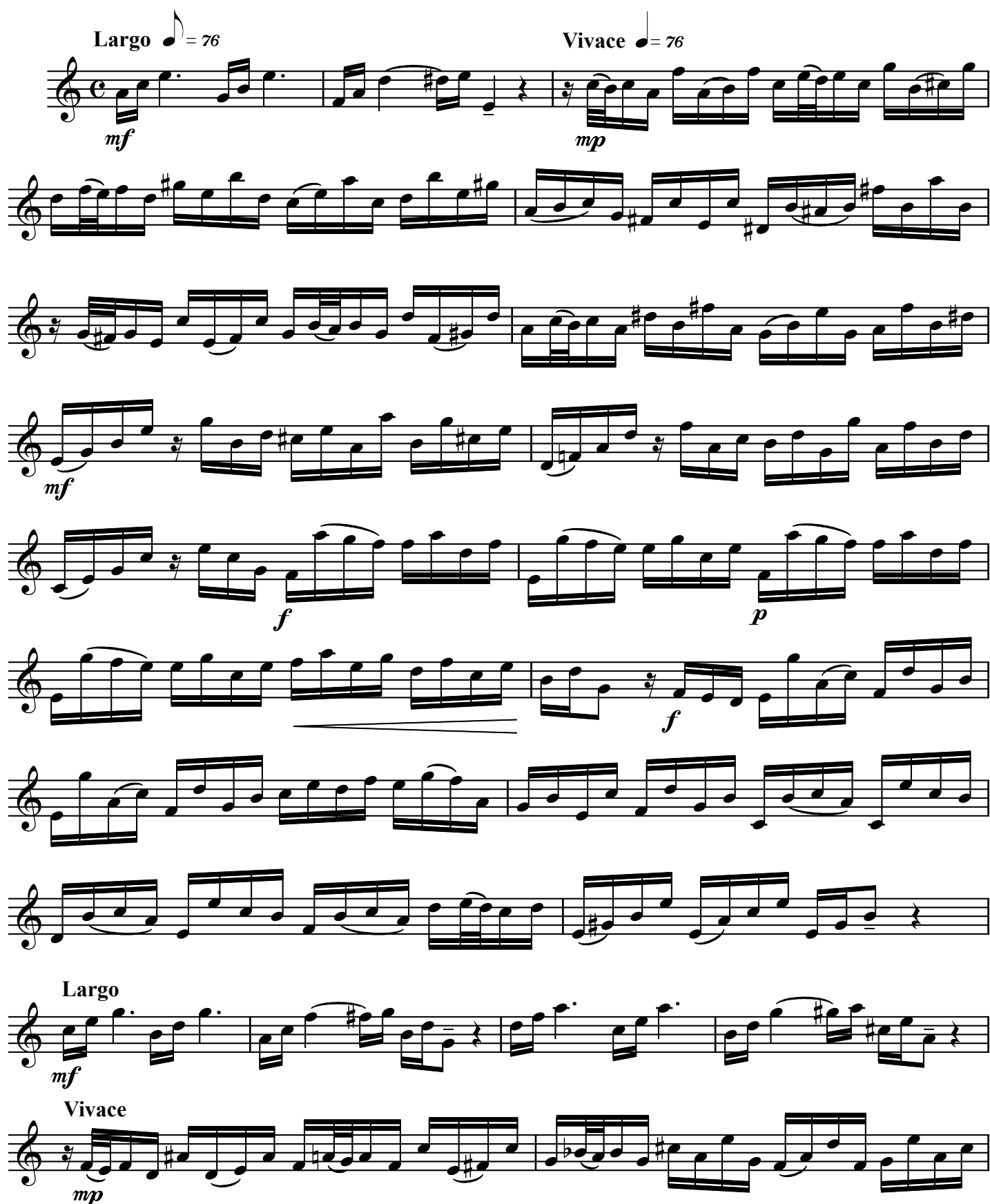
*p sub.* *crescendo* *mf*

**Allegro** ♩ = 116

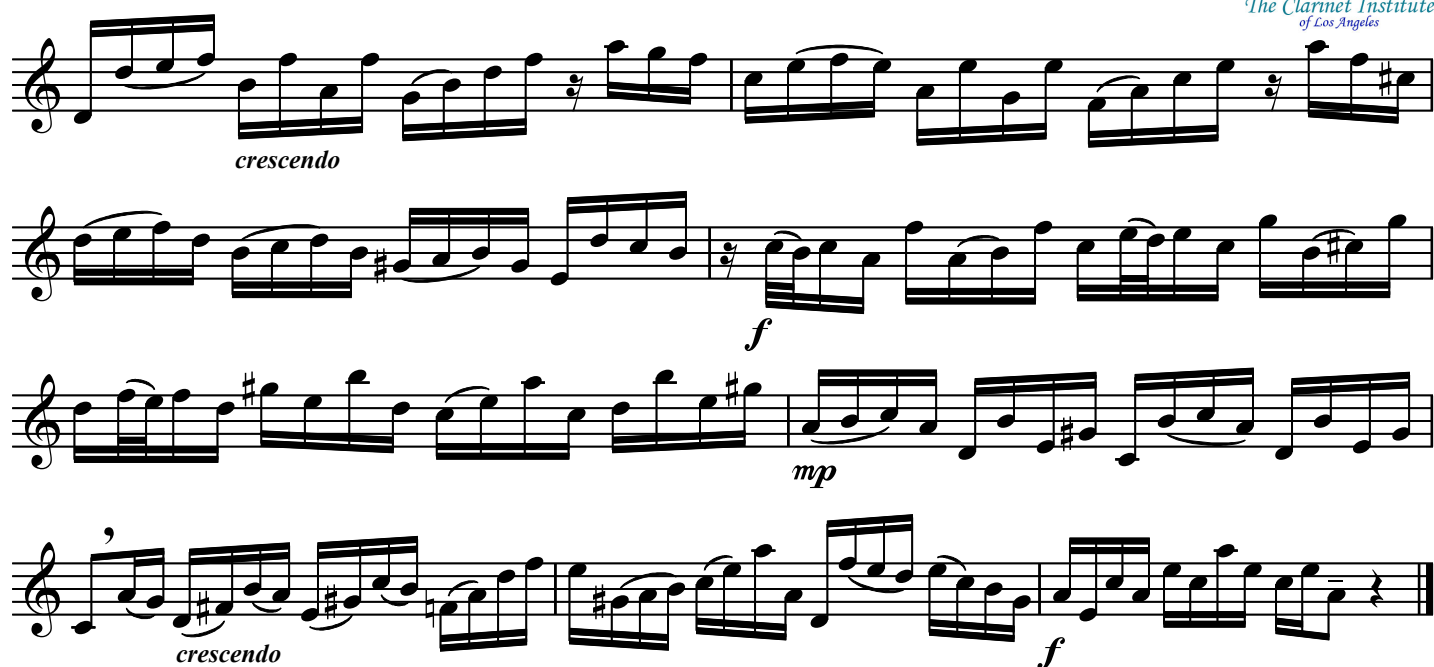
*f* *mf* *p* *f*

# Thi Fantasia

**Largo** ♩ = 76 **Vivace** ♩ = 76



*mf* *mp* *mf* *f* *p* *f* *mf* *mp*



*crescendo*

*f*

*mp*

*crescendo*

*f*

**Allegro** ♩ = 108



*mf*

*p*

*mf*

*f*

*mf*

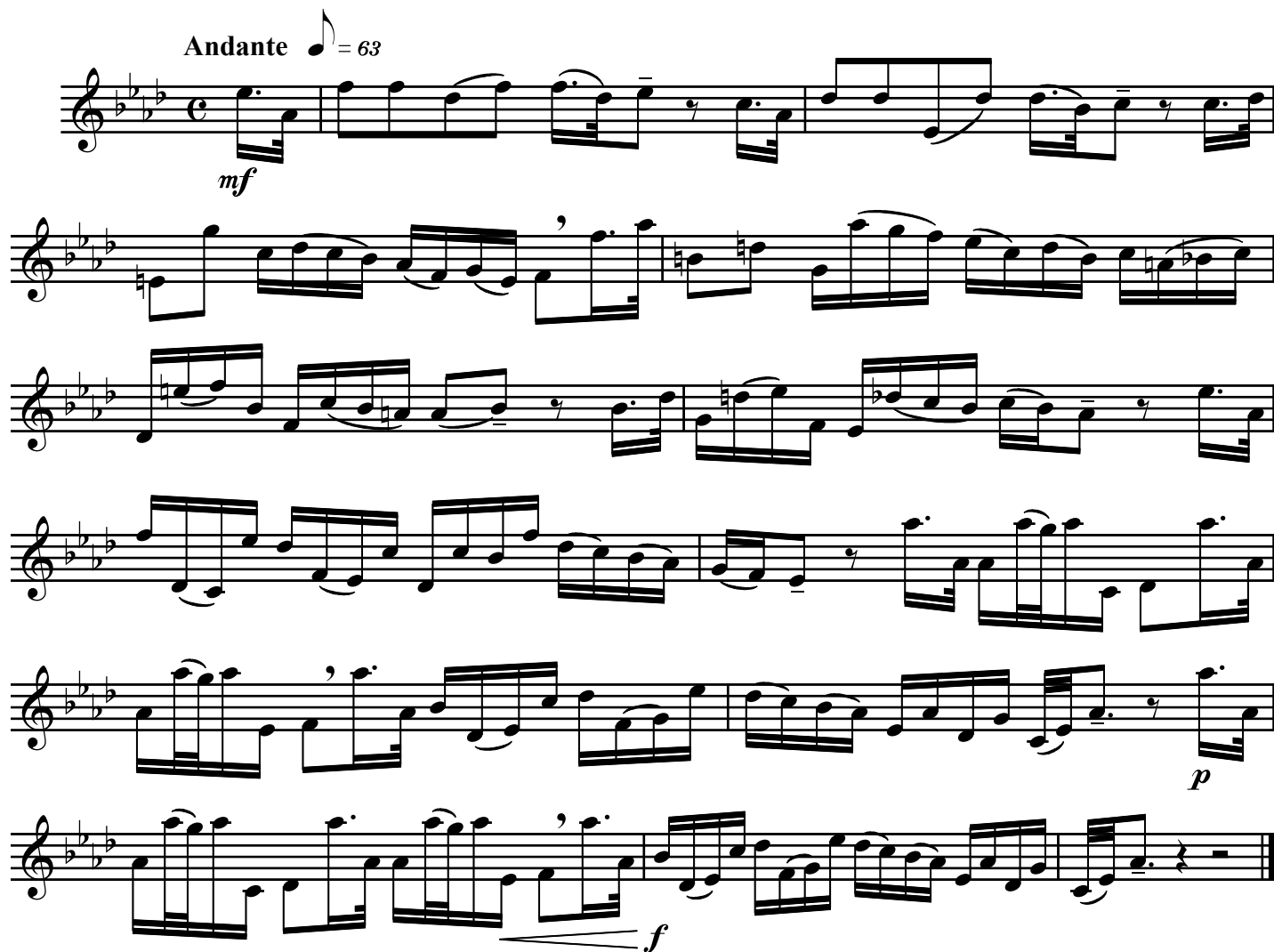
*p*

*crescendo*

*f*

# *F th Fantasia*

Andante ♩ = 63



The Andante section consists of six staves of music in 3/4 time, marked with a tempo of 63 beats per minute. The key signature has three flats (B-flat, E-flat, A-flat). The first staff begins with a mezzo-forte (*mf*) dynamic. The music features a mix of eighth and sixteenth notes, often beamed together. The fifth staff ends with a piano (*p*) dynamic marking, and the sixth staff concludes with a forte (*f*) dynamic marking.

Allegro ♩ = 126



The Allegro section consists of four staves of music in 3/4 time, marked with a tempo of 126 beats per minute. The key signature remains three flats. The first staff begins with a forte (*f*) dynamic. The music is characterized by rapid sixteenth-note passages. The second staff has a mezzo-forte (*mf*) dynamic marking. The third staff features a forte (*f*) dynamic marking. The fourth staff concludes with a mezzo-forte (*mf*) dynamic marking.

*f* *mp* *mf* *f*

**Presto** ♩ = 168

*mf* *p*

*f* **Fine**

*mf*

*p* *f* **D.S. al Fine**

# Fifth Fantasia

**Presto** ♩ = 200

**Largo** ♩ = 46

**Presto**

**Largo**

**Allegro** ♩ = 112

*f*

*mp*

*f*

*mp dolce*

*mf*

*p*

*mf*

*mf*

*p*

*f*

*p*

*mp*

*crescendo*





First system of musical notation, featuring six staves of music in B-flat major. The notation includes various dynamics: *f* (forte), *p* (piano), *mf* (mezzo-forte), and *p* (piano). The music consists of eighth and sixteenth notes, often beamed together, with some slurs and ties.

**Allegro** ♩ = 72



Second system of musical notation, featuring six staves of music in B-flat major. The notation includes various dynamics: *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). The music consists of eighth and sixteenth notes, often beamed together, with some slurs and ties. The tempo is marked **Allegro** with a quarter note equal to 72 beats per minute.

# Si th Fantasia

*Dolce* ♩ = 60

*mp*

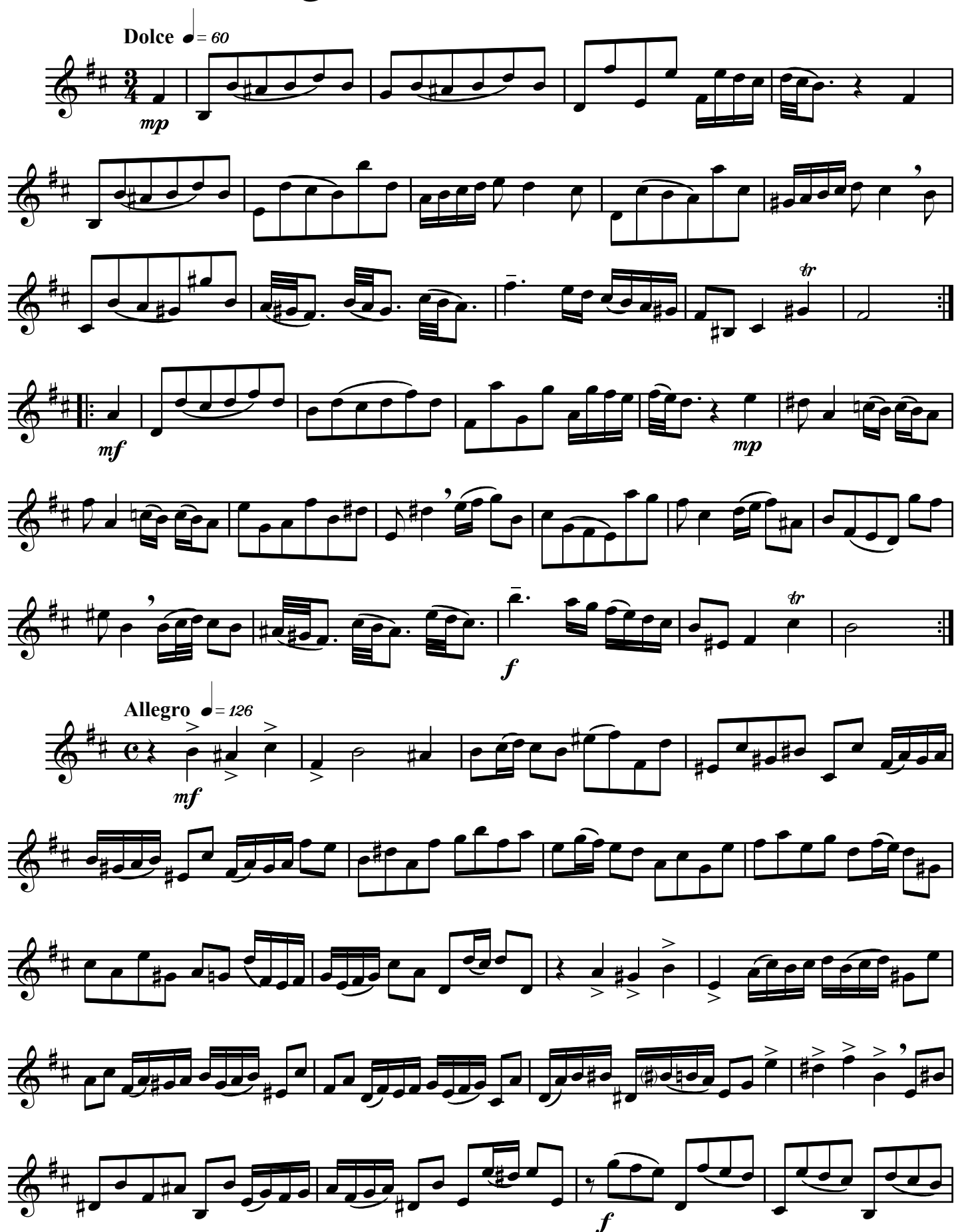
*mf* *mp*

*f* *tr*

*Allegro* ♩ = 126

*mf*

*f*







*p*

*f*

**Spiritoso**  $\text{♩} = 152$



*p* *leggero*



*f*



*p*



*mf*



*p*



*f*



*cédez*



*p* *a tempo*

# Seventh Fantasia

Alla Francese (Largo)  $\text{♩} = 100$



First section of the Seventh Fantasia, Alla Francese (Largo). The music is in 3/4 time with a tempo of 100 beats per minute. It begins with a forte (*f*) dynamic and features a trill (*tr*) on the first staff. The second staff includes a mezzo-piano (*mp*) dynamic. The third staff contains triplet markings (*3*) and a crescendo marking. The section concludes with a forte (*f*) dynamic and a trill (*tr*) on the final staff.

Allegro  $\text{♩} = 66$



Second section of the Seventh Fantasia, Allegro. The music is in 3/8 time with a tempo of 66 beats per minute. It begins with a mezzo-piano (*mp*) dynamic and a *leggero* marking. The section features various dynamics including mezzo-forte (*mf*), piano (*p*), and forte (*f*). A crescendo marking is present in the middle of the section. The section concludes with a forte (*f*) dynamic and a crescendo marking.

*mf* *p*

*mf*

*crescendo*

**Largo** *f* *tr* 3 *tr* 3

**Presto**  $\text{♩} = 116$  *mf*

**Fine** *f*

*mf*

*f*

*mp* **D.S. al Fine**

# Eighth Fantasia

Largo ♩ = 63



mp

crescendo

f

diminuendo

mp

crescendo

f

p

mf

crescendo

f

The Largo section of the Eighth Fantasia is written in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a mezzo-piano (mp) dynamic and features a variety of musical textures, including eighth-note runs, sixteenth-note passages, and sustained notes. The section includes dynamic markings for crescendo, fortissimo (f), diminuendo, mezzo-piano (mp), piano (p), mezzo-forte (mf), and fortissimo (f). The tempo is marked Largo with a quarter note equal to 63 beats per minute.

Spiritoso ♩ = 120



f

The Spiritoso section of the Eighth Fantasia is written in 12/8 time with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a fortissimo (f) dynamic and features a variety of musical textures, including eighth-note runs, sixteenth-note passages, and sustained notes. The section includes dynamic markings for fortissimo (f) and mezzo-forte (mf). The tempo is marked Spiritoso with a quarter note equal to 120 beats per minute.



First system of musical notation, consisting of eight staves of music. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The music features various melodic lines and rests.

Allegro  $\text{♩} = 108$



Second system of musical notation, consisting of four staves of music. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The music features various melodic lines and rests, including dynamic markings such as *mf*, *f*, and *mp*.

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*mp*

 $f$



*crescendo* *f*

Grave ♩ = 72



*mp* *tr*

Vivace ♩ = 116



*mf* *mp*



*crescendo* *f* *tr*



*mf*



*f*



*mf* *crescendo*



*f* *tr*

# Tenth Fantasia

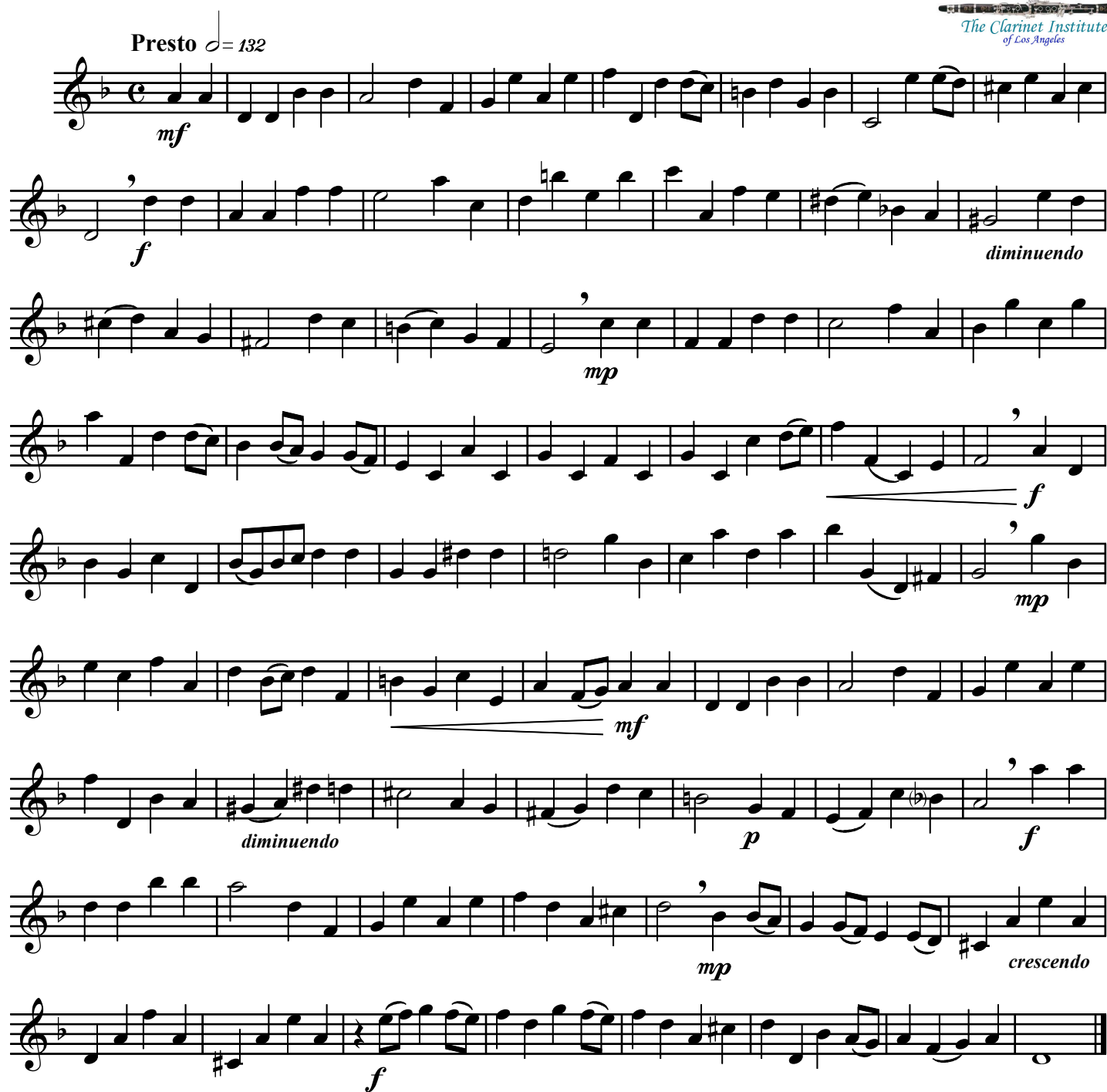
A Tempo Giusto  $\text{♩} = 138$



The musical score for "Tenth Fantasia" is written for a single melodic line in 3/4 time. The tempo is marked "A Tempo Giusto" with a quarter note equal to 138 beats per minute. The key signature has one flat (B-flat). The score consists of ten staves of music. Dynamics include *f* (forte), *mf* (mezzo-forte), *p* (piano), and *crescendo*. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The final staff ends with a double bar line and repeat dots.



**Presto**  $\text{♩} = 132$



*mf*

*f*

*diminuendo*

*mp*

*f*

*mp*

*mf*

*diminuendo*

*p*

*f*

*mp*

*crescendo*

*f*

**Moderato**  $\text{♩} = 126$



*f/p*

*f*

*mp*

*crescendo*

*f*

# Eleventh Fantasia

**Allegro** ♩ = 96

*mf*

*f*

*mp*

*crescendo*

*f*

*mp*

*crescendo*

*f*

**Adagio** ♩ = 46

*mp*

**Vivace** ♩ = 108

*mf*

*f*



*p* *f* *p*

*mf* *f* *mf*

*crescendo*

*f*

Allegro  $\text{♩} = 88$

*mf*

*f*

*mp* *crescendo*

*f*

# Twelfth Fantasia

Grave  $\bullet = 88$

*mp*

Allegro  $\bullet = 132$

*mf*

*f*

Grave

*mp*

Allegro

*mf*

*crescendo*



*f*

*mf* *crescendo*

*Dolce* ♩ = 66

*mp* *molto legato*

*Allegro*

*f*

V. S.

**Presto**  $\text{♩} = 138$   
[Minore]

*mp*

*mf*

[Maggiore]  $\text{♩} = 104$

*mf* meno mosso

*crescendo*

*f*

*mf*

*crescendo*

