

Georg Philipp
TELEMANN

Twelve Fantasias

transcribed for

Bass Trombone

by

Ralph Sauer

Cherry Classics Music
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Georg Philipp Telemann (1681–1767) published his *Twelve Fantasias for transverse flute without bass* in Hamburg in 1732–33. As shown in the example below (from the first edition), the interpretation of these pieces is, for the most part, left up to the performer. In making this version for the **Bass Trombone**, I have incorporated Telemann's tempo markings, slurs, and his (rare) dynamic indications. When the composer did indicate dynamics, it was primarily for echo effects. I expanded on this idea when appropriate but would advise that dynamics should rise and fall naturally within each phrase. Additional articulations appropriate to the trombone have been added and a suggested a dynamic level for each section is given. The keys have been changed to best fit the tessitura of the instrument, and breath marks show the major phrases. (Commas in parentheses suggest additional places to breathe.) When no breath marks are given, it is because there are many options available. Trills and other ornaments were added discretely, however the performer should feel free to include additional ornaments where practical.



Ralph Sauer was principal trombonist with the Los Angeles Philharmonic for 32 years. Prior to Los Angeles, he was principal with the Toronto Symphony for six years and also taught at the University of Toronto. The Philadelphia-born musician is a graduate of the Eastman School of Music where he studied with Emory Remington.

Sauer has performed as soloist with many orchestras and has given master classes and recitals throughout the world. He has also appeared at the Stratford (Canada), Marlboro (Vermont), and Aspen (Colorado) summer music festivals and at the Pacific Music Festival (Japan).

Since leaving the Los Angeles Philharmonic in 2006, Sauer has appeared as a guest player with various orchestras and gives seminars and classes at such places as the Music Academy of the West (Santa Barbara), the New World Symphony (Miami) and the International Brass Festival in Melbourne (Australia).

Fantasia No. 1

Vivace

f

p *f*

f

Fantasia No. 2

Grave

The first section of the piece is marked "Grave" and is written in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. It begins with a dynamic marking of *f* (forte). The music features a series of eighth and sixteenth notes, often grouped with slurs and ties. There are several measures with a fermata-like structure, where a note is held over from the previous measure. The overall mood is slow and somber.

Vivace

The second section of the piece is marked "Vivace" and is written in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. It begins with a dynamic marking of *f* (forte). The music is characterized by a more rhythmic and energetic feel, with frequent sixteenth and thirty-second notes. There are several measures with a fermata-like structure. The dynamic markings vary, including *p* (piano) and *f* (forte), indicating a range of volume. The overall mood is lively and dramatic.

Fantasia No. 3

Largo **Vivace**

The musical score is written in bass clef with a common time signature (C). It is divided into two sections: **Largo** and **Vivace**. The **Largo** section begins with a dynamic marking of *f* (forte) and features a slow, melodic line with wide intervals and a dotted quarter note. The **Vivace** section begins with a dynamic marking of *p* (piano) and is characterized by a fast, rhythmic pattern of eighth notes. The score consists of three staves of music. The first staff contains the beginning of the **Largo** section, followed by a double bar line and the start of the **Vivace** section. The second staff continues the **Vivace** section, including a measure with a fermata and a circled '9' above it. The third staff continues the **Vivace** section with a dynamic marking of *f* (forte) at the beginning.

Fantasia No. 6

Dolce [Largo]

The musical score for Fantasia No. 6, page 14, is written in bass clef, 3/4 time, and B-flat major. It begins with a piano (*p*) dynamic marking. The first staff contains the initial measures, including a half note G2, a quarter note A2, and a quarter note Bb2, followed by a series of eighth notes. The second staff continues the melodic line with slurs and accents. The third staff features a repeat sign at the end of the line. The fourth staff concludes the piece with a final cadence.

Fantasia No. 10

A tempo giusto

The musical score consists of four staves of music in bass clef, 3/4 time, and the key of D major (one sharp). The first staff begins with a forte (*f*) dynamic marking. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several slurs and ties throughout the piece. The fourth staff concludes with a double bar line and repeat dots, followed by a final cadence.