

Georg Philipp
TELEMANN

Twelve Fantasias

transcribed for

Tuba

by

Ralph Sauer

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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 **Tuba**, 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 tuba 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 were added where the composer indicated, however the performer should feel free to include additional ornaments.



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

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 two flats (B-flat and E-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 two flats and a 3/4 time signature. It begins with a dynamic marking of *f* (forte). The music is more rhythmic and energetic, featuring a mix of eighth and sixteenth notes. There are several measures with a fermata-like structure. The dynamic markings vary, including *p* (piano) and *f* (forte). The overall mood is lively and dramatic.

Fantasia No. 3

Largo

Vivace

The musical score consists of four staves of bass clef notation. The first staff begins with a common time signature (C) and a dynamic marking of *f*. It features a series of eighth and sixteenth notes, some beamed together, and a fermata. The second staff continues the piece with a dynamic marking of *p* and a tempo change to Vivace, indicated by a double bar line and a new time signature. The third staff also features a dynamic marking of *f* and continues the rhythmic patterns. The fourth staff concludes with a dynamic marking of *p*. A circled number (9) is placed above the first staff of the second system, indicating a measure number.

Fantasia No. 6

Dolce [Largo]

The image displays a musical score for a piece titled "Fantasia No. 6". The tempo and mood are indicated as "Dolce [Largo]". The score is written for a bass clef instrument in a 3/4 time signature, with a key signature of two flats (B-flat and E-flat). The music begins with a dynamic marking of *p* (piano). The score consists of four staves of music. The first staff starts with a piano (*p*) dynamic marking. The second staff continues the melodic line. The third staff features a trill (*tr*) marking above a note. The fourth staff concludes the passage with a repeat sign. The notation includes various rhythmic values, slurs, and articulation marks.

Fantasia No. 10

A tempo giusto

The musical score is written in bass clef, 3/4 time, and the key of D major (one sharp). It consists of four staves of music. The first staff begins with a forte (*f*) dynamic marking. The second staff includes a trill (*tr*) marking. The third staff also features a trill (*tr*) and a fermata over a measure. The fourth staff concludes with a repeat sign and a final cadence.