

Georg Philipp
TELEMANN

Twelve Fantasias

transcribed for

Tenor 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 **Tenor 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

f

Fantasia No. 3

Largo **Vivace**

f *p*

The musical score is written in 3/2 time and B-flat major. It begins with a **Largo** section marked *f* (forte), featuring a single melodic line. This is followed by a **Vivace** section marked *p* (piano), which consists of two staves of music. The first staff of the **Vivace** section is a single melodic line, and the second staff is a rhythmic accompaniment. The score concludes with a final melodic phrase in the first staff of the **Vivace** section.

Fantasia No. 6

Dolce [Largo]

The image displays a musical score for a piece titled "Fantasia No. 6" in a "Dolce [Largo]" tempo. The score is written on four staves, each with a treble clef and a 3/4 time signature. The key signature is one sharp (F#). The first staff begins with a piano (*p*) dynamic marking. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. There are several instances of triplets and sixteenth-note runs. The piece concludes with a double bar line and repeat dots. The overall style is characteristic of a classical or romantic-era fantasia.

Fantasia No. 10

A tempo giusto

f