

Georg Philipp TELEMANN

*Fantasia*

*per il*

~~*Violano,*~~

~~*Flauto*~~

*Oboe?*

*senza Basso.*

**Editions Torroncino MMXX**

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## Les *Fantaisies* de Telemann sur hautbois baroque : quelques réflexions

Pendant des années j'ai été plutôt réticent à mettre à mon répertoire et à celui de mes élèves les *Fantaisies pour Flûte seule* de Georg Philipp Telemann, que les hautboïstes modernes jouent pourtant très fréquemment. A cela plusieurs raisons : Même si elles ne subsistent que dans une édition d'époque qui les attribuent au violon - de manière certainement douteuse (absence de doubles cordes, et corde de sol grave totalement inutilisée...), les *Fantaisies* « collent » de très près à l'ambitus de la flûte de l'époque de Telemann, du ré1 au mi3, cette dernière note n'appartenant pas à cette époque à l'ambitus du hautbois baroque. On peut sans difficulté en transposer certaines d'un ton vers le bas pour le hautbois, ou d'une tierce mineure au dessus pour la flûte à bec – ainsi que le suggèrent de nombreux auteurs d'époque, de Hotteterre<sup>1</sup> à Quantz<sup>2</sup>. Cependant un autre problème survient alors : Le hautbois, tel que l'a connu Telemann était dépourvu de do dièse grave<sup>3</sup>. L'interprète d'aujourd'hui est donc contraint de changer la matière musicale, qu'il choisisse de transposer (pour éviter les do dièses) ou pas (pour éviter les mi aigus). Enfin, Telemann semble regrouper les fantaisies en suivant un cheminement tonal qui n'est pas dû au hasard : LaM-la min-si min-SibM-DoM-ré min-RéM-mi min-MiM-fa# min-SolM-sol min. Il semble nous promener dans une gamme aux couleurs variées, nous faisant profiter de toutes les saveurs qu'apportent les doigtés de fourches sur la flûte traversière baroque – comme d'ailleurs sur le hautbois baroque. Or, il n'est pas possible de transposer *toutes* les fantaisies uniformément d'un ton vers le bas : certaines fantaisies deviendraient très inconfortables sur le hautbois baroque (notamment la 4ème qui serait alors en Lab Majeur, ou la 12ème en fa mineur...). En transposant certaines mais pas d'autres, on perd sans doute cette idée de gamme. Est-ce si grave ?

Récemment, comme tout le monde, j'ai été confiné chez moi par la crise du Coronavirus, et le besoin accru de développer le répertoire pour hautbois seul pour ne pas rester inactif, m'a incité à me pencher sur ces fantaisies, du point de vue d'un hautboïste baroque. Il m'a fallu faire des choix et triturer un peu la matière musicale quand c'était nécessaire – avec l'espoir, et la conviction, que Telemann m'aurait pardonné.... J'ai alors découvert une musique exigeante mais délicieuse, tout à fait jouable au hautbois baroque – même si certaines fantaisies sont redoutablement difficile et s'éloignent quelque peu de ce qui est communément considéré comme « idiomatique » pour l'instrument – et j'ai regretté de ne pas avoir fait ce travail plus tôt.

Cette édition est le fruit de ce travail – certainement discutable mais certains pourront le trouver utile. Lorsque j'ai dû changer le texte j'ai inclus en *ossia* le texte original – libre à chacun d'inventer une autre solution pour éviter les notes injouables sur le hautbois baroque. Enfin, pour certaines fantaisies, quand je l'ai trouvé pertinent, j'ai laissé le choix de transposer ou non, en présentant deux possibilités. Dans ce cas j'ai toujours mis mon choix préféré en premier.

J'ai également inclus le *facsimile* de l'édition originale. Pour plus de détails sur chaque fantaisie, on se reportera à l'excellente préface de Barthold Kuijken à l'édition Musica Rara MR2167

Antoine Torunczyk, Villemomble, avril 2020.

1 Hotterterre, préface du 1er Livre de flûte traversière, Paris 1708

2 Quantz, préface de *Sei duetti*, Berlin 1759

3 Ou plutôt les copies « modernes » d'instruments anciens privilégient clairement, lors de l'accord, le do grave au do dièse, alors qu'il était placé « entre les deux » sur beaucoup d'instruments originaux qui ont survécu...

## Playing Telemann's Fantasies on the baroque oboe : a few thoughts.

For years I have been quite reluctant to put Telemann's Fantasies for solo flute on my – or my pupils' – repertory, though modern oboe players perform them regularly. My reasoning is as follows: though they have been attributed to the violin in their first edition (certainly mistakenly : no double stops, and g string completely ignored...) the Fantasies closely fit the range of the flute of Telemann's time, from d1 to e3 – and this very last note doesn't belong to the range of the baroque oboe. One can easily transpose some of them one step down to fit the oboe, or one minor third up to fit the recorder, as advised by many writers of the time, including Hotteterre<sup>1</sup> and Quantz<sup>2</sup>. However by doing so we are faced with an other problem : the oboe, as Telemann knew it, didn't have a low c#<sup>3</sup>. Performers today therefore have to modify the musical material when performing the fantasies on the baroque oboe, whether they choose to transpose (to avoid the c#) or not (to avoid the high e's). And lastly, Telemann seems to group the fantasies following a tonal path which might not be casual : A-a-b-Bb-C-d-D-e-E-f#-G-g. By doing so he makes us wander through a scale made of various colours, taking advantage of all the different tastes brought by the fork fingerings on the baroque flute – as it is on the baroque oboe. However, it is not possible to uniformly transpose all the fantasies one tone lower : some of them would be extremely uncomfortable on the baroque oboe (for example the 4th which would be in Ab major, or the 12th in f minor....). By transposing some of them only, one has to give up on the scale idea. Is that so important ?

As everybody else, I have recently been confined at home by the Covid19 crisis. In order not to stay inactive musically, I felt compelled to develop the repertory for unaccompanied oboe, and to cast an eye on the fantasies, from the point of view of a baroque oboist. I had to make some musical choices and somehow knead the musical material when it was necessary – in the hope, and the conviction, that Telemann would have forgiven me....I could then discover delightful, though demanding, music, perfectly playable on the baroque oboe, though some fantasies are remarkably difficult, and slightly push the limits of what's generally considered as « idiomatic » for the instrument. I simply regret that I didn't do this work earlier....

This edition is the result of the work I've done. Some might find it arguable, of course, but I hope many will find it useful. When I had no choice but to change the text, I included the original in an ossia – so that everyone feels free to invent another solution to avoid the notes which are unplayable on a baroque oboe. In the same way, for some fantasies, I left the possibility to transpose or not, by presenting both tonalities. In this case I always put my preferred choice first.

I also included the facsimile of the original edition. For more details on each fantasy, as well as some general input, one will refer to Barthold Kuijken's excellent introduction to the Musica Rara edition (MR2167).

Antoine Torunczyk, Villemomble, april 2020.  
(special thanks to Katy Bircher for her precious help in translating)

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<sup>1</sup>Hotteterre, introduction to *1er Livre de flûte traversière*, Paris 1708

<sup>2</sup>Quantz, introduction to *Sei duetti*, Berlin 1759

<sup>3</sup>Or should I rather say : the « modern » copies of period instruments clearly favour in tuning the low c to the c#, while it was tuned « in the middle » on many original instruments that survived....

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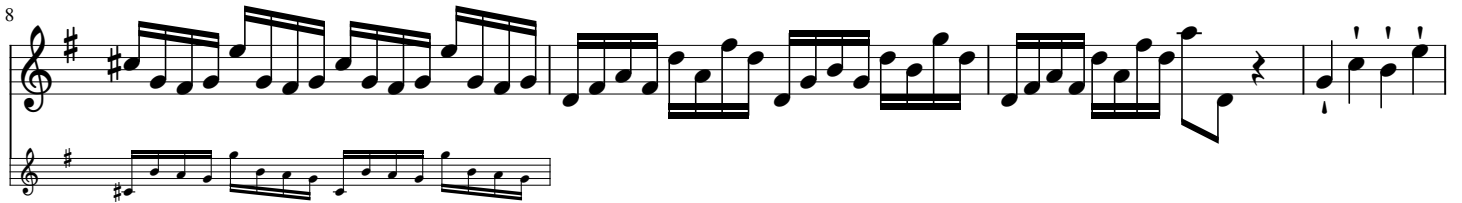
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# Fantasia 1

for solo oboe (original : A major)

G.Ph Telemann

Vivace



31 *ad. all.* *f* 3 3 *p* 3 3 *f* *ad.* *ad.*

34

37 *Allegro*

45

54

# FANTASTIA i.

*ivace.*

The musical score consists of ten staves of music. The first staff begins with the tempo marking *ivace.* The music is written in a complex, rhythmic style with many sixteenth and thirty-second notes. The score includes several dynamic markings: *acall:*, *p.*, *ad: f.*, *ad:*, and *acall:*. A tempo change to *Allegro.* is indicated on the eighth staff. The piece concludes with a double bar line and repeat signs on the tenth staff.

# Fantasia 2

for solo oboe

G.Ph Telemann

Grave

7

12 Vivace

17

22

28 *f*

33 *p*

39 *f*

45 *p* *f*

51 *p* *f*

57 *p* *f*

**C**



60 Adagio

63

65

67

69 Allegro

76

82

88

95

103

# Fantasia 2

for solo oboe (original : a minor)

G.Ph Telemann

Grave

7

11 Vivace

16

21

27

*p* *f*

32

38

*p* *f*

44

50

*p* *f*

56

*p* *f*

**C**

60 Adagio

63

65

67

69 Adagio

76

82

88

95

103

# Fantasia 2

for solo oboe (original : a minor)

G.Ph Telemann

Grave



7

11 Vivace

16

21

27

*p* *f*

32

38

*p* *f*

44

50

*p* *f*

56

*p* *f*

C

60 *Adagio*

63

65

67

69 *Allegro*

76

82

88

95

103

# JANTASTJA 2.

*Vivace.*

*Vivace.*

*Ado.*

*Allegro.*

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a 3/4 time signature, and the tempo marking 'Vivace.'. The notation is dense with eighth and sixteenth notes, often beamed together. The second staff continues the piece, also marked 'Vivace.'. The third staff introduces a change in tempo to 'Ado.' (Adagio). The fourth and fifth staves continue this slower section. The sixth staff marks the beginning of an 'Allegro' section. The seventh and eighth staves continue the 'Allegro' tempo. The ninth and tenth staves conclude the piece. The notation includes various rhythmic values, rests, and dynamic markings throughout.

# Fantasia 3

for solo oboe (original b minor)

G.Ph.Telemann

**Largo** **Vivace**

5

8

10

12

15

18 **Largo** **Vivace**

23

26

29

31

## Allegro

33





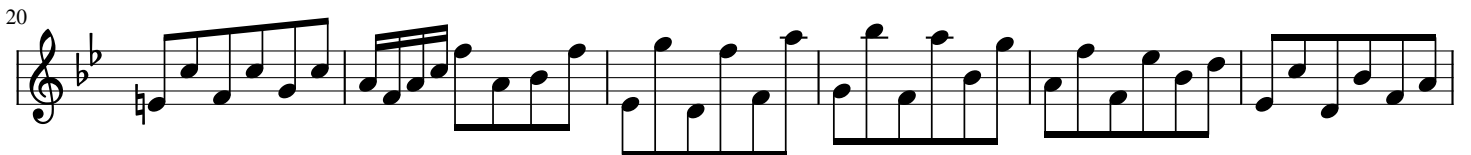
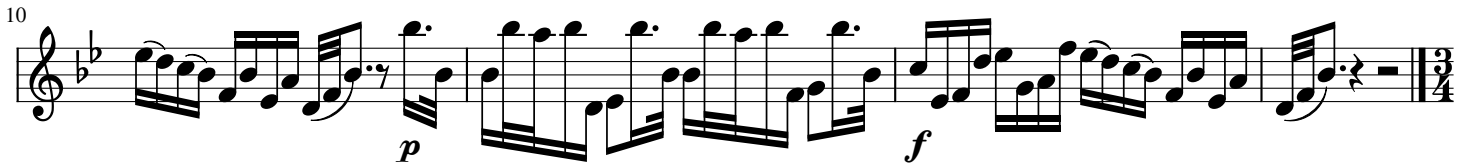
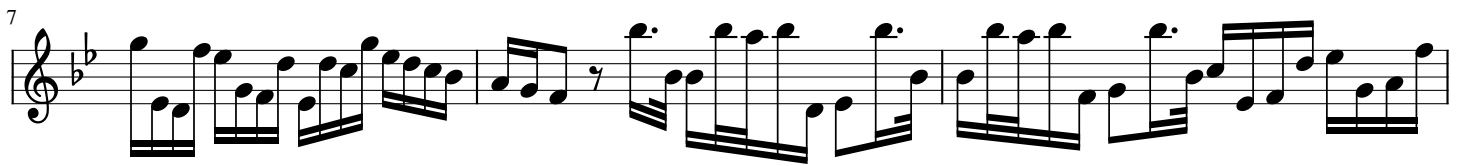
# FANTASIA 3.

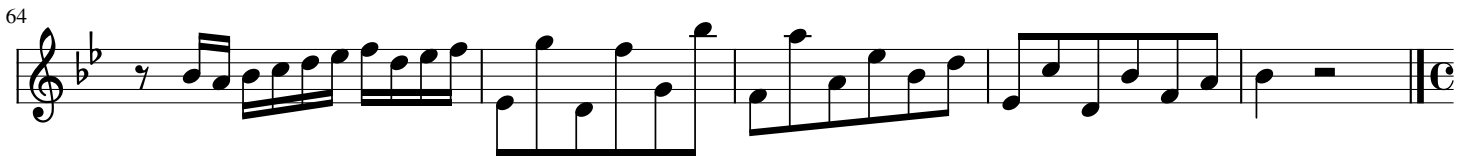
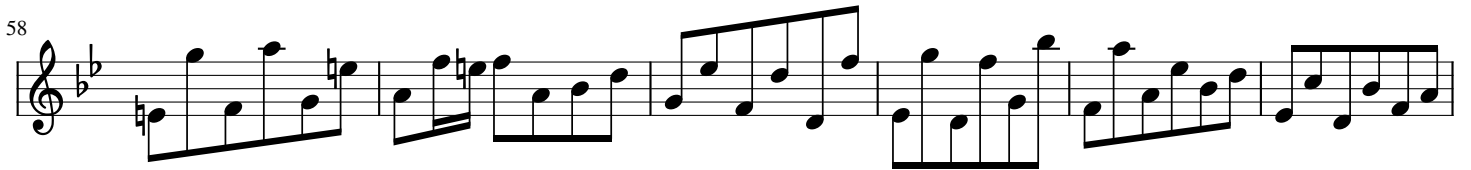
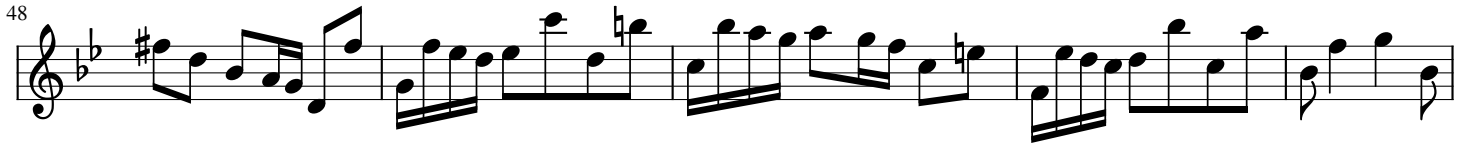
The image displays a handwritten musical score for a piece titled "FANTASIA 3.". The score is written on ten staves, each containing a single melodic line. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together in groups. There are several dynamic and tempo markings throughout the piece: "vivo:" appears at the beginning of the first staff and again in the middle of the fourth staff; "Allegro." is written above the sixth staff; and "Cres." is written above the fourth staff. The score concludes with a double bar line and repeat dots at the end of the tenth staff, with the number "77" written below it. The handwriting is clear and legible, typical of a composer's manuscript.

# Fantasia 4

for solo oboe

G.Ph. Telemann





D.C. al Fine

*Andante.* FANTASIA 4.

*Allegro*

*ff*

*rit.*

The image shows a handwritten musical score for a piece titled "FANTASIA 4". The score is written on ten systems of two staves each. The tempo begins with "Andante." and later changes to "Allegro". The notation includes various rhythmic values, accidentals, and dynamic markings such as "ff" and "rit.". The piece concludes with a double bar line and a fermata.

# Fantasia 5

for solo oboe

G.Ph.Telemann

**Presto**

**Largo**

**Presto**

**[Largo]**

*Dolce*

*p*

**Allegro**

*f*

7

14

21

26

33

38

43

48

53

58

63

69

75

80 *Allegro*

87

95

102

110

# Fantasia 5

for solo oboe

G.Ph.Telemann

**Presto** **Largo**

7 **Presto**

14 **[Largo]** **Dolce**

21 **p**

26 **Allegro** **f**

32

37

42

47

52

56

60

60

65

71

76

80 *Allegro*

87

95

102

110



## FANTASIA .

A handwritten musical score for a piece titled "FANTASIA". The score is written on ten staves, each with a treble clef and a common time signature (C). The music is characterized by dense, flowing passages with many sixteenth and thirty-second notes. The score includes several dynamic markings: "largo." on the first staff, "pizz." on the second, "Allegro." on the third, "p." on the fourth, "f." on the fifth, "Allegro." on the eighth, and "p." on the ninth. There are also markings for "mezzo." and "dolce." on the first two staves. The piece concludes with a double bar line and repeat dots on the tenth staff.

# Fantasia 6

for solo oboe

G.Ph. Telemann

Grave

8

15

21

27

32 Allegro

36

40

44

48

52

*p*

56

60

64 *Spiritoso*

Fine

70

76

82

88

94

D.C. al Fine

# Fantasia 6

for solo oboe (original : d minor)

G.Ph.Telemann

Grave

8

15

21

27

32

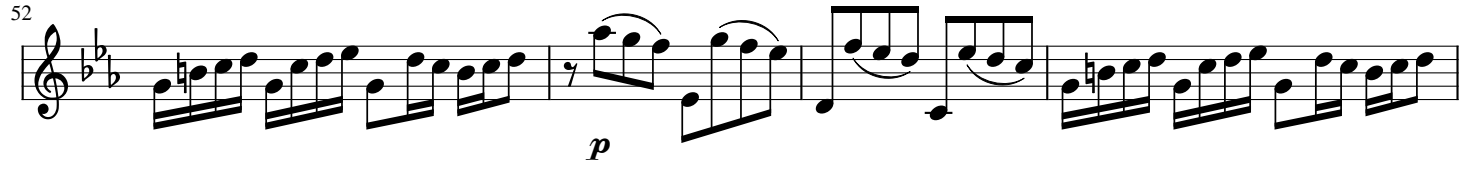
Allegro

36

40

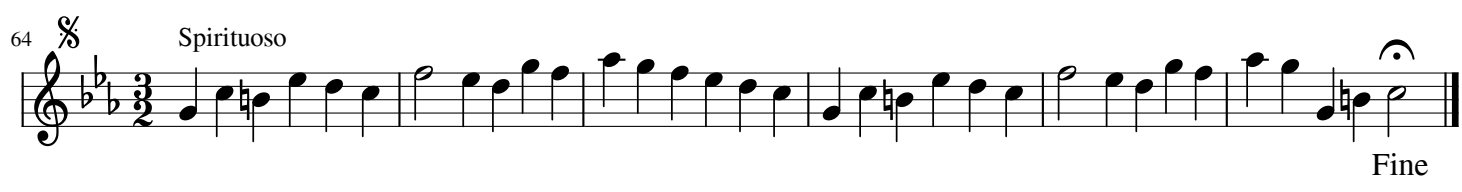
44

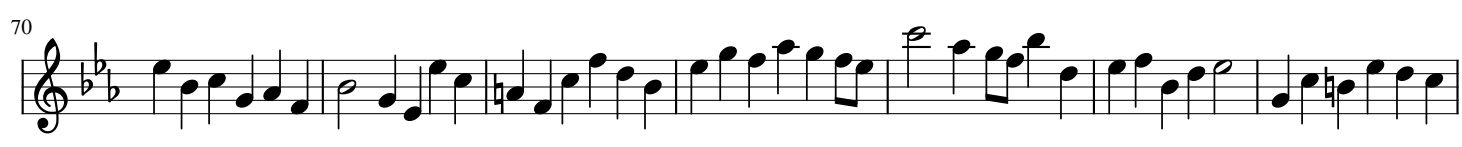
48

52 

56 

60 

64 

70 

77 

83 

88 

94 

# JOHN MASSA 6

This is a handwritten musical score for a piece titled "JOHN MASSA 6". The score is written on ten staves, organized into five systems of two staves each. The notation is dense, featuring a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and slurs. Performance markings are present throughout the piece, including the tempo instruction "Allegro." on the third staff, the dynamic marking "p." (piano) on the sixth staff, and the performance instruction "Spirituoso." on the eighth staff. The score concludes with a double bar line and repeat dots at the end of the tenth staff.

# Fantasia 7

for solo oboe (original : D major)

G.Ph.Telemann

Alla Francese

5

8

11

16

25

33

42

51

60

69

*p* *f*

78

86

91

1. 2.

97 **Presto**

Fine

106

115

123

D.C. al Fine



# Fantasia 7

for solo oboe

G.Ph. Telemann

Alla Francese

5

8

11

16

24

32

41

49

58

67

*p*

*f*

*p*

*f*



*Alto Francese.* FANTASIA 7.

This musical score is for the 'Alto Francese' instrument, titled 'FANTASIA 7'. It consists of 12 staves of music. The notation is highly complex, featuring a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. The score includes several dynamic markings, such as 'p' (piano) and 'Presto', and articulation symbols like '+' and 'x'. There are also some numerical markings, possibly indicating fingerings or measure counts, such as '3/8' and '7/8'. The music is written in a style characteristic of 18th or 19th-century manuscript notation.

# Fantasia 8

34

for solo oboe (original : e minor)

G.Ph. Telemann

Largo

4

6

8

11

14

18 Spirituoso

22

25

29

*p*

*f*

*p*

*f*

*f*

*f*

33

37

42

46

49 *Allegro*

57

62

67

# Fantasia 8

for solo oboe

G.Ph. Telemann

Largo

4

6

8

11

14

18

22

25

29

33

*p*

*f*

*f*

*p*

Spirituoso

12/8

37

42

*p*

46

*f*

49

Allegro

57

62

67

# FANTASIA 8.

This page contains a handwritten musical score for a piece titled "FANTASIA 8.". The score is written on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:

- Staff 4:** The word "p" (piano) is written below the staff.
- Staff 7:** The word "Allegro" is written above the staff.
- Staff 8:** The numbers "3" and "4" are written below the staff, possibly indicating a triplet or a specific rhythmic pattern.

The music is characterized by complex rhythmic patterns and frequent accidentals, typical of a fantasia. The handwriting is clear and legible.



# Fantasia 9

for solo oboe (original : E major)

G.Ph.Telemann

Affettuoso

Musical notation for measures 1-7. The piece is in E major (one sharp) and 3/4 time. The tempo is marked 'Affettuoso'. The notation includes a main staff and two smaller staves below it. There are plus signs (+) above measures 3 and 6, and a plus sign below measure 7.

Musical notation for measures 8-14. Measure 8 is marked with a '3' and a plus sign (+). Measures 9-11 contain triplets, each marked with a '3'. Measure 14 ends with a repeat sign and a plus sign (+).

Musical notation for measures 15-21. This system contains a single staff of music.

Musical notation for measures 22-29. Measure 29 ends with a repeat sign and a plus sign (+). There is a '3' below measure 28.

Musical notation for measures 30-36. The tempo changes to 'Allegro'. The notation includes a main staff and a smaller staff below it.

Musical notation for measures 37-43. This system contains a single staff of music.

Musical notation for measures 44-50. This system contains a single staff of music.

Musical notation for measures 51-58. This system contains a main staff and a smaller staff below it.

57

62

67

72

78

Grave

84

Vivace

93

101

110

117

# FANTASIA 9.

*Allegro.*

This page contains a handwritten musical score for 'FANTASIA 9.'. The score is written on ten systems of two staves each. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:

- Allegro.* at the top left and middle right.
- Vivo.* at the bottom left.
- Trio.* in the middle right section.

The music features complex rhythmic patterns, including triplets and sixteenth-note runs. There are also some performance instructions such as '+' and '3' written above notes. The score concludes with a double bar line and repeat dots at the end of the tenth system.

# Fantasia 10

for solo oboe (original : f# minor)

G.Ph Telemann

A Tempo Giusto

8

16

23

31

37

43

50

56 Presto

66

76

86

95

105

114

121 Moderato + + +

129

137 + + +

# FANTASIA X.

*Tempo giusto.*

*Presto.*

*Moderato.*

The musical score consists of ten staves of handwritten notation. The first staff is marked 'Tempo giusto.' and contains a complex melodic line with many sixteenth and thirty-second notes. The second staff continues this line. The third and fourth staves show a change in texture with more rhythmic accompaniment. The fifth staff is marked 'Presto.' and features a more rapid melodic passage. The sixth and seventh staves continue this fast section. The eighth staff is marked 'Moderato.' and shows a significant change in tempo and melodic character. The ninth and tenth staves conclude the piece with a final melodic flourish and a double bar line.

# Fantasia 11

for solo oboe (original : G major)

G.Ph Telemann

Allegro

3

6

9

12

15

18

21

24

27 Adagio + + Vivace

32

36

40

44

49

53

Allegro

58

65

71

79



# Fantasia 11

for solo oboe

G.Ph Telemann

Allegro

3

6

9

12

15

18

21

24

27 Adagio + Vivace

32



# FANTASTAXI.

*Allegro.*

*Vivace.*

*Ado.*

*Allegro.*

The musical score consists of ten systems of staves. The first system begins with the tempo marking 'Allegro.' and contains five staves of music. The second system contains five staves. The third system contains five staves and includes the tempo marking 'Vivace.' at the beginning and 'Ado.' towards the end. The fourth system contains five staves and includes the tempo marking 'Allegro.' at the end. The fifth system contains five staves. The sixth system contains five staves. The seventh system contains five staves. The eighth system contains five staves. The ninth system contains five staves. The tenth system contains five staves. The music is written in a complex, rhythmic style with many sixteenth and thirty-second notes.

# Fantasia 12

for solo oboe

G.Ph. Telemann

Grave Allegro

8

15

20

25 Grave Allegro

32

38

45

52 Dolce +

57

60 *Allegro*

64

70 *Presto*

79

86 *Fine*

95

100

104

111

118

124

D.C. al Fine

# FANTASIA XII.

*Allegro.* *allegro.*

*grave.*

*Dolce.*

*Allegro.*

*resto.*

*ppp*

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef and a 3/4 time signature, marked *Allegro.* and *allegro.*. The second staff continues the melody with a 3/4 time signature. The third staff features a 3/2 time signature and is marked *grave.*. The fourth staff has a 3/4 time signature. The fifth staff is marked *Dolce.* and has a 3/4 time signature. The sixth staff is marked *Allegro.* and has a 3/4 time signature. The seventh staff is marked *resto.* and has a 3/4 time signature. The eighth staff has a 3/4 time signature. The ninth staff has a 3/4 time signature. The tenth staff has a 3/4 time signature and is marked *ppp*. The notation includes various rhythmic values, accidentals, and dynamic markings.