Georg Philipp TELEMANN

Fantasie

per il

~~Violino~~,

~~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[1] à Quantz[2]. Cependant un autre problème survient alors : Le hautbois, tel que l'a connu Telemann était dépourvu de do dièse grave[3]. 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 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 Hotetterre, 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[1] and Quantz[2]. However by doing so we are faced with an other problem : the oboe, as Telemann knew it, didn't have a low c#[3]. 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)

1Hotteterre, introduction to *1er Livre de flûte traversière*, Paris 1708
2Quantz, introduction to *Sei duetti*, Berlin 1759
3Or 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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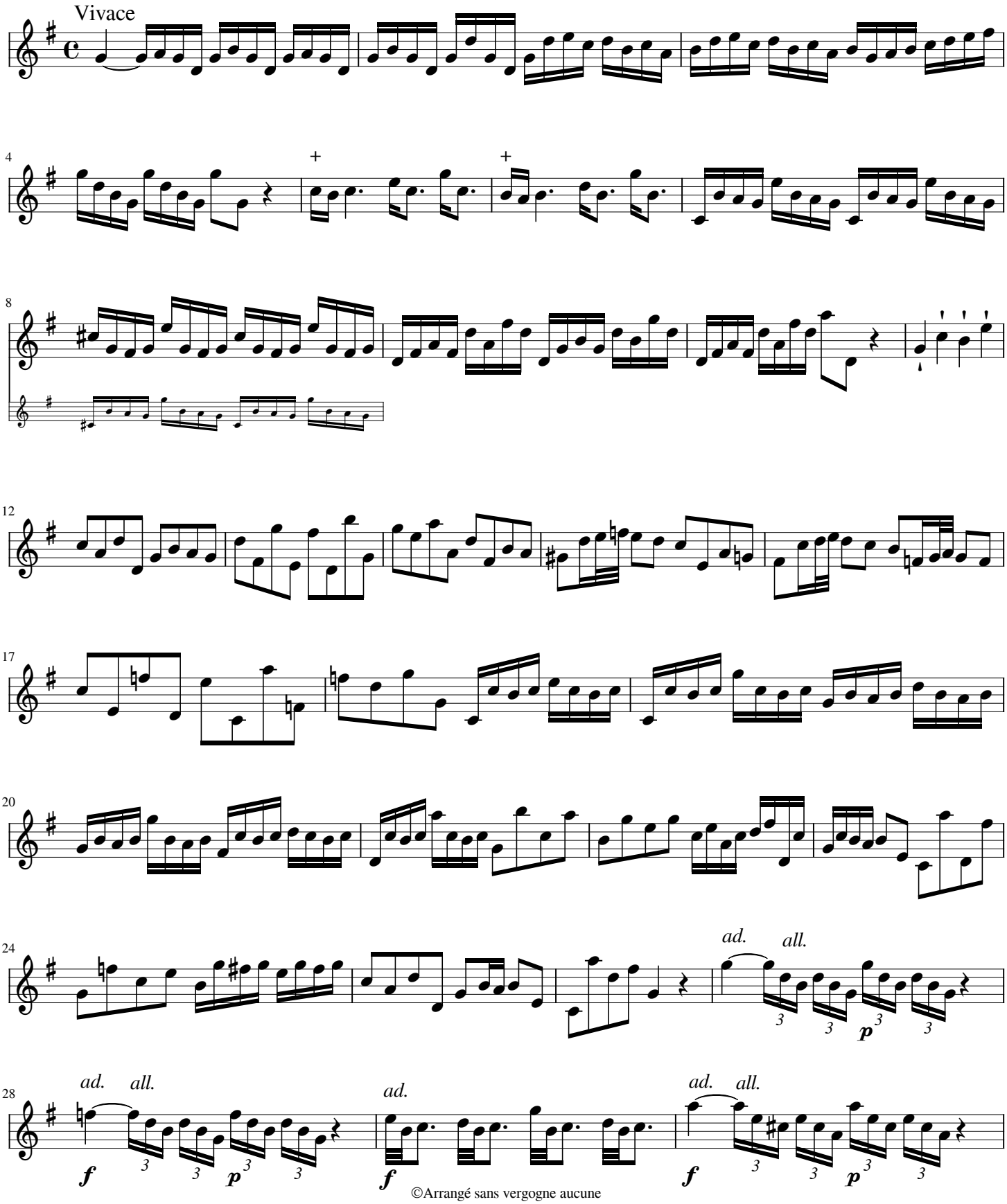
Fantasia 1

for solo oboe (original : A major)

G.Ph Telemann



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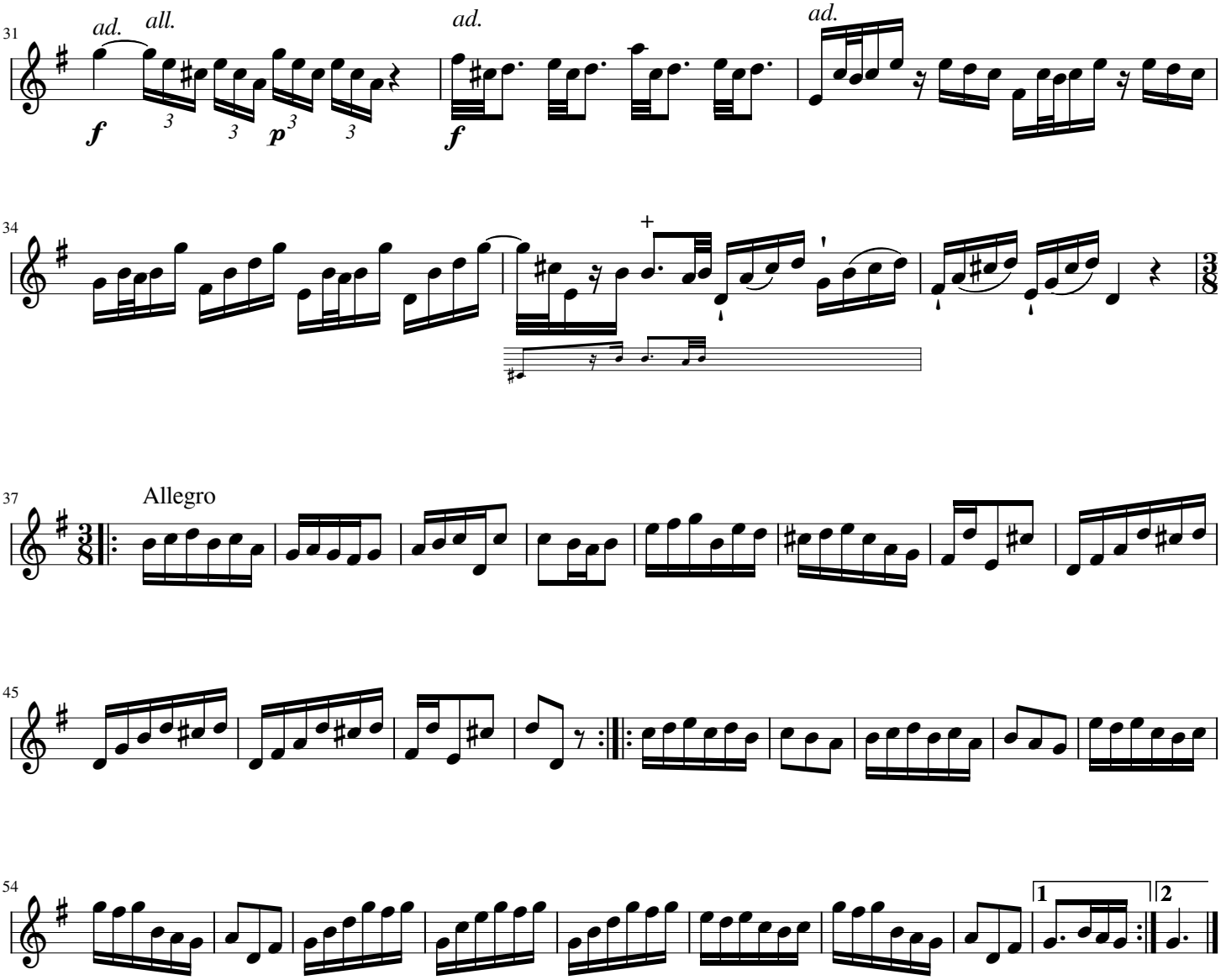
MMXX



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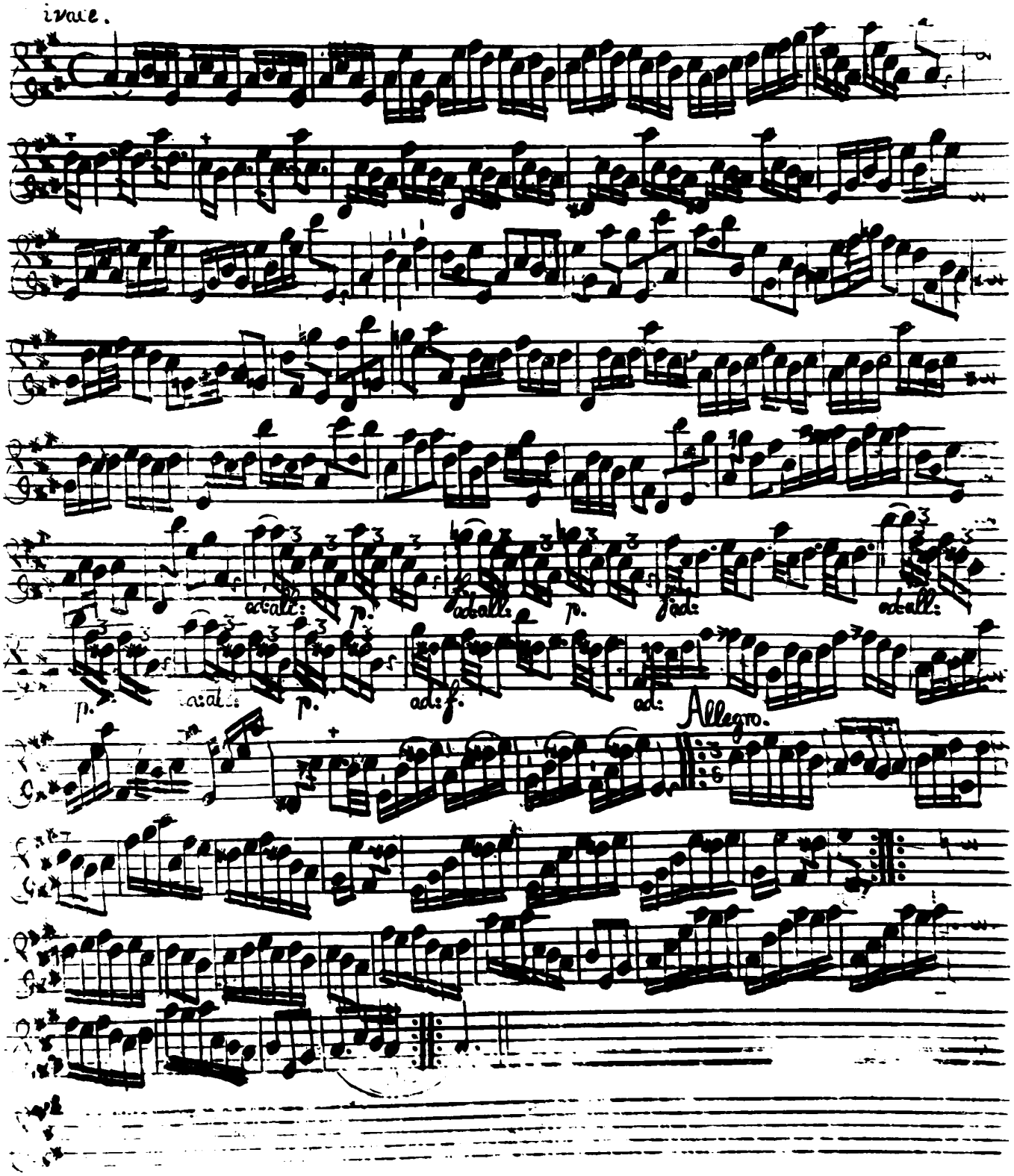
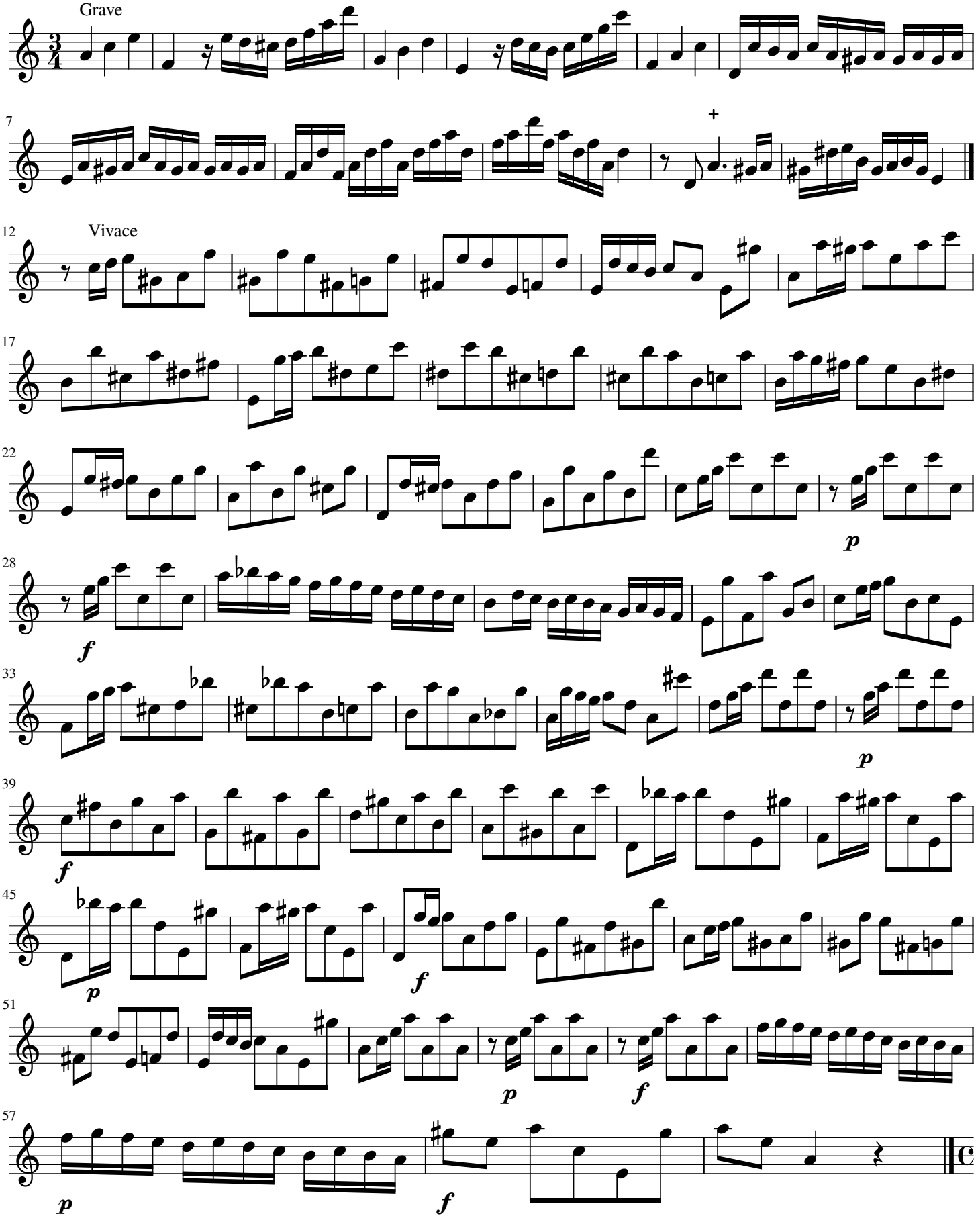
FANTASIA I.



Fantasia 2

for solo oboe

G.Ph Telemann



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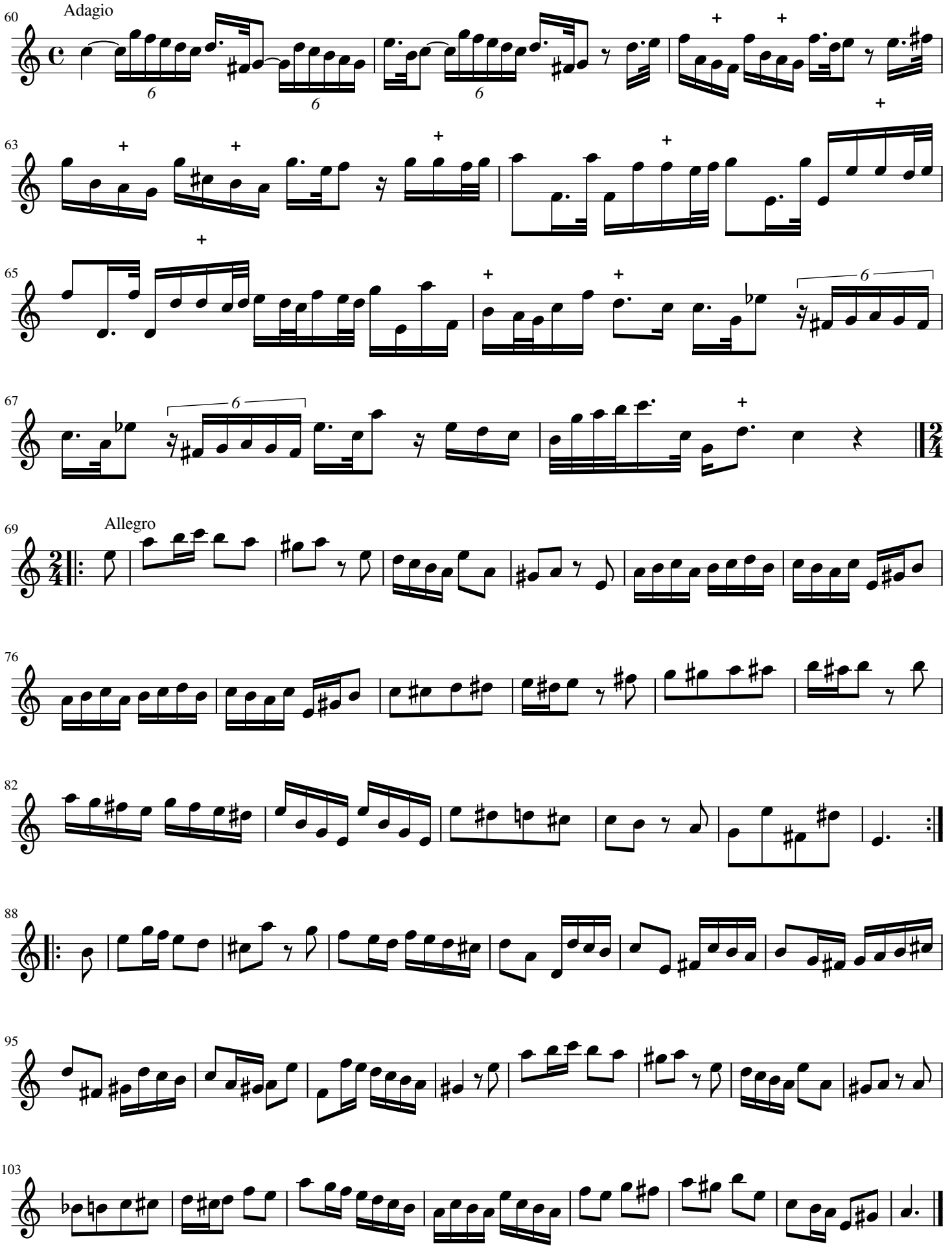
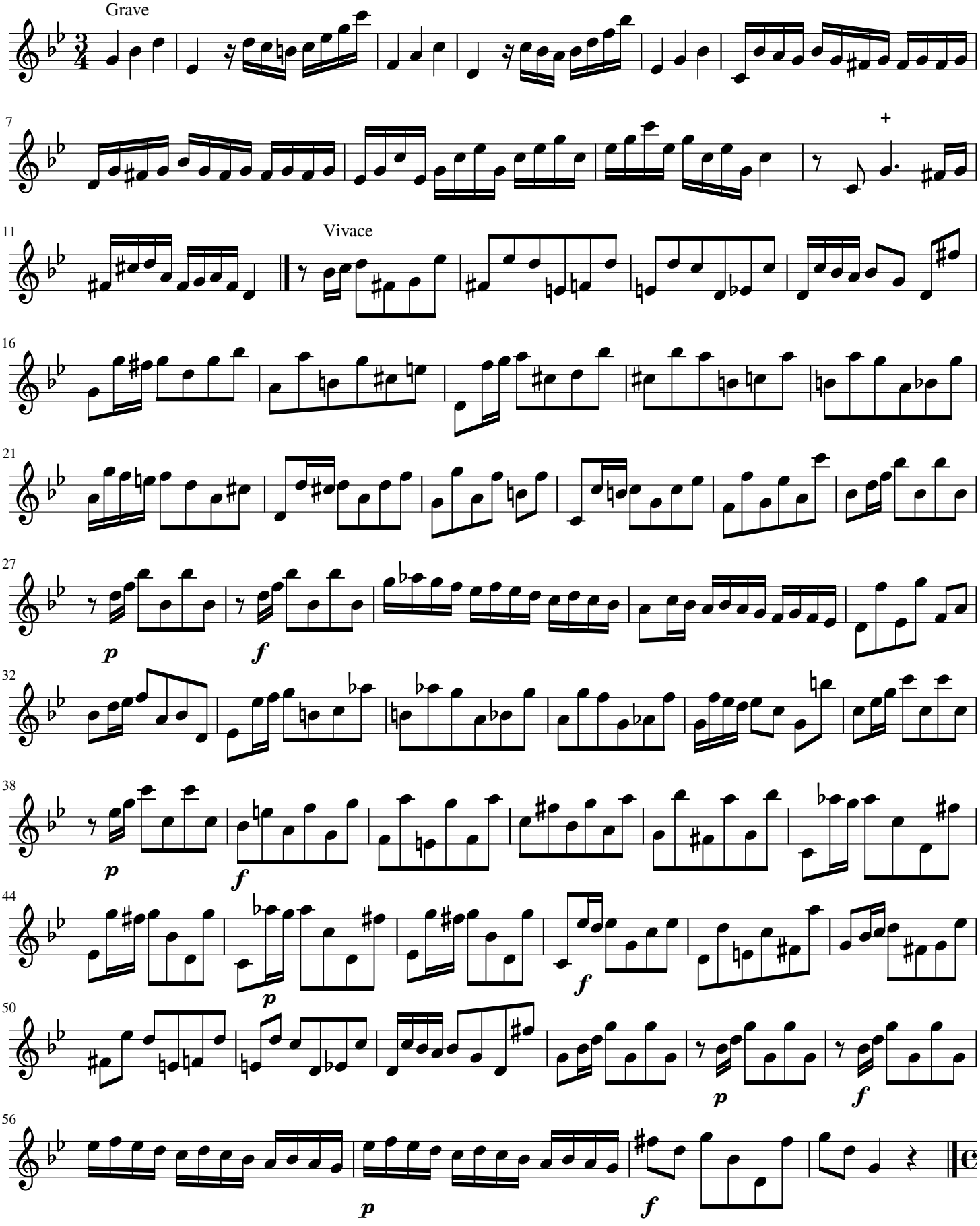
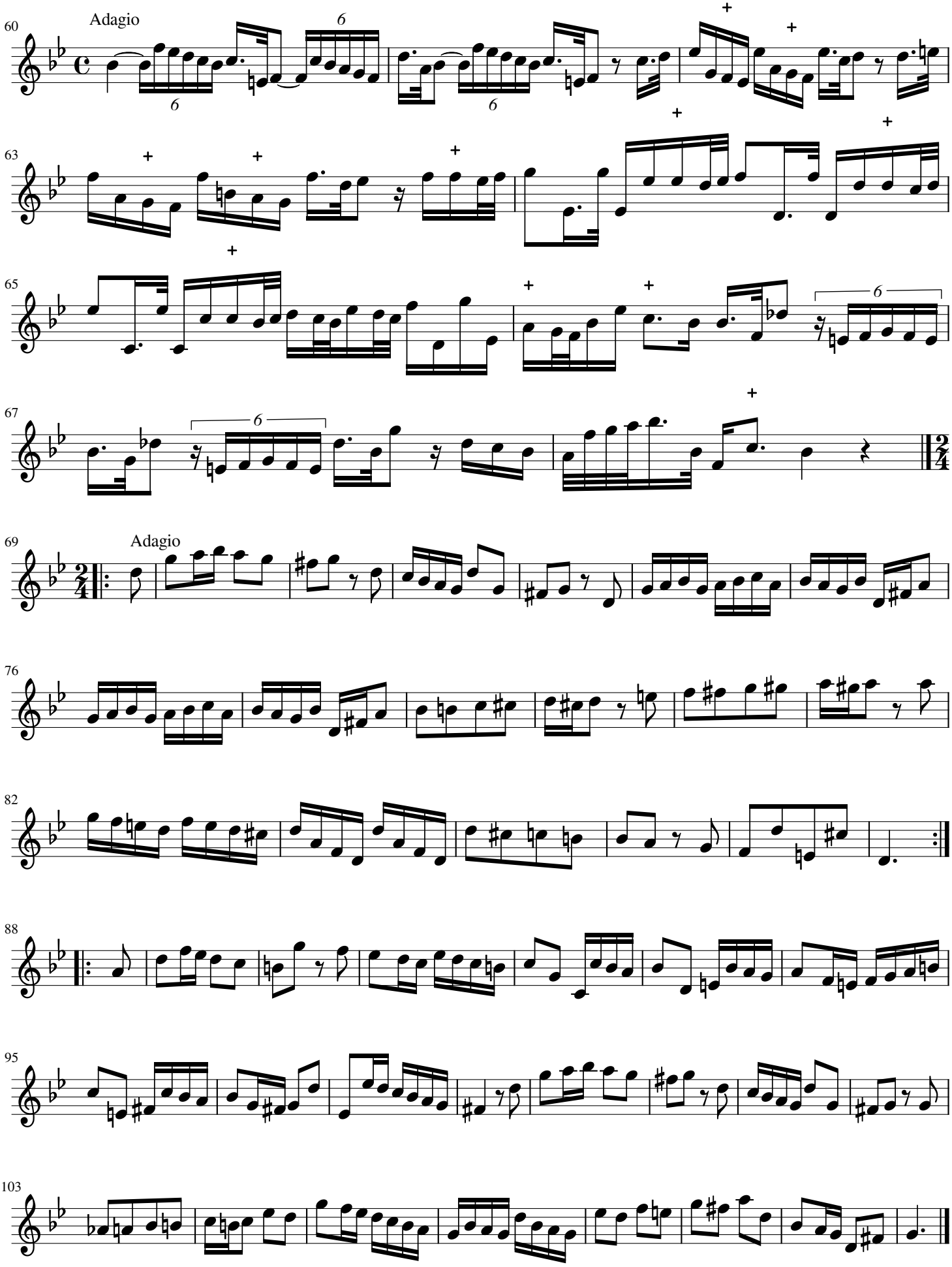

Adagio
Allegro

Fantasia 2

for solo oboe (original : a minor)

G.Ph Telemann

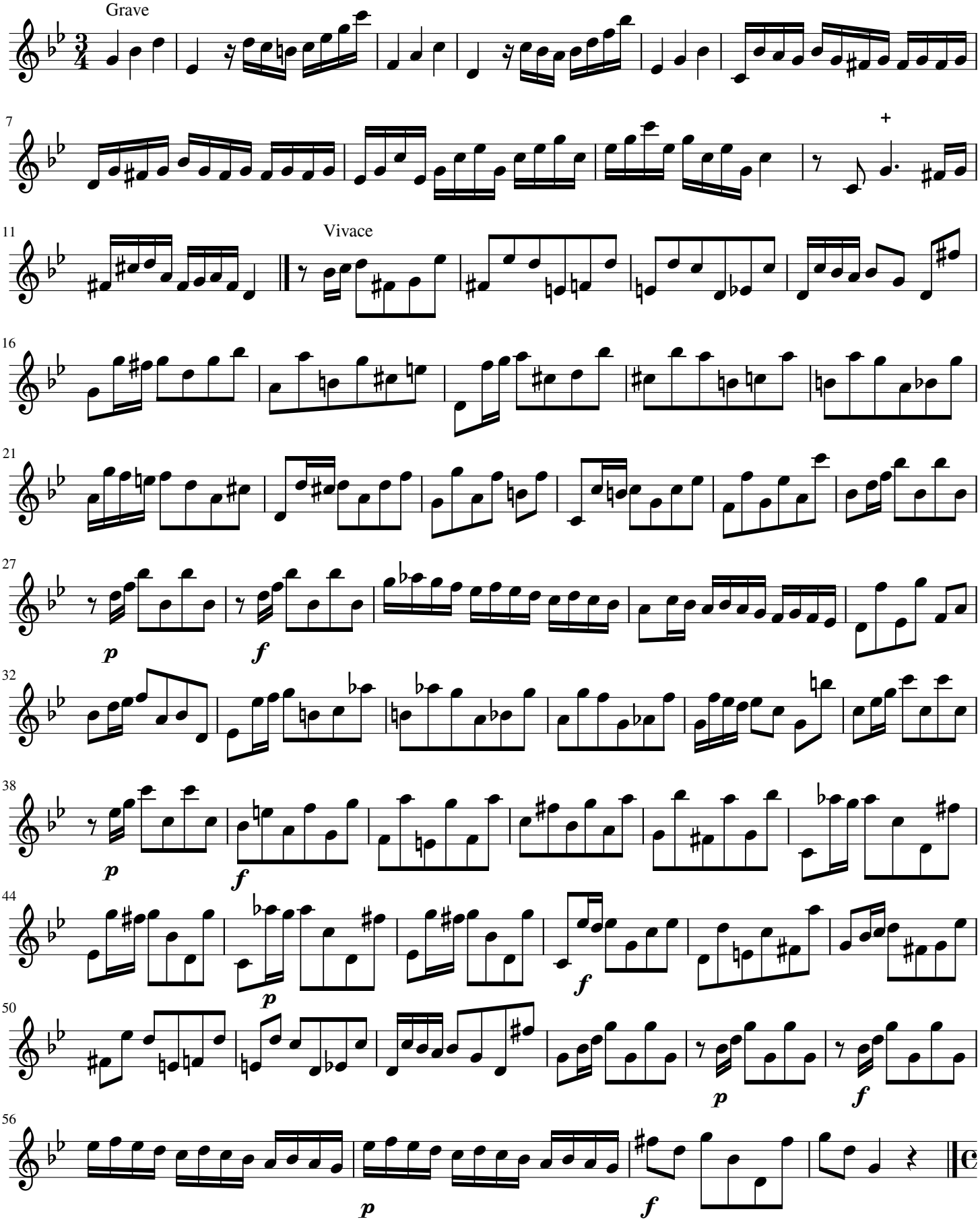


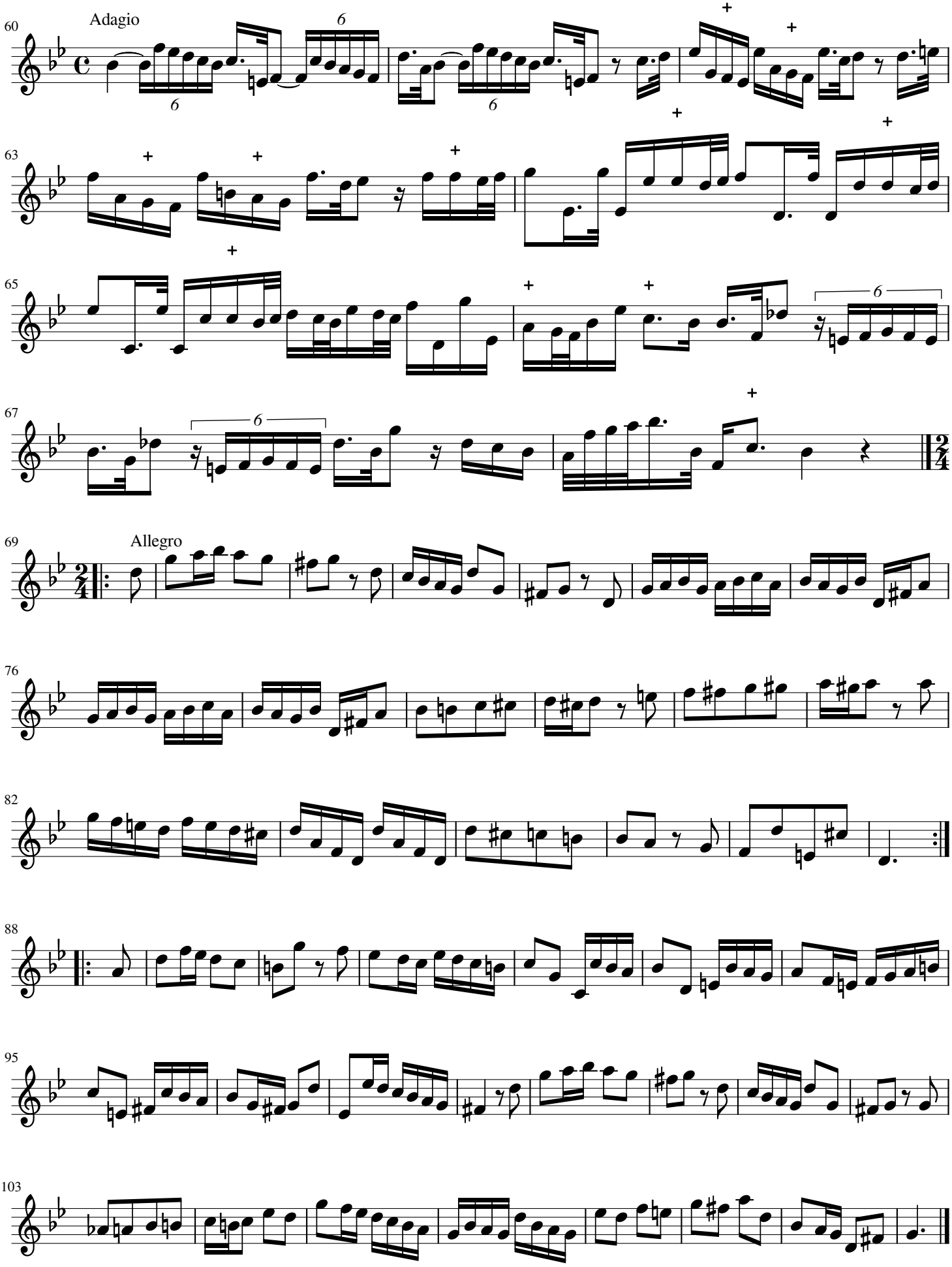

Adagio
Adagio

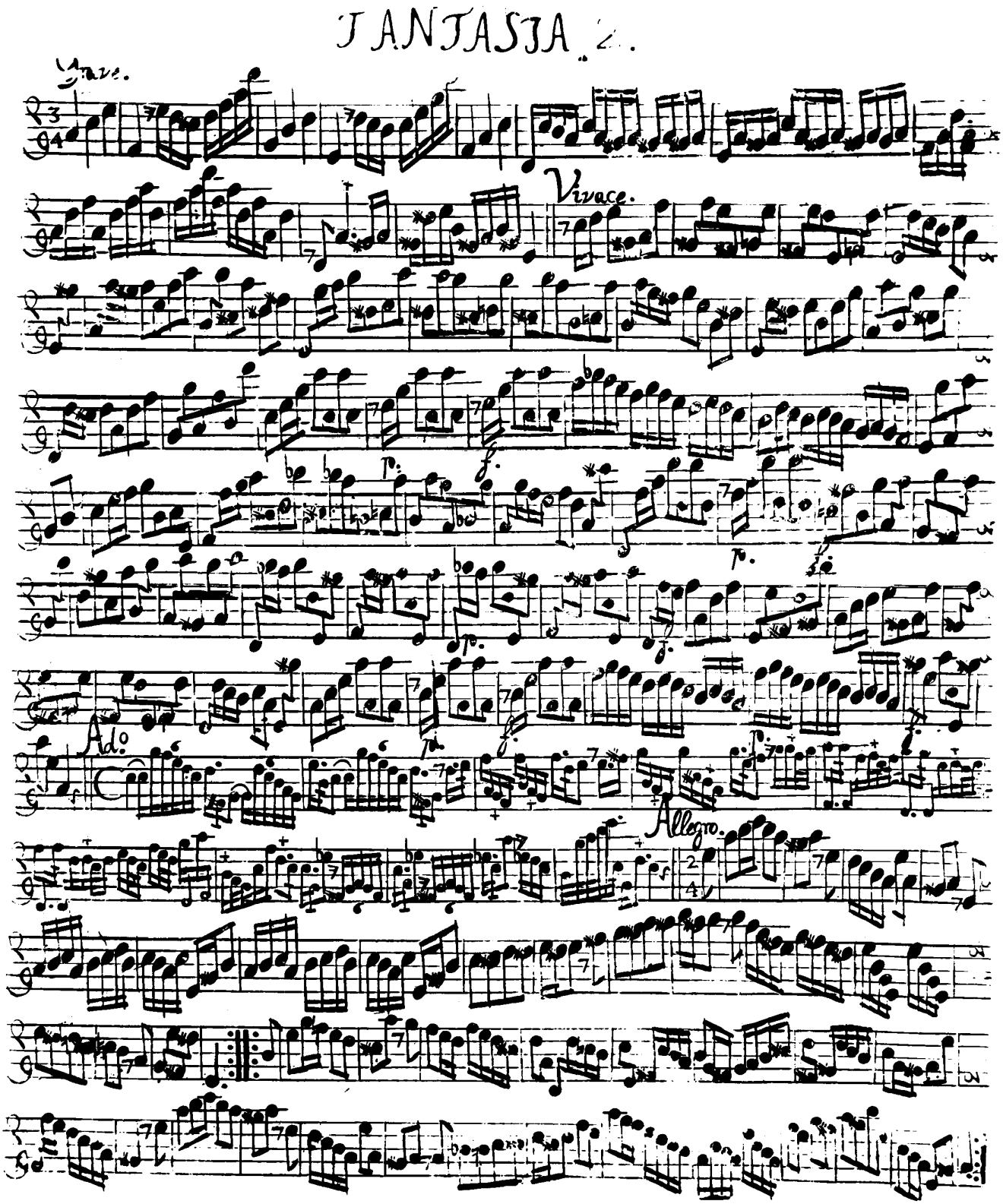
Fantasia 2

for solo oboe (original : a minor)

G.Ph Telemann



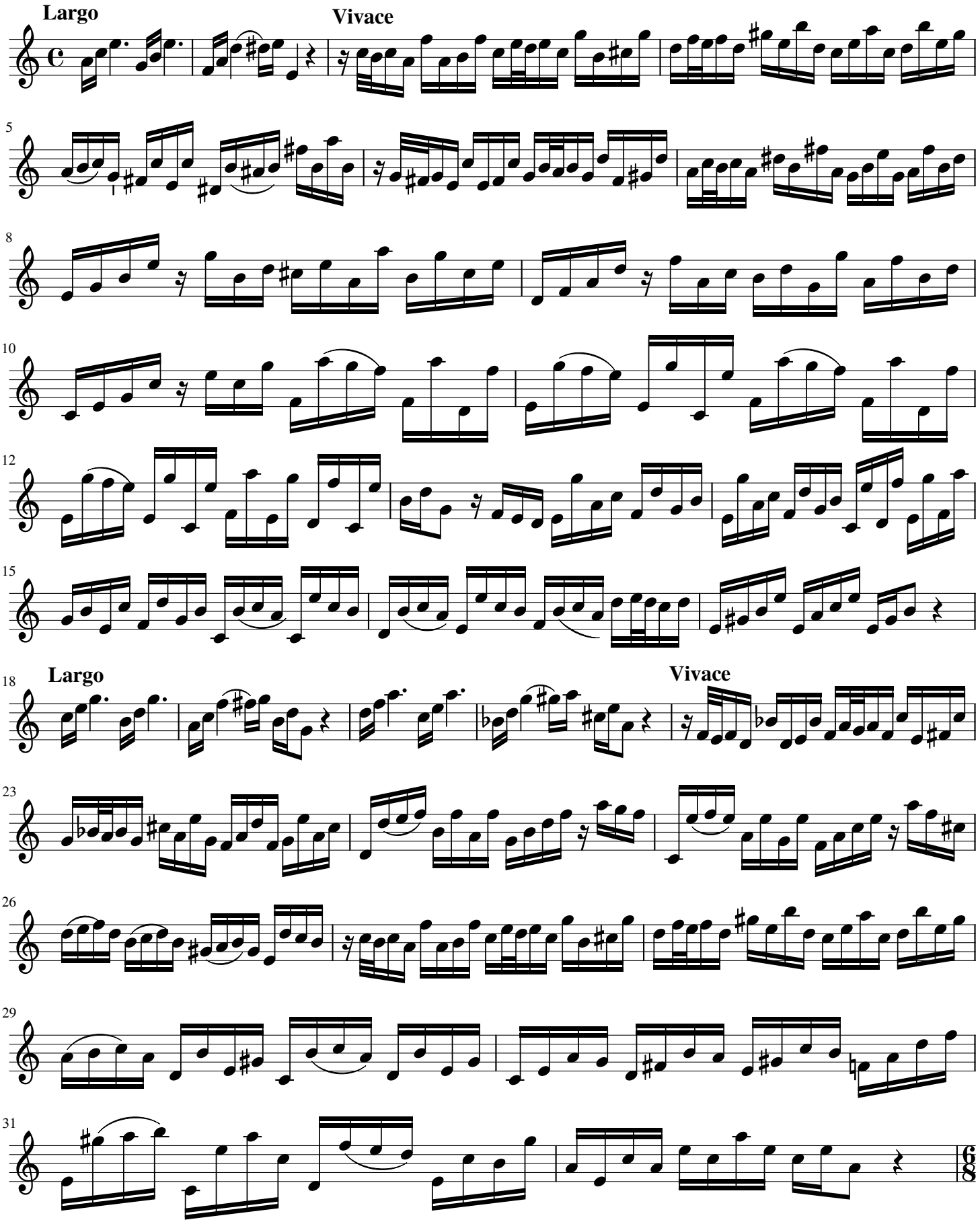

Adagio
Allegro


FANTASIA 2.
Grave.
Vivace.
Ad.
Allegro.

Fantasia 3

for solo oboe (original b minor)

G.Ph.Telemann



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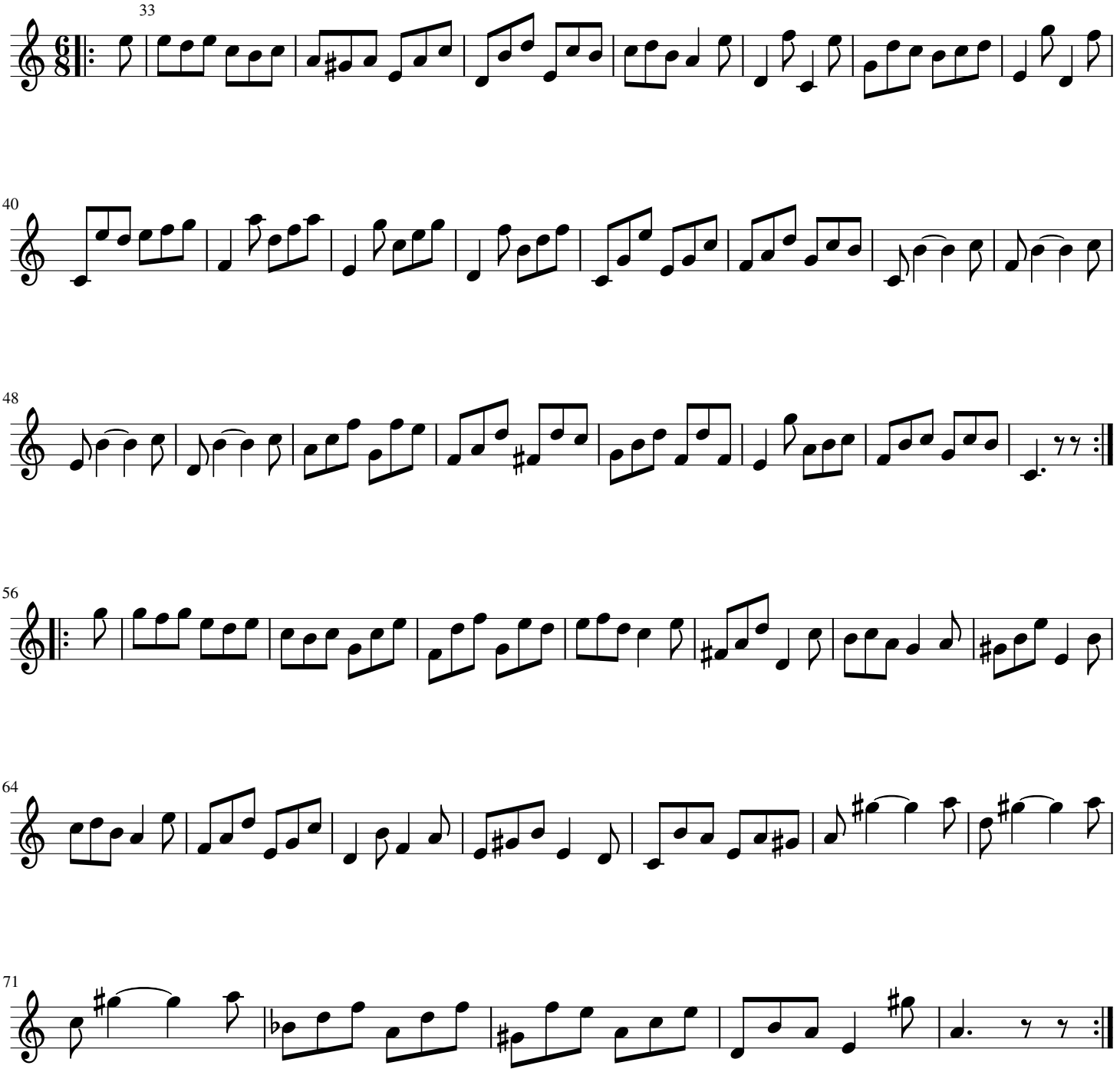
Allegro



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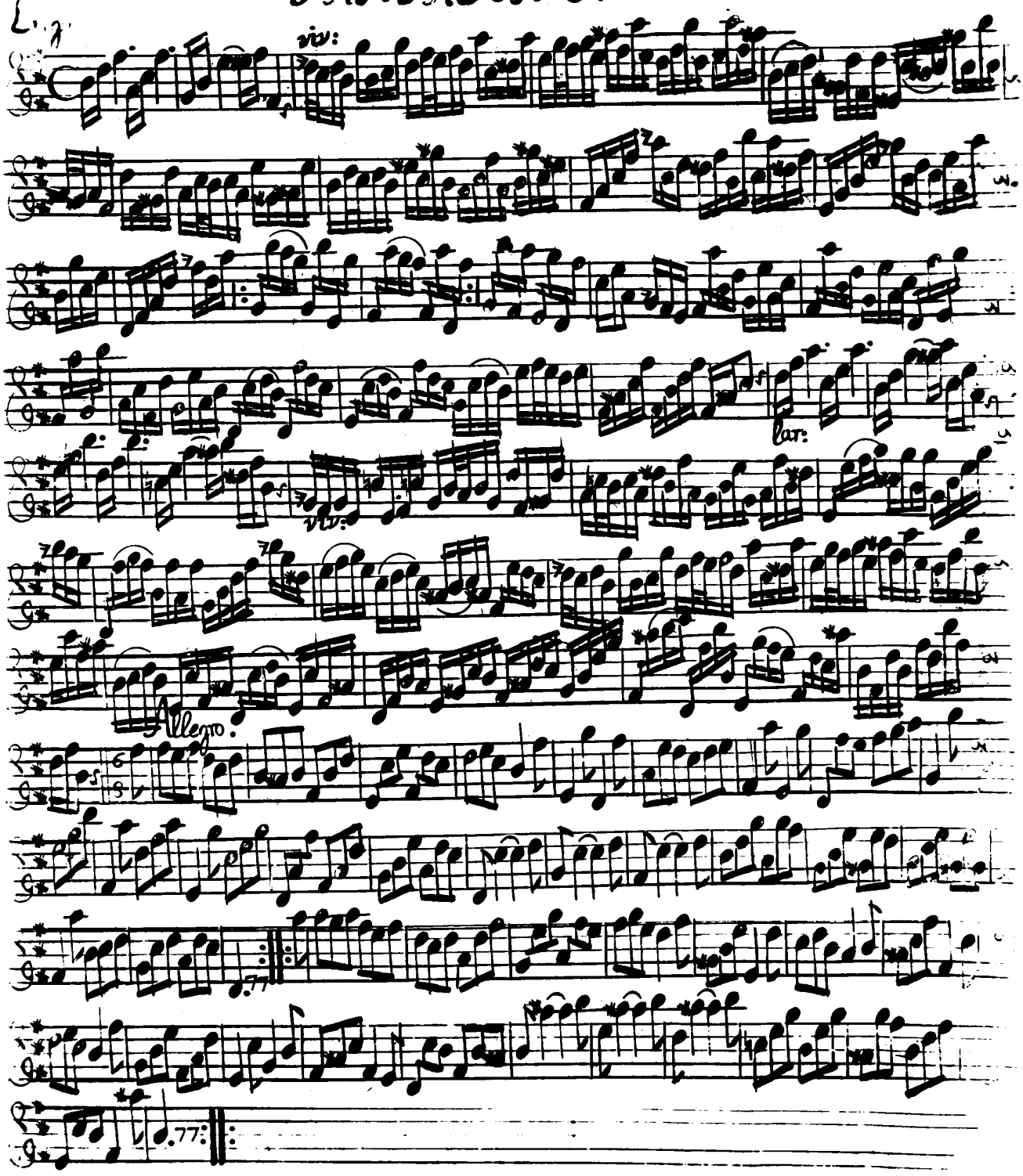
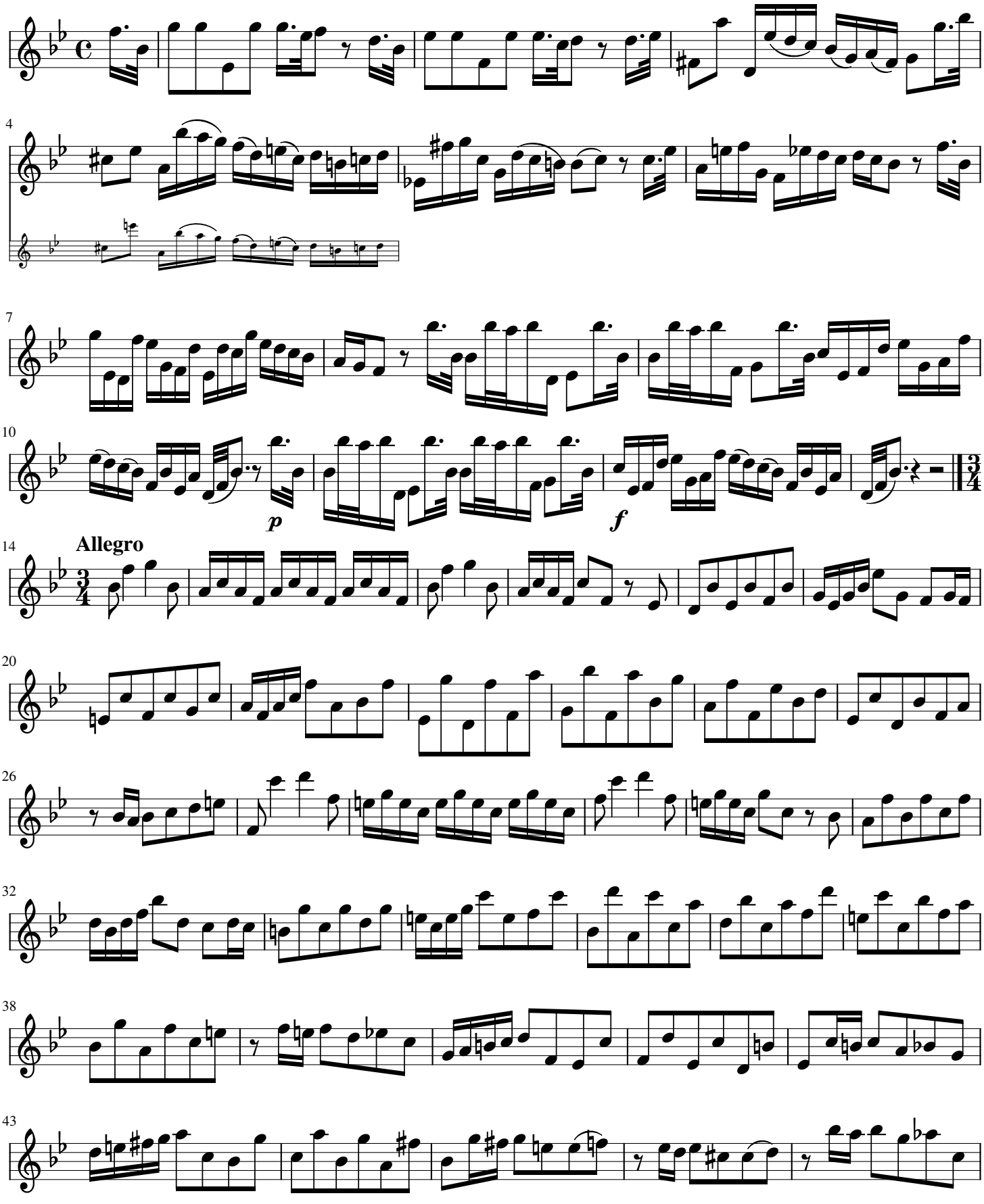
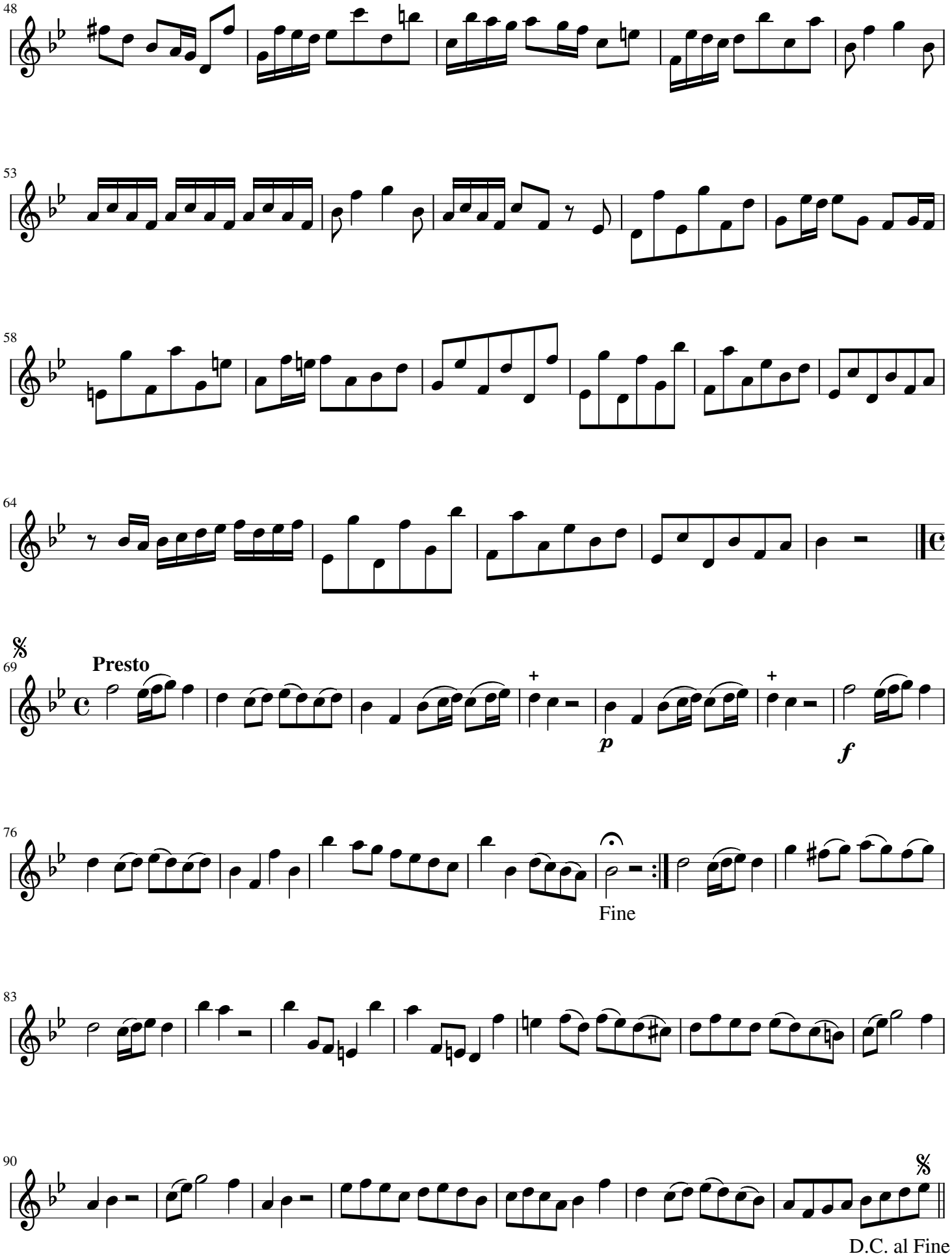


Fantasia 4

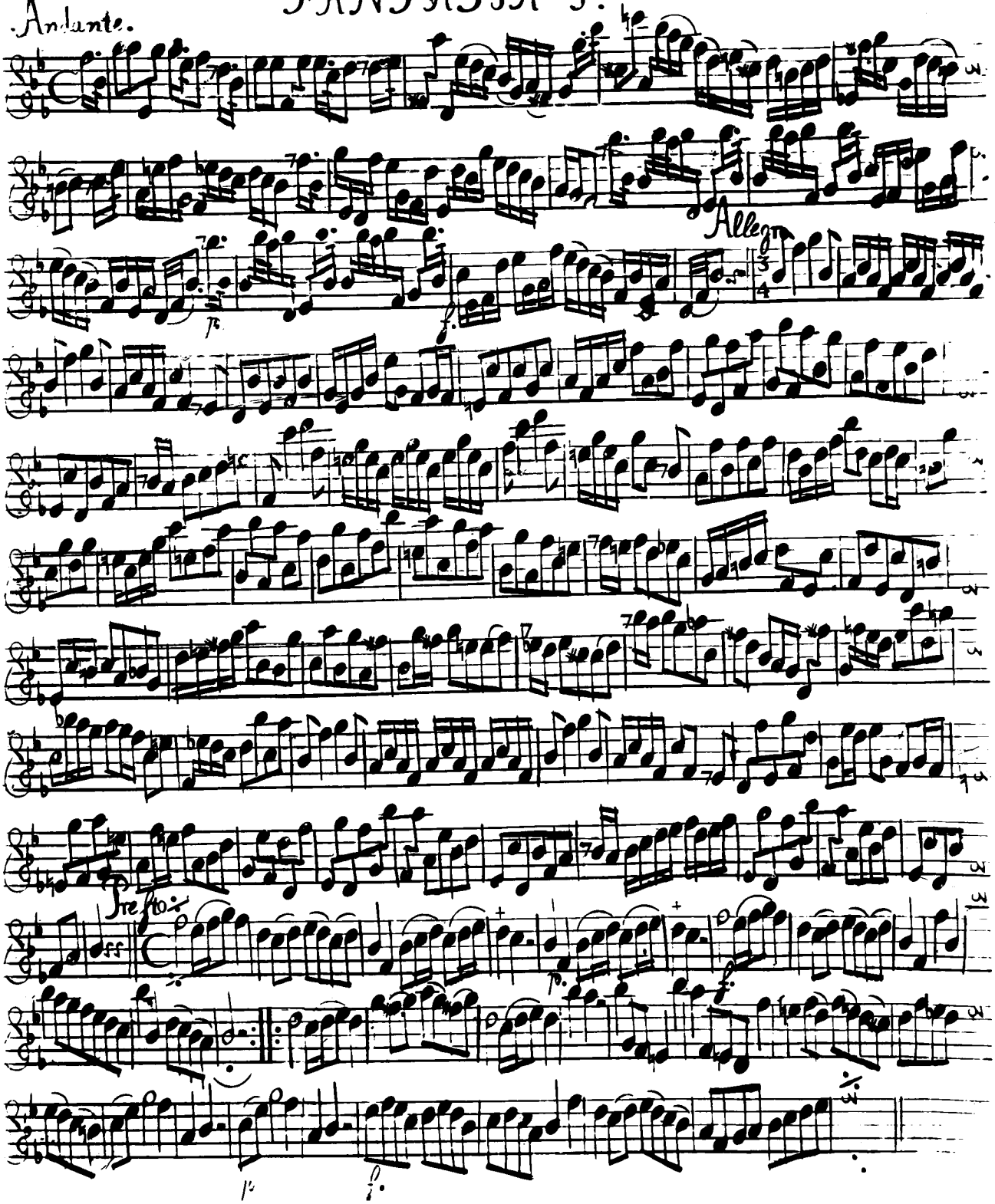
for solo oboe

G.Ph.Telemann




48
53
58
64
69
Presto
p
f
76
Fine
83
90
D.C. al Fine

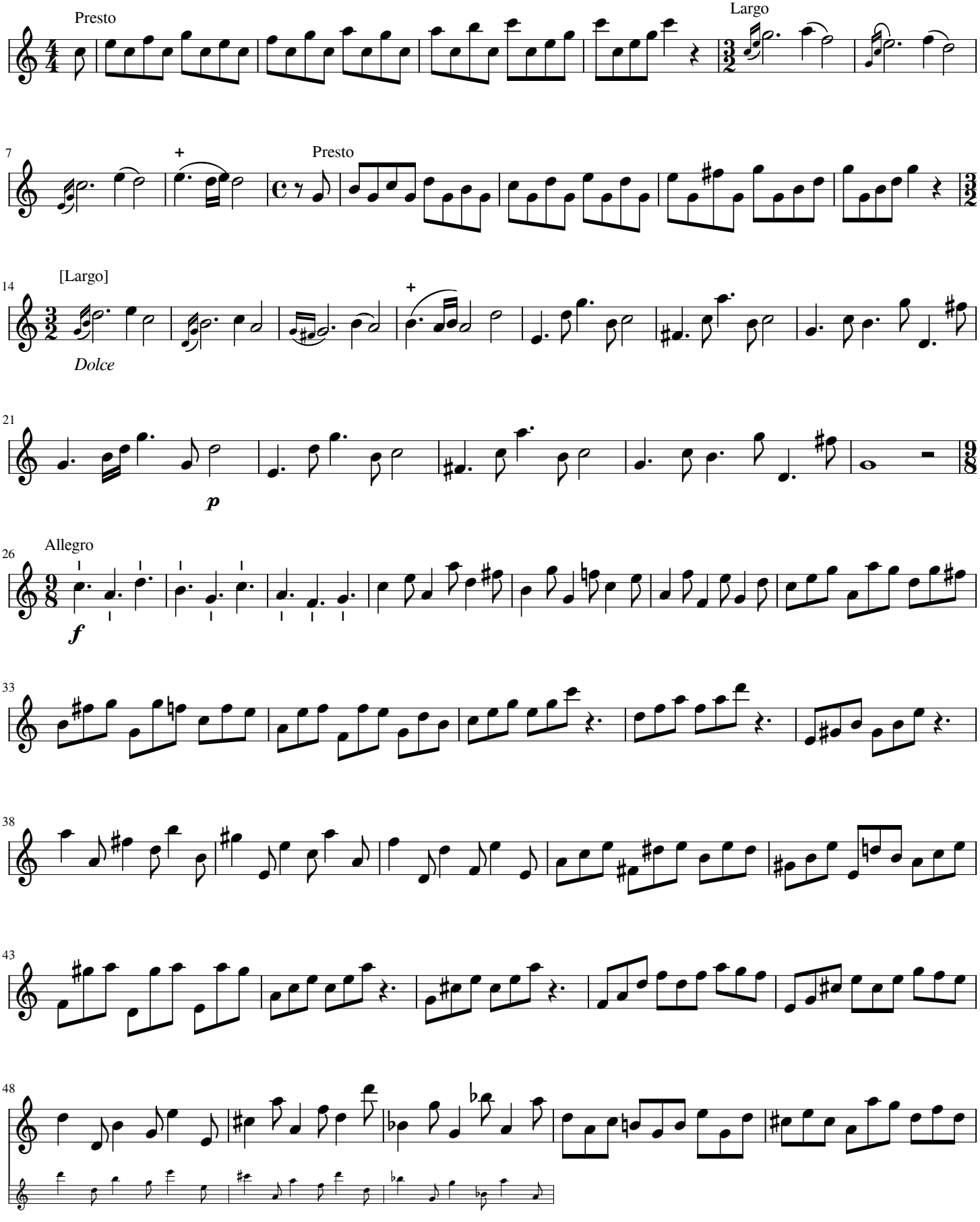
FANTASIA 4.

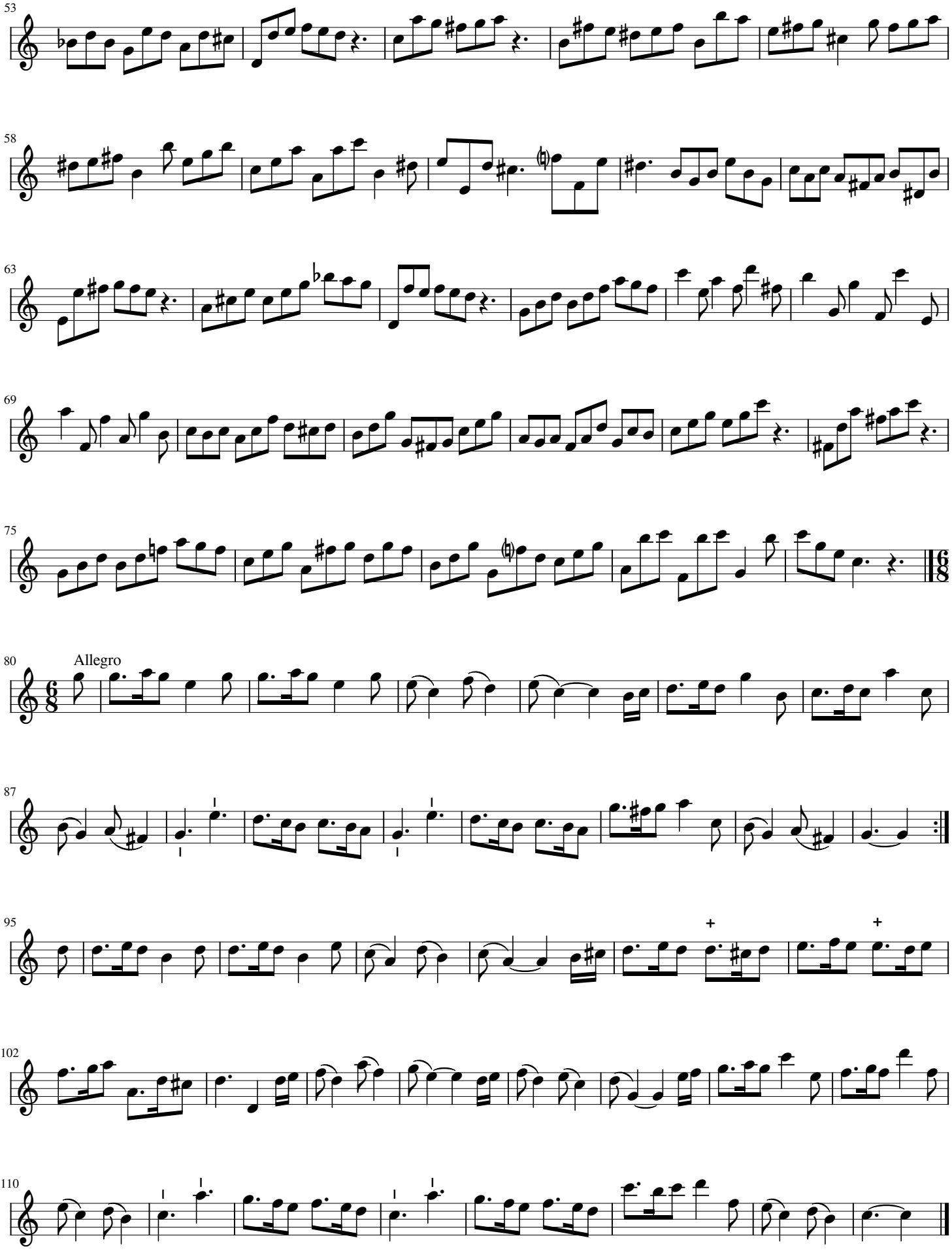


Fantasia 5

for solo oboe

G.Ph.Telemann

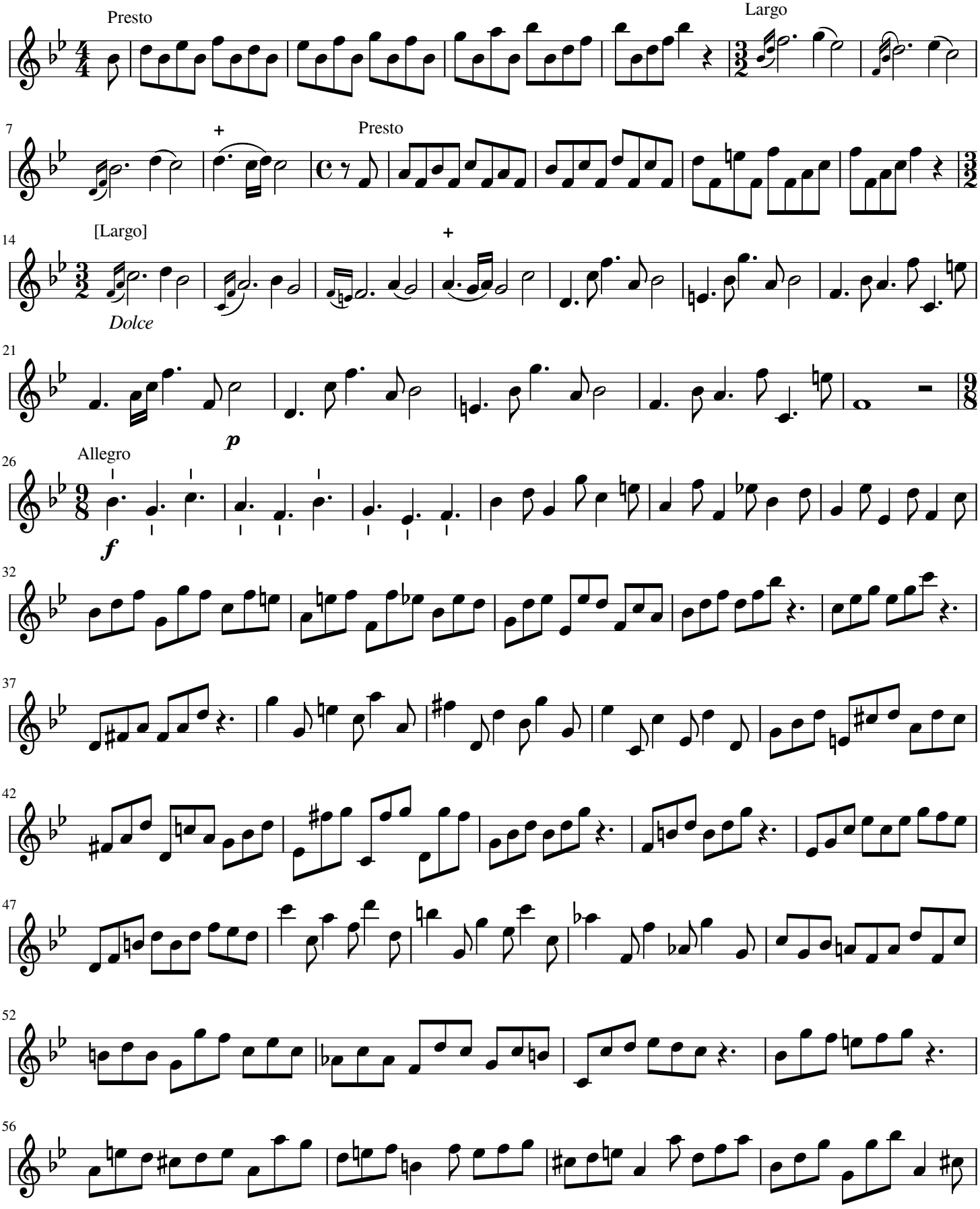


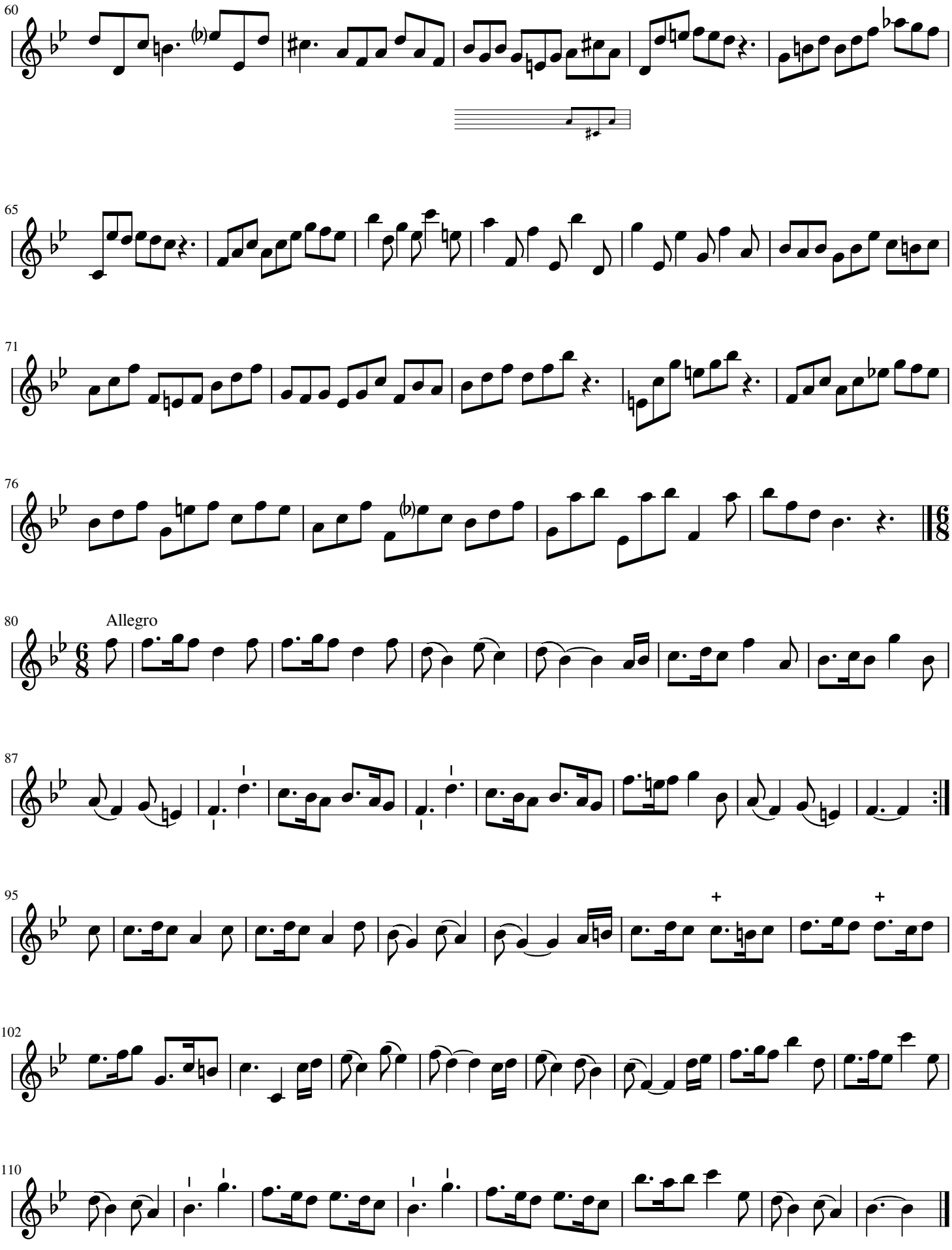

53
58
63
69
75
80
Allegro
87
95
102
110

Fantasia 5

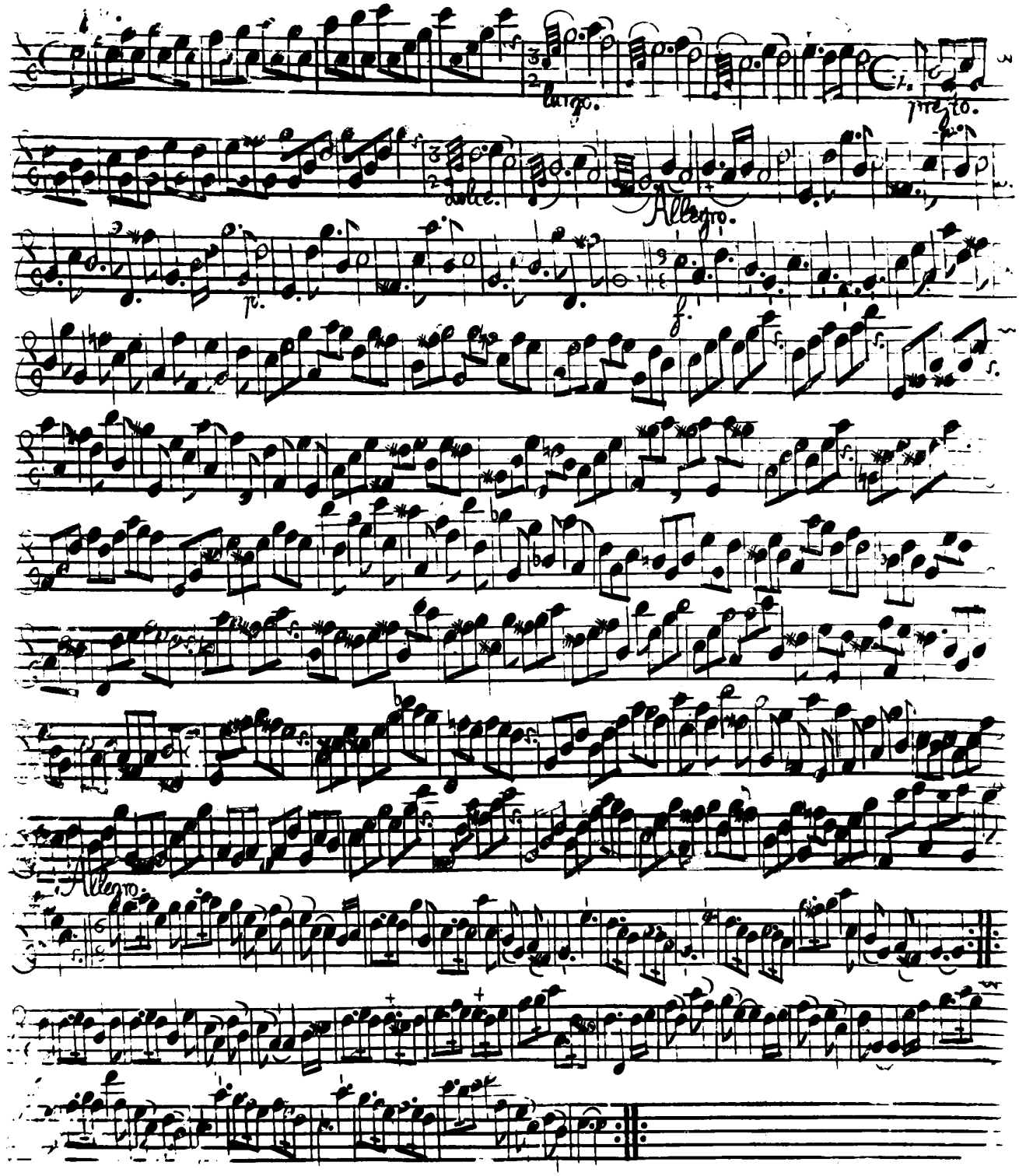
for solo oboe

G.Ph.Telemann




60
65
71
76
80
Allegro
87
95
102
110

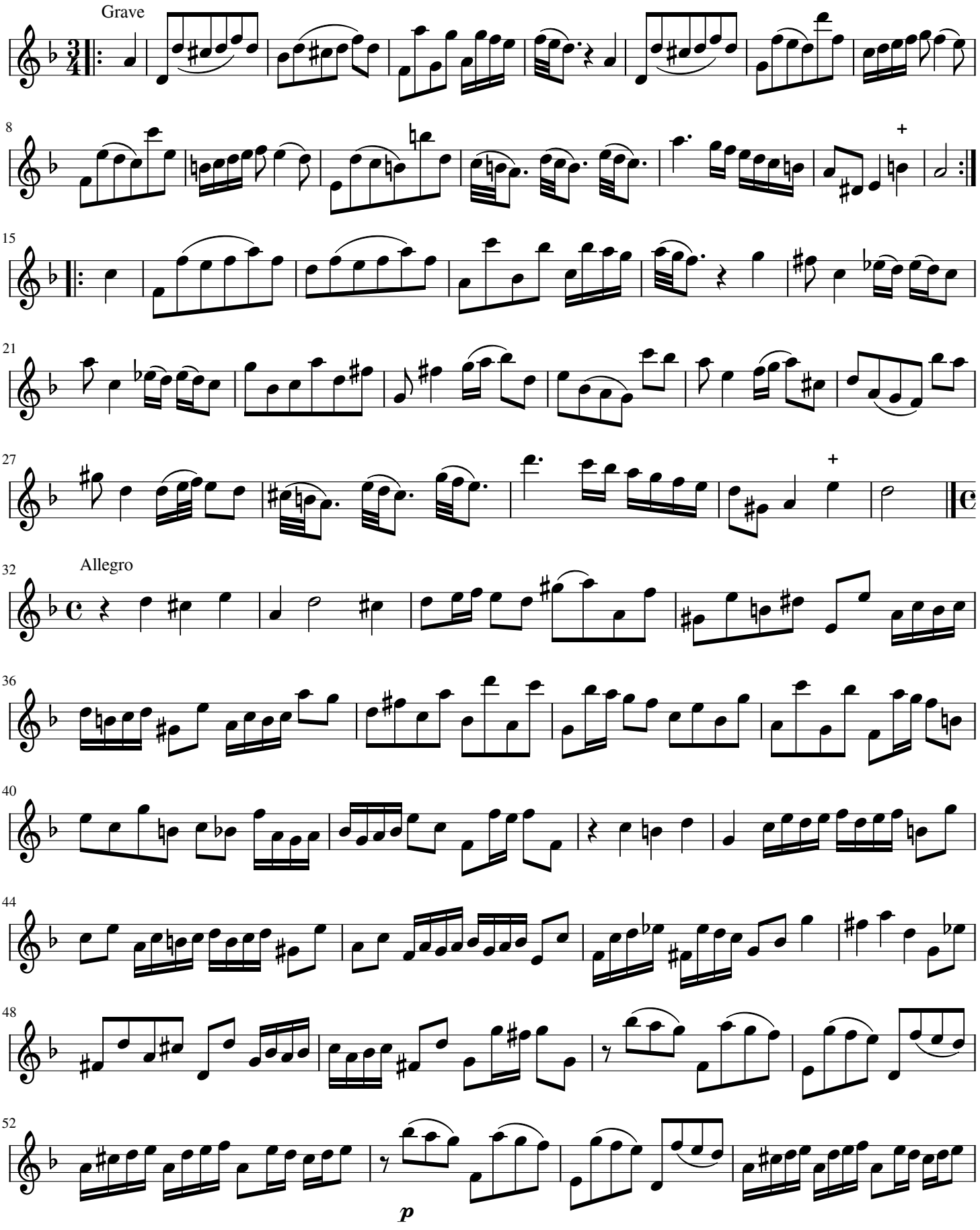
FANTASIA .



Fantasia 6

for solo oboe

G.Ph.Telemann



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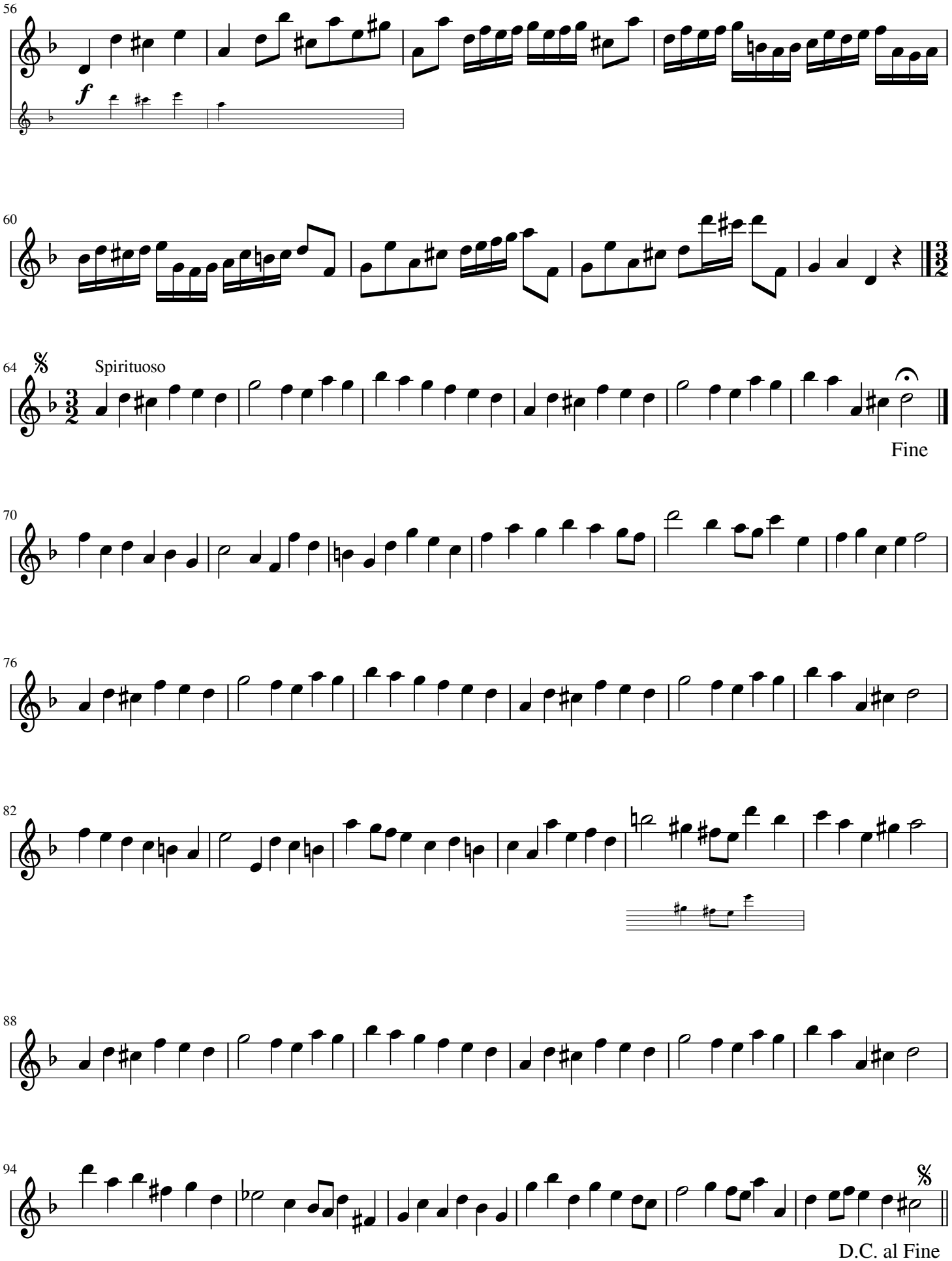

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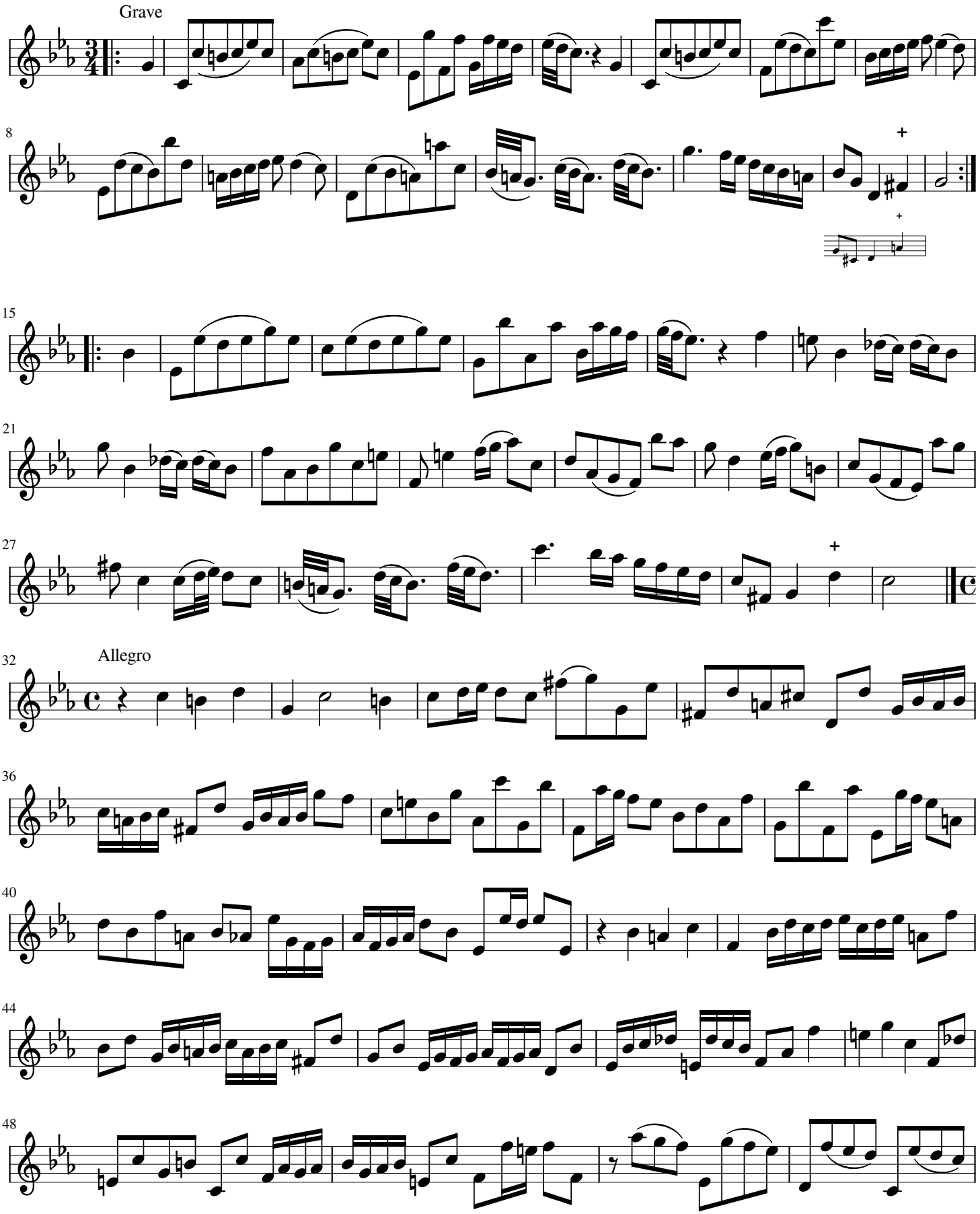
Fantasia 6

for solo oboe (original : d minor)

G.Ph.Telemann



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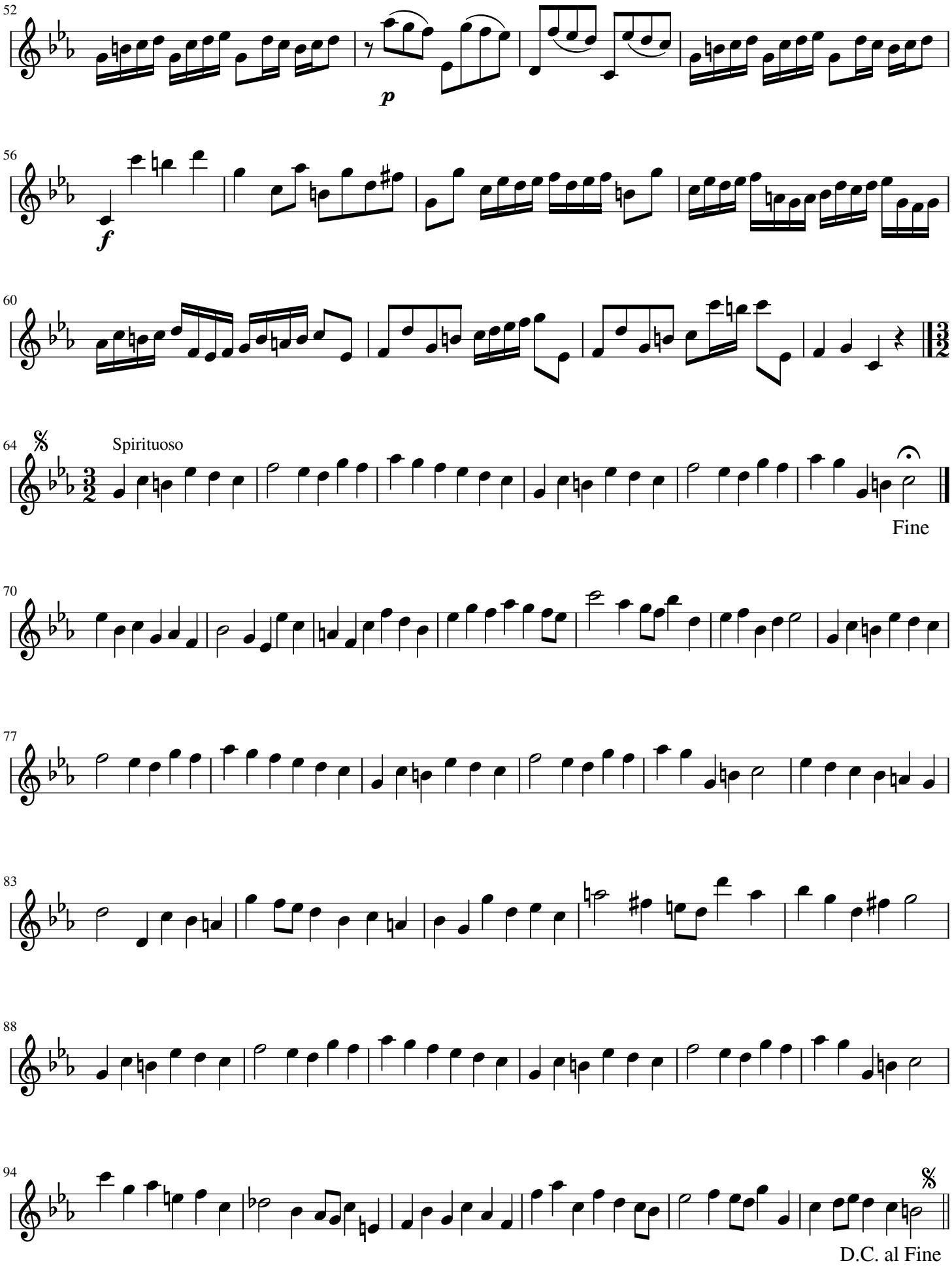
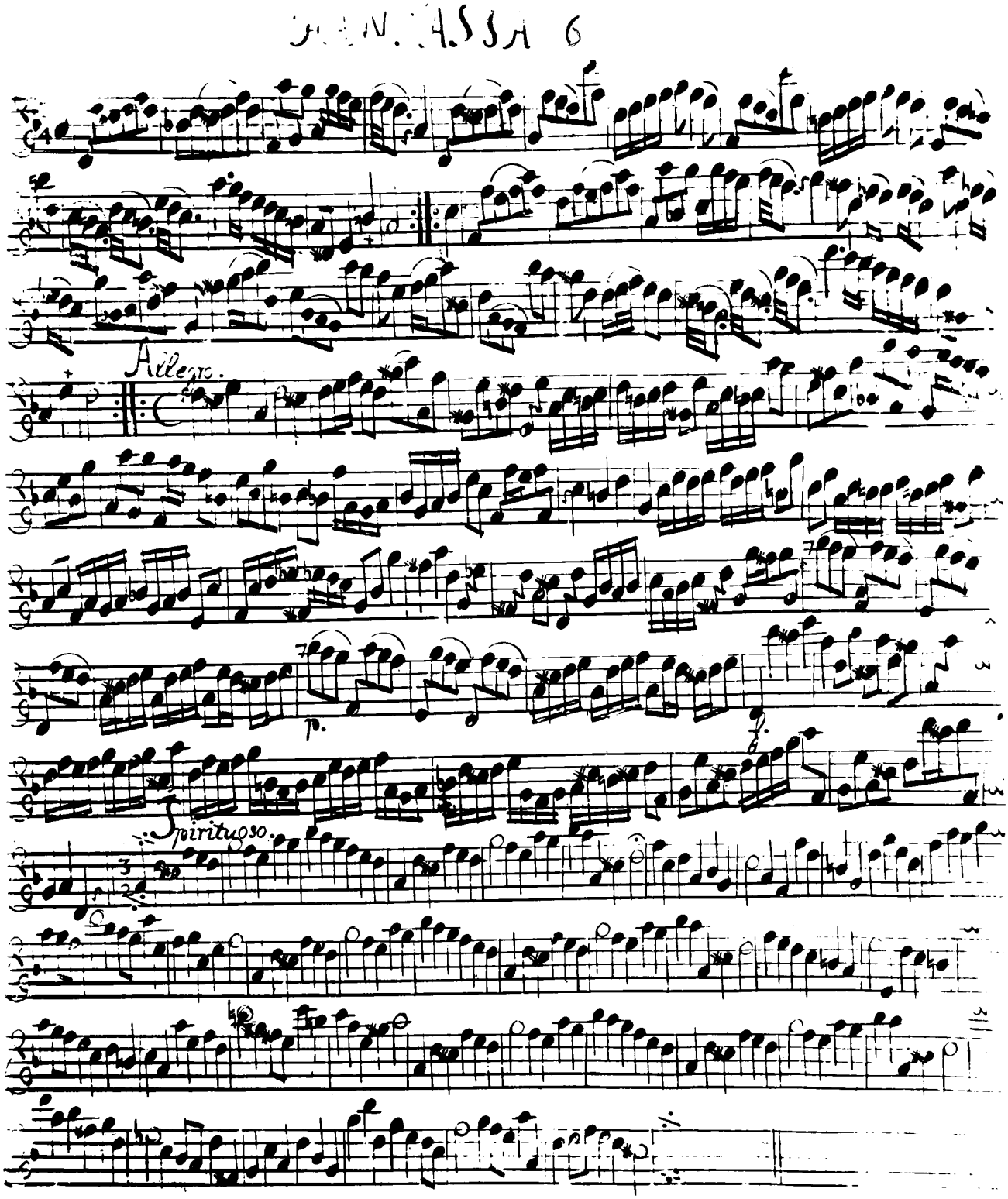
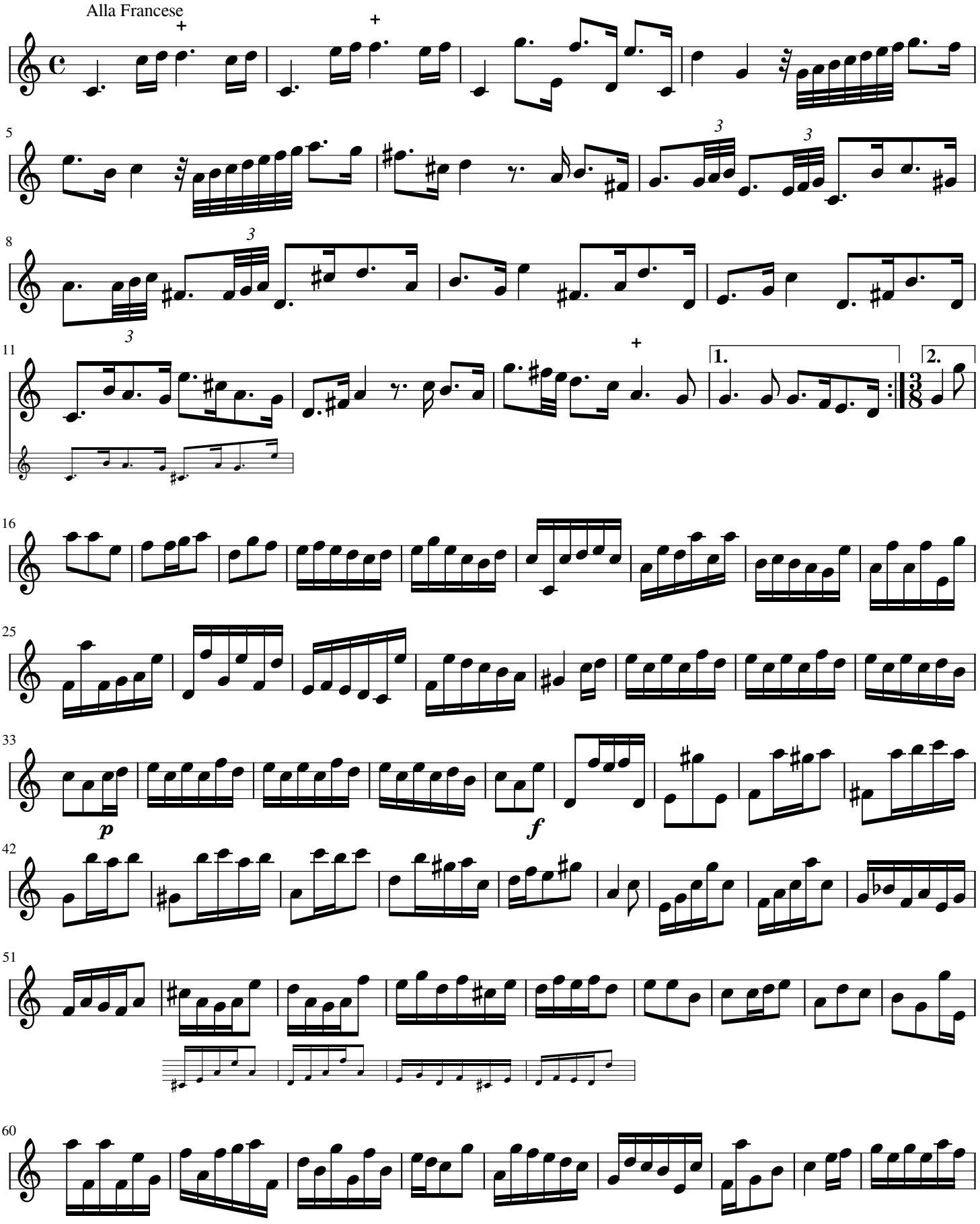

52
p
56
f
60
64
Spirituoso
Fine
70
77
83
88
94
D.C. al Fine

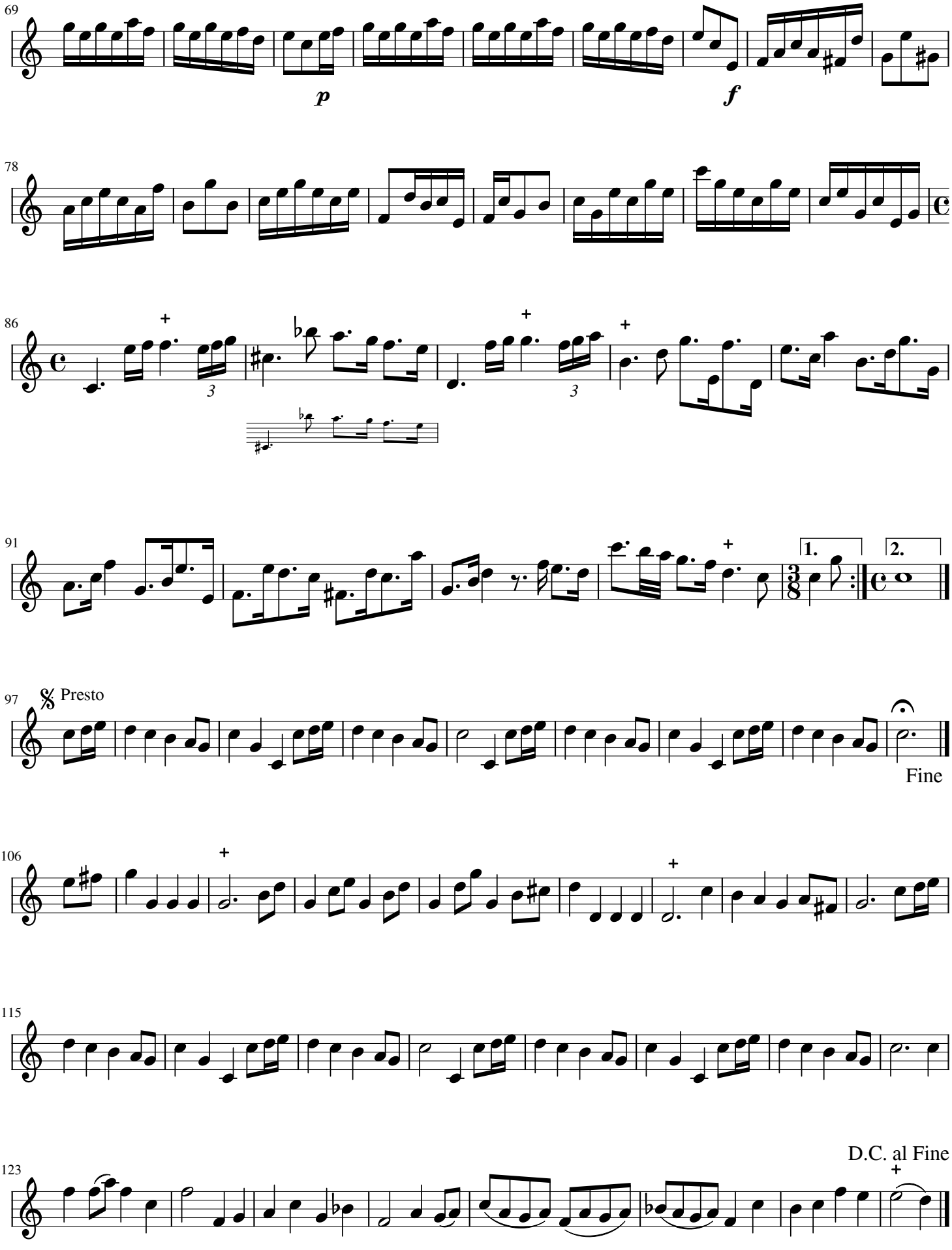

Allegro.
p.
Spirituoso.

Fantasia 7

for solo oboe (original : D major)

G.Ph.Telemann

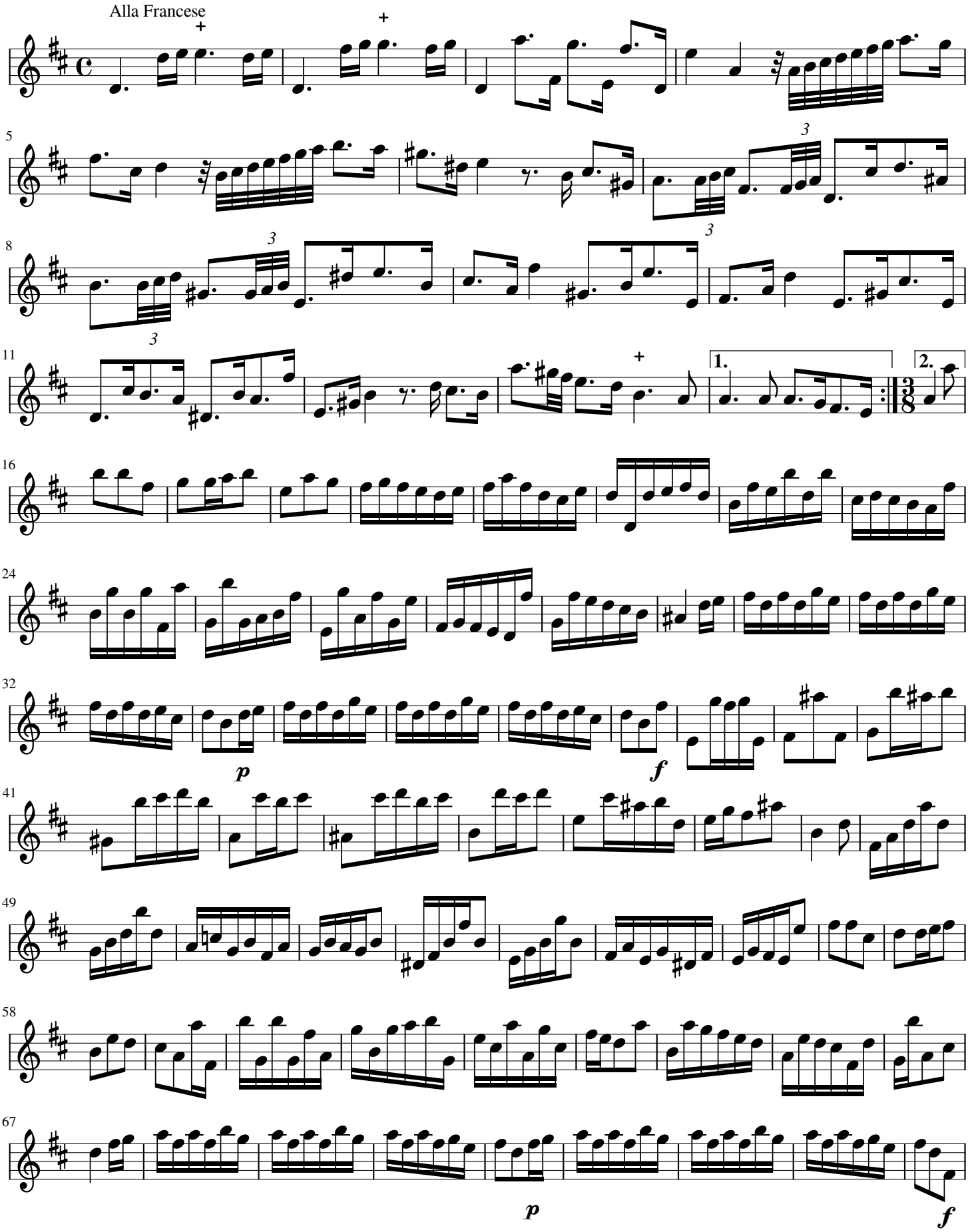



69
p
f
78
86
91
1.
2.
97
Presto
Fine
106
115
123
D.C. al Fine

Fantasia 7

for solo oboe

G.Ph.Telemann



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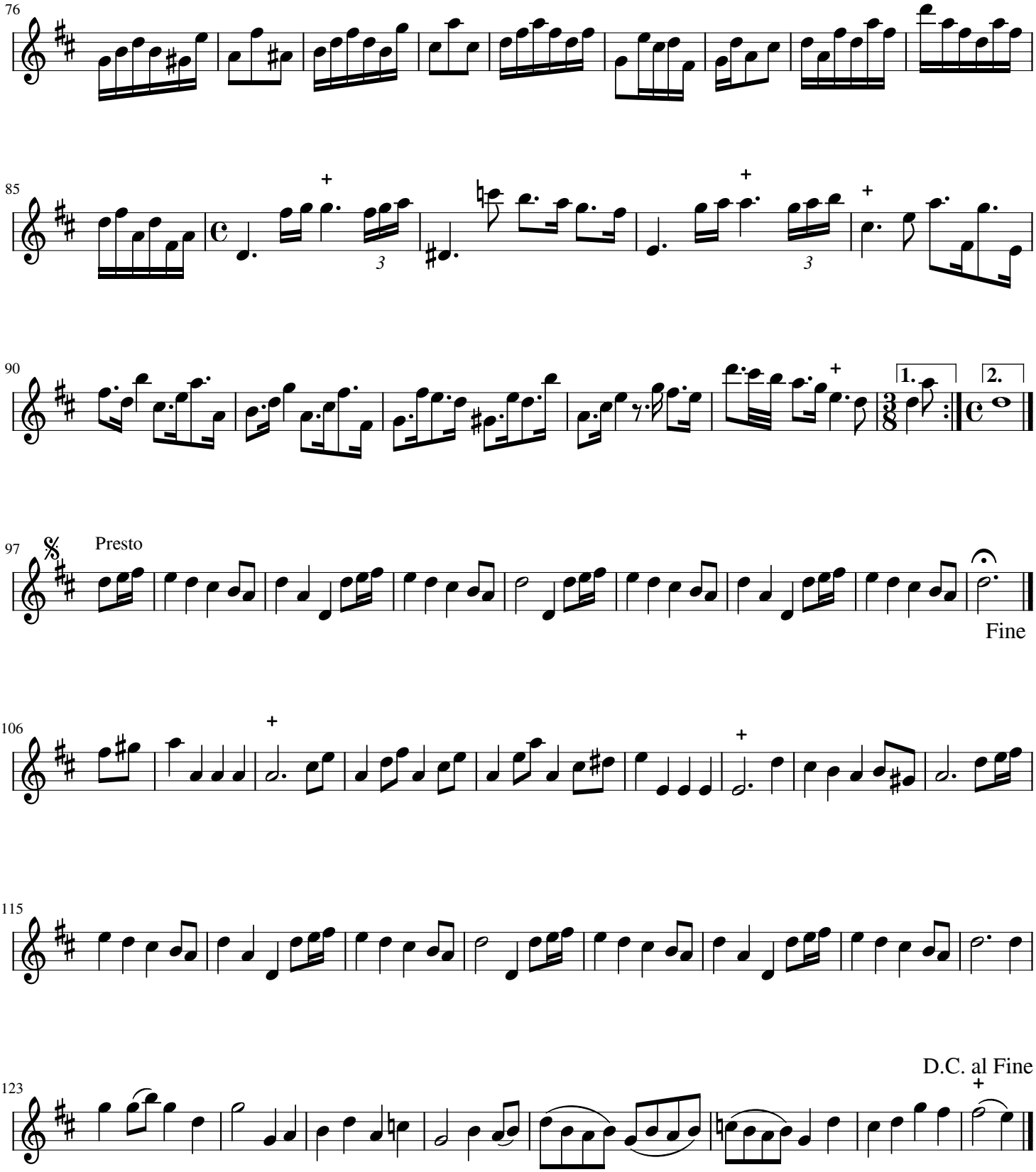
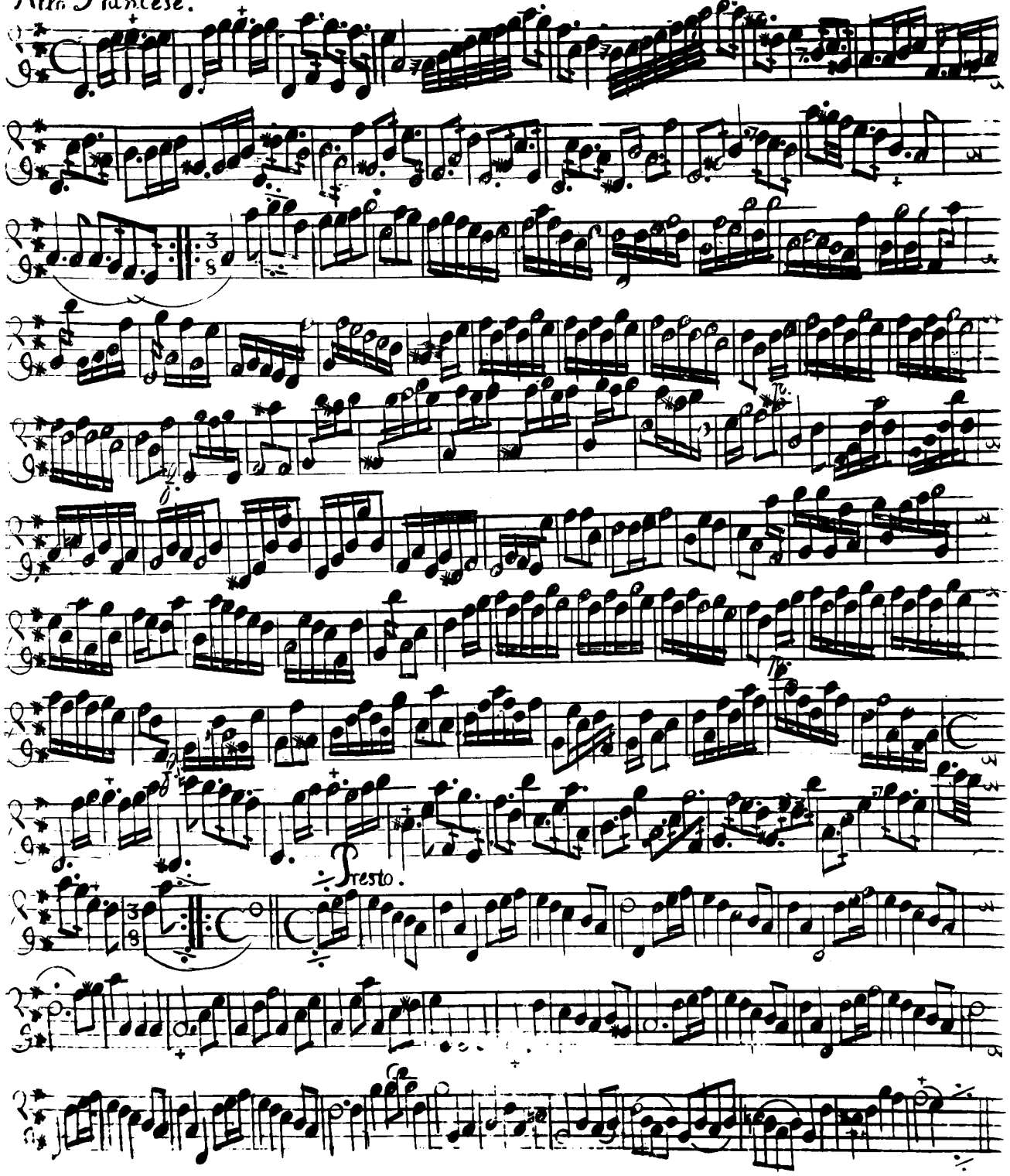

76
85
90
1.
2.
97
Presto
Fine
106
115
D.C. al Fine
123

FANTASIA 7.

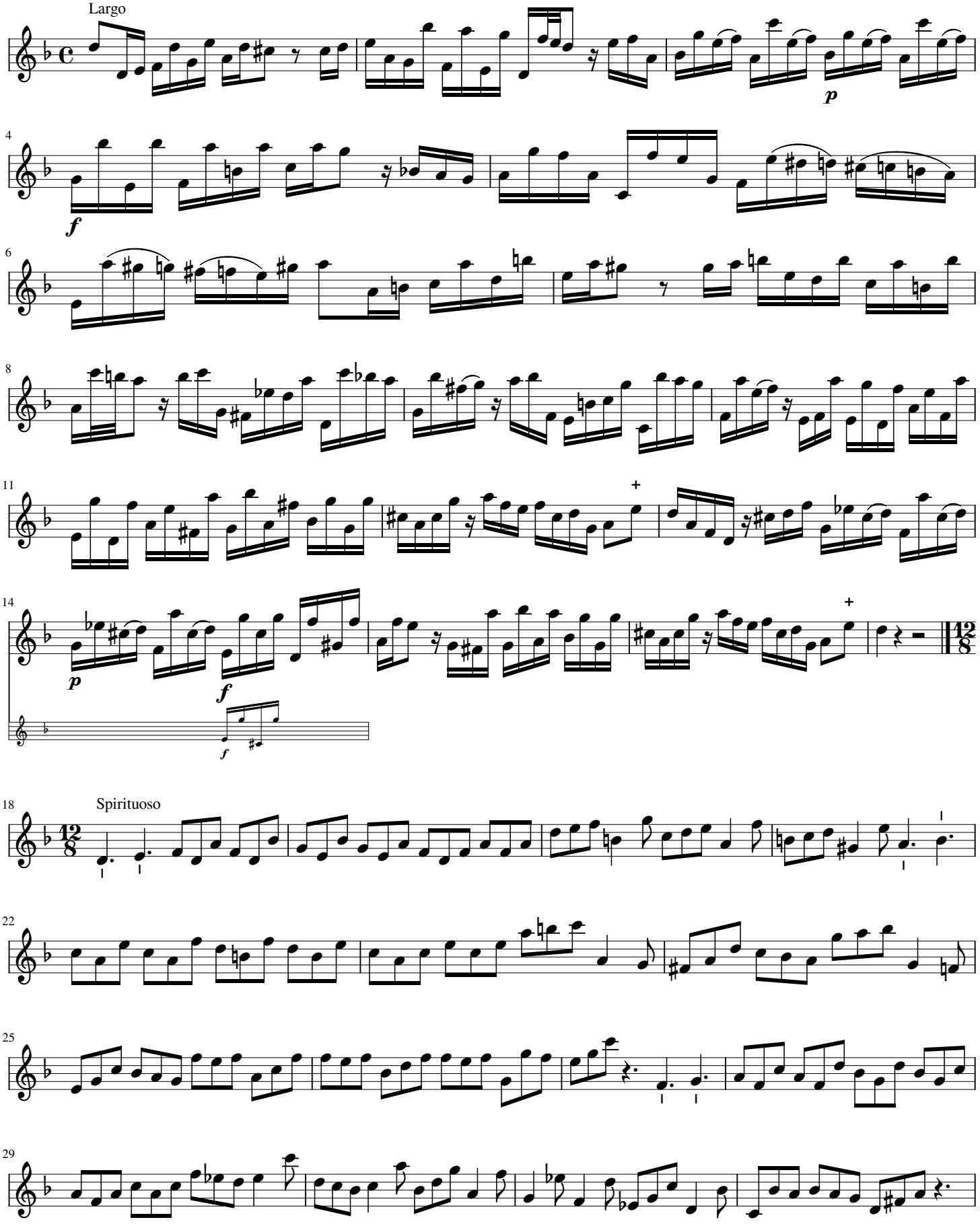
Arte Francese.

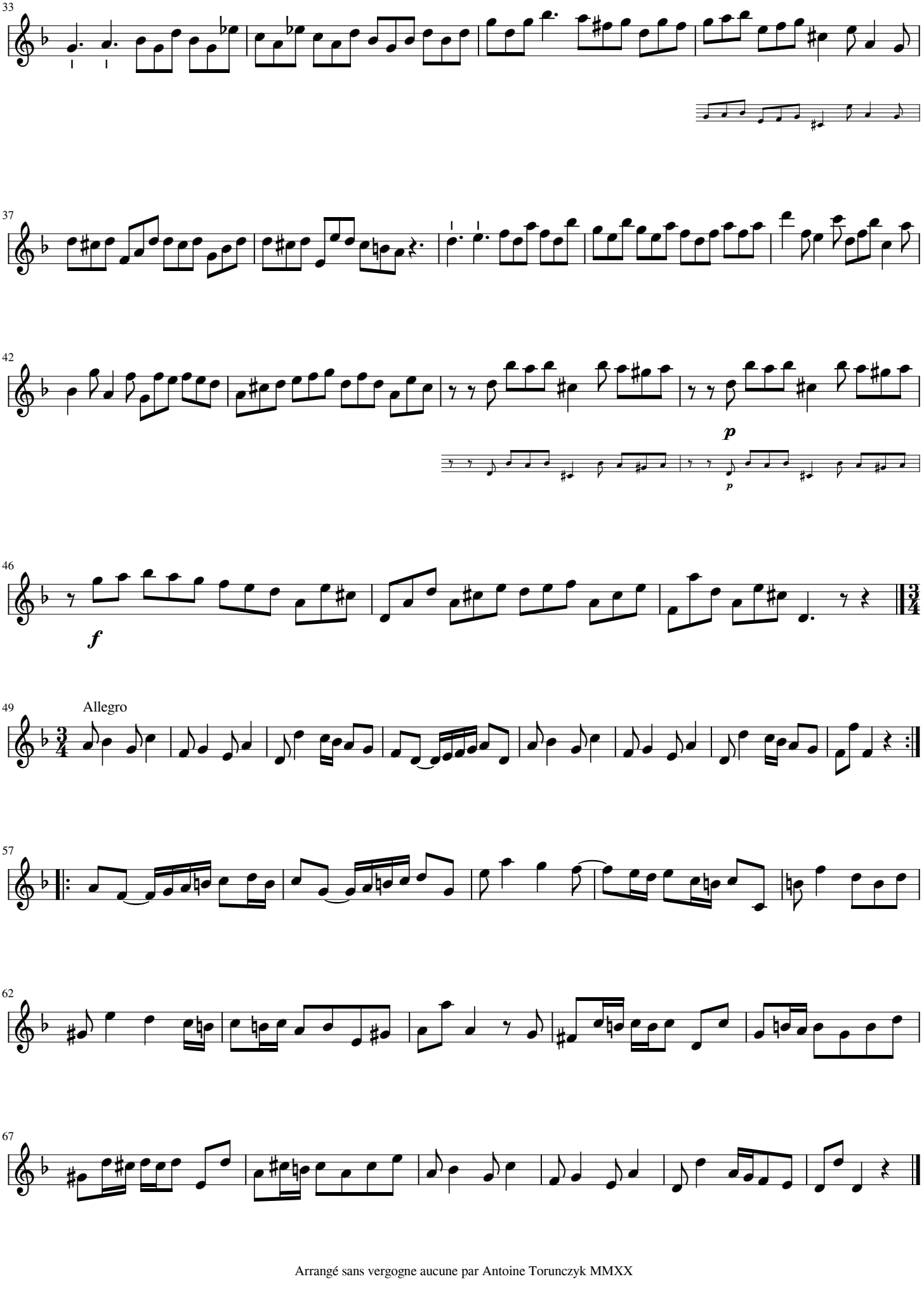


Fantasia 8

for solo oboe (original : e minor)

G.Ph.Telemann

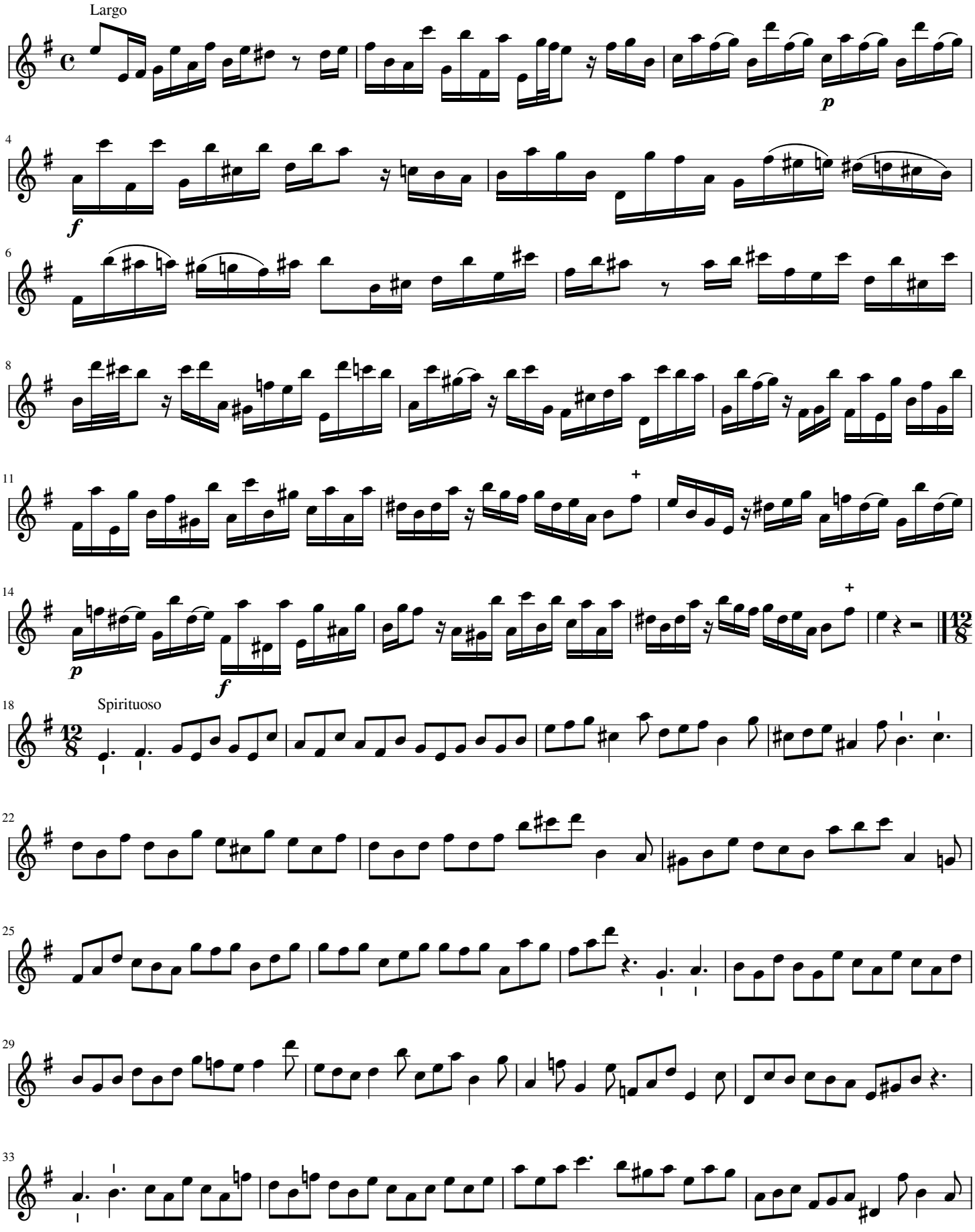



33
37
42
p
p
46
f
49
Allegro
57
62
67

Fantasia 8

for solo oboe

G.Ph.Telemann



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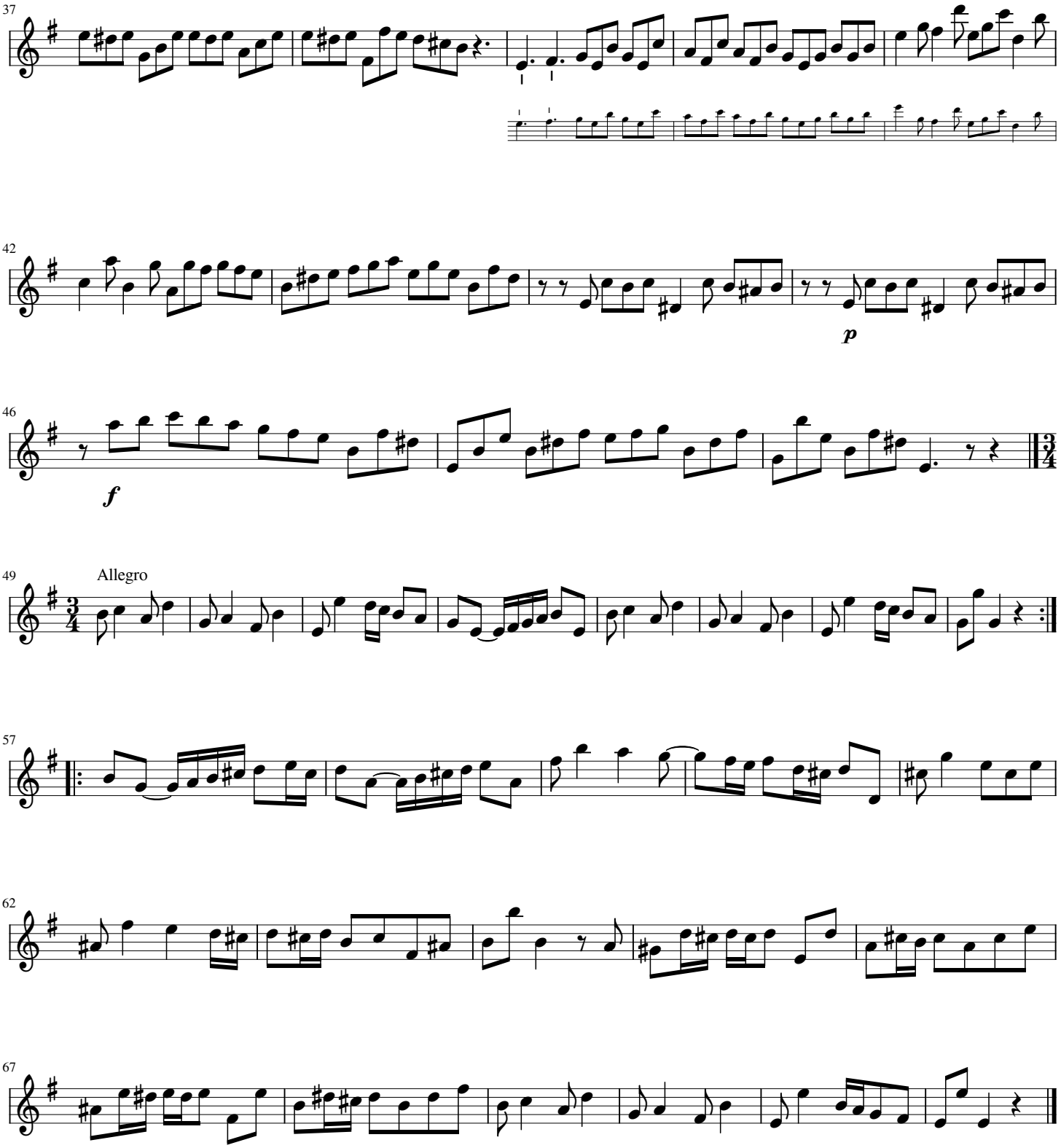
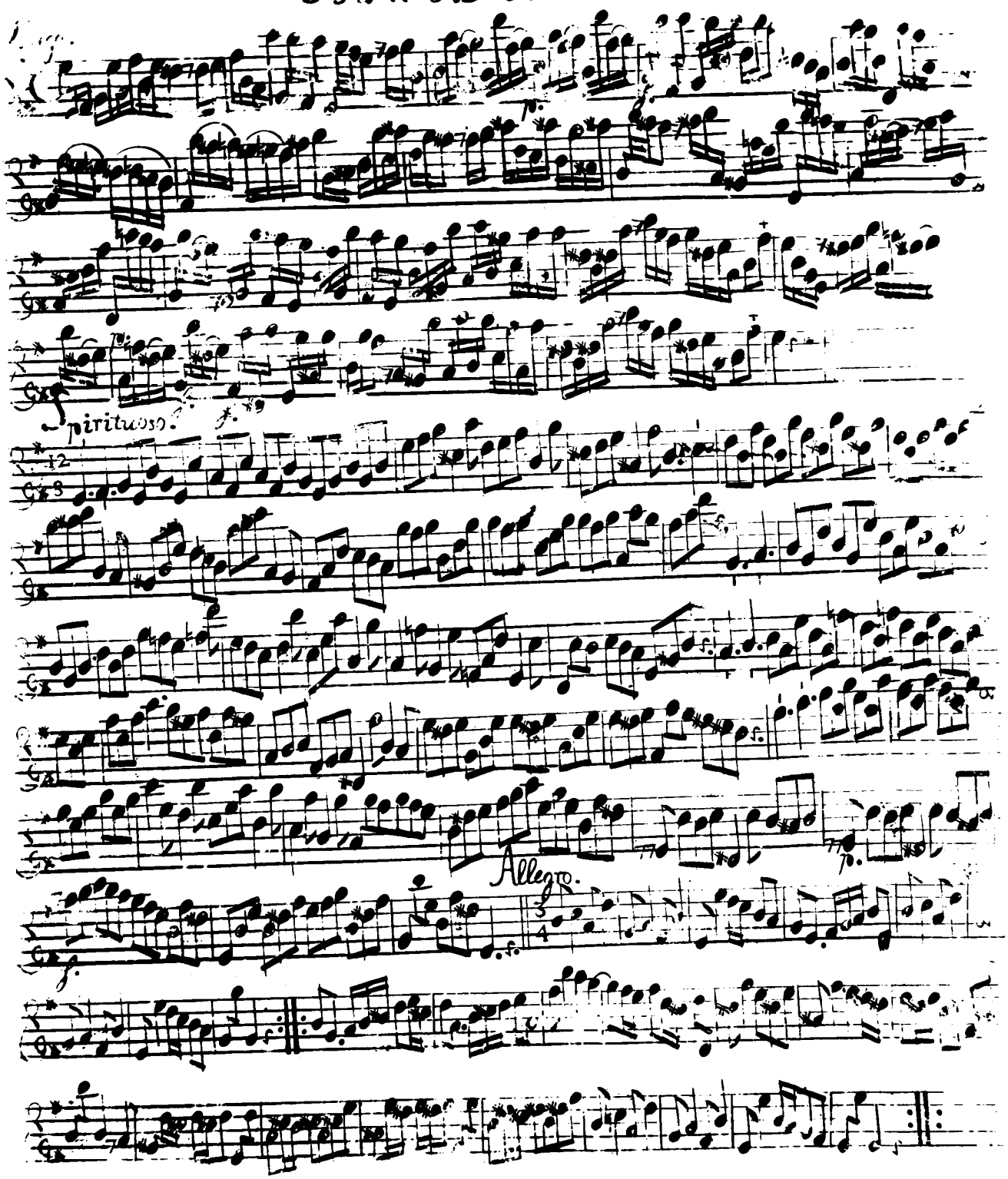

37
42
p
46
f
49
Allegro
57
62
67

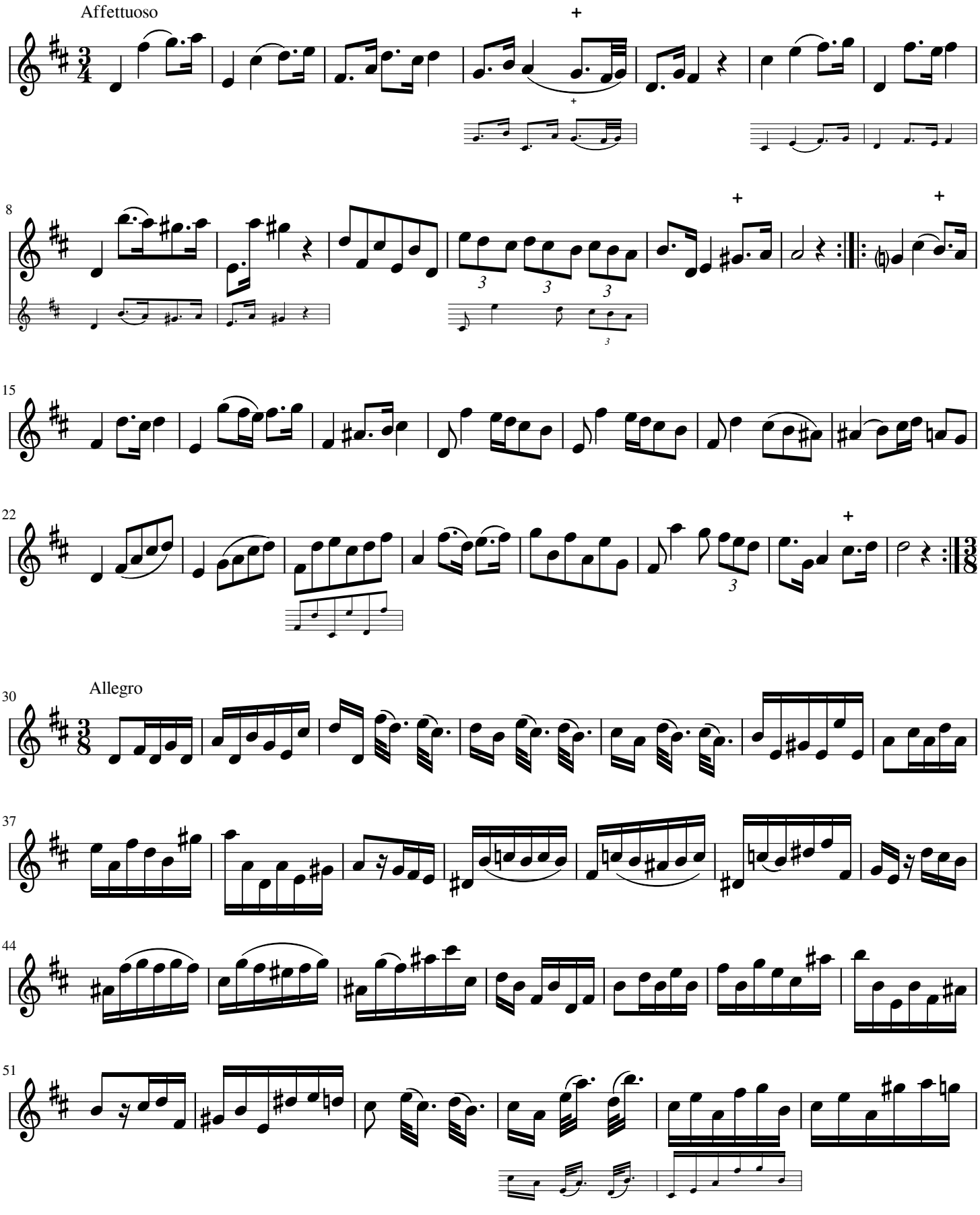
FANTASIA 8.

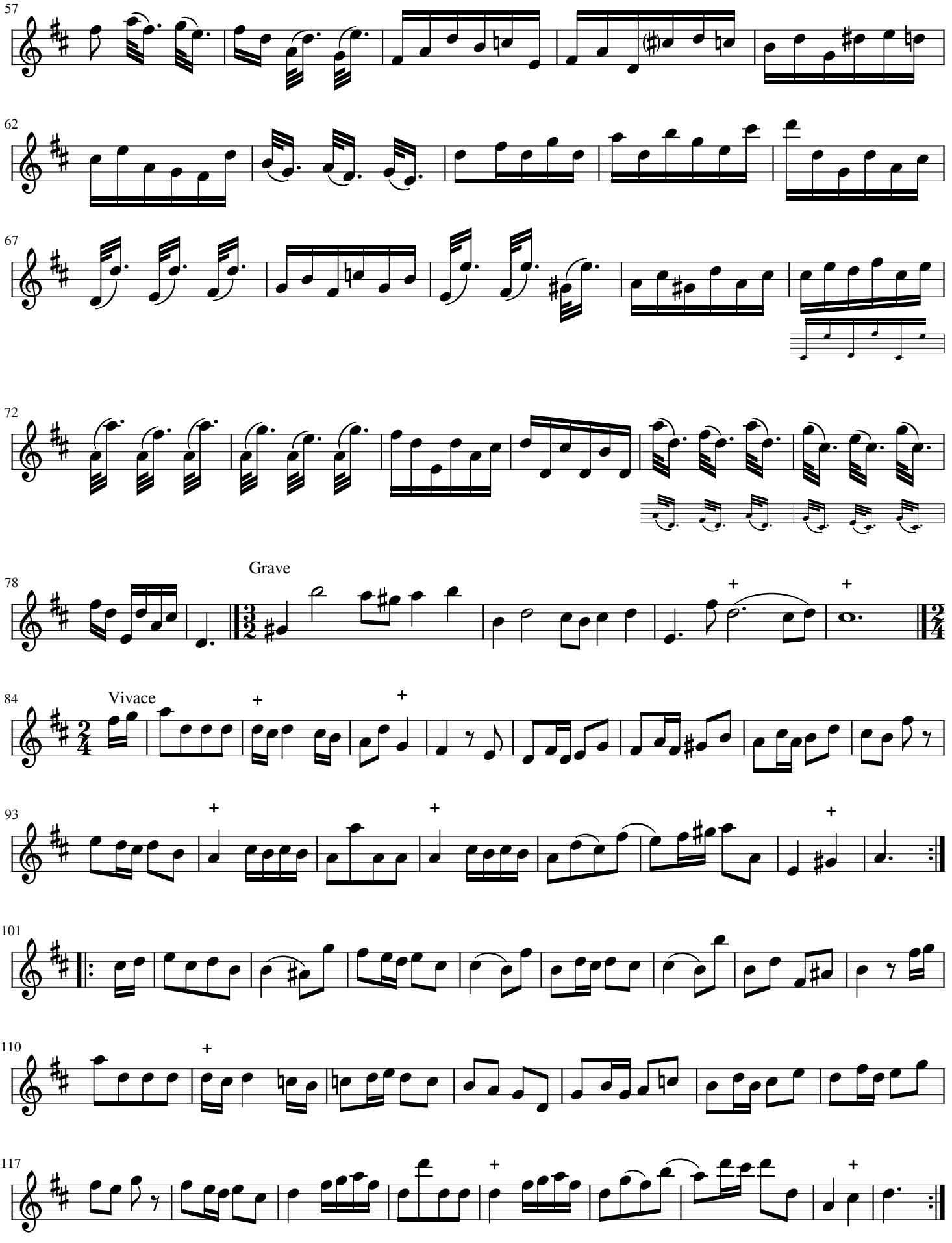


Fantasia 9

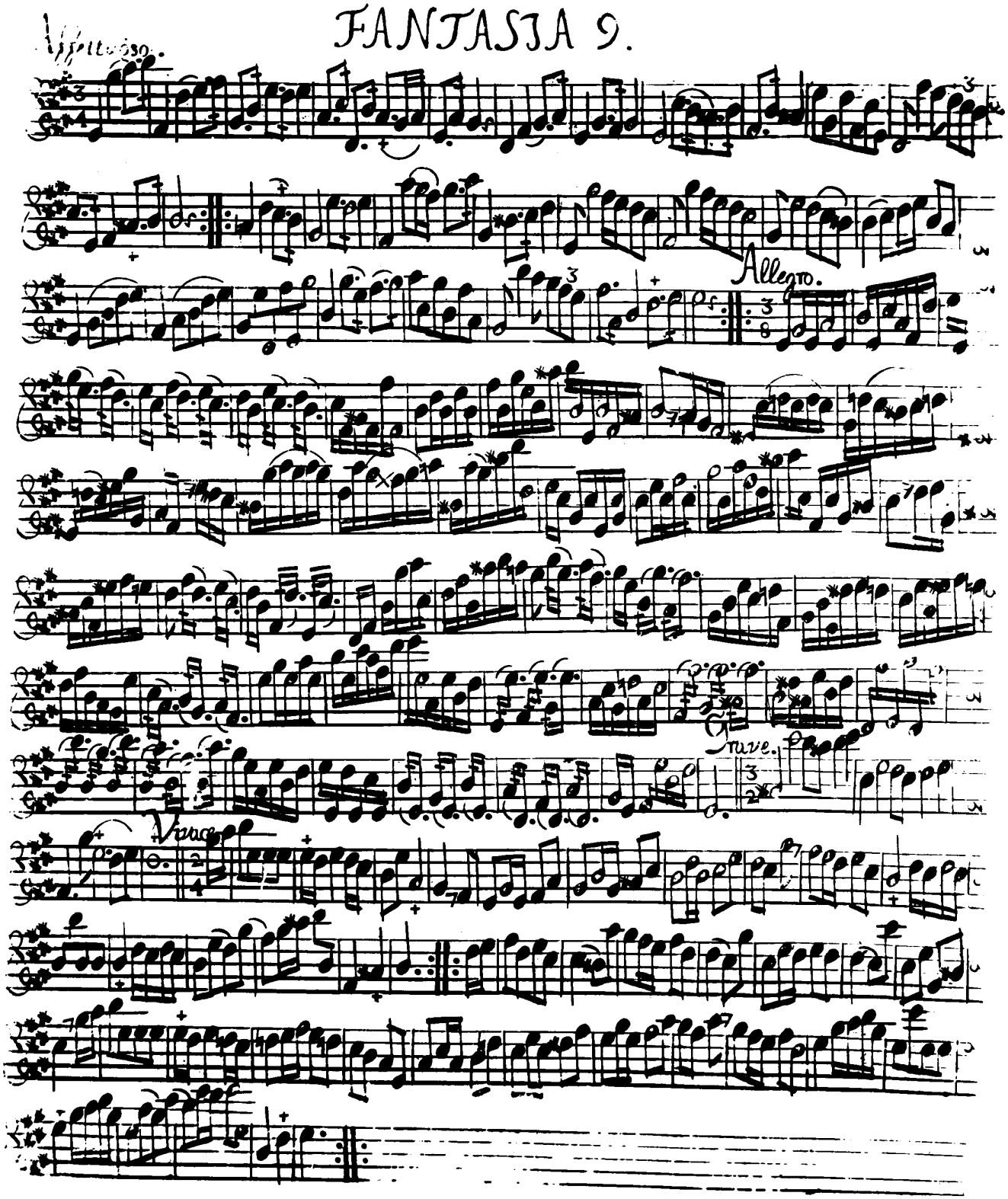
for solo oboe (original : E major)

G.Ph.Telemann




57
62
67
72
78
Grave
84
Vivace
93
101
110
117

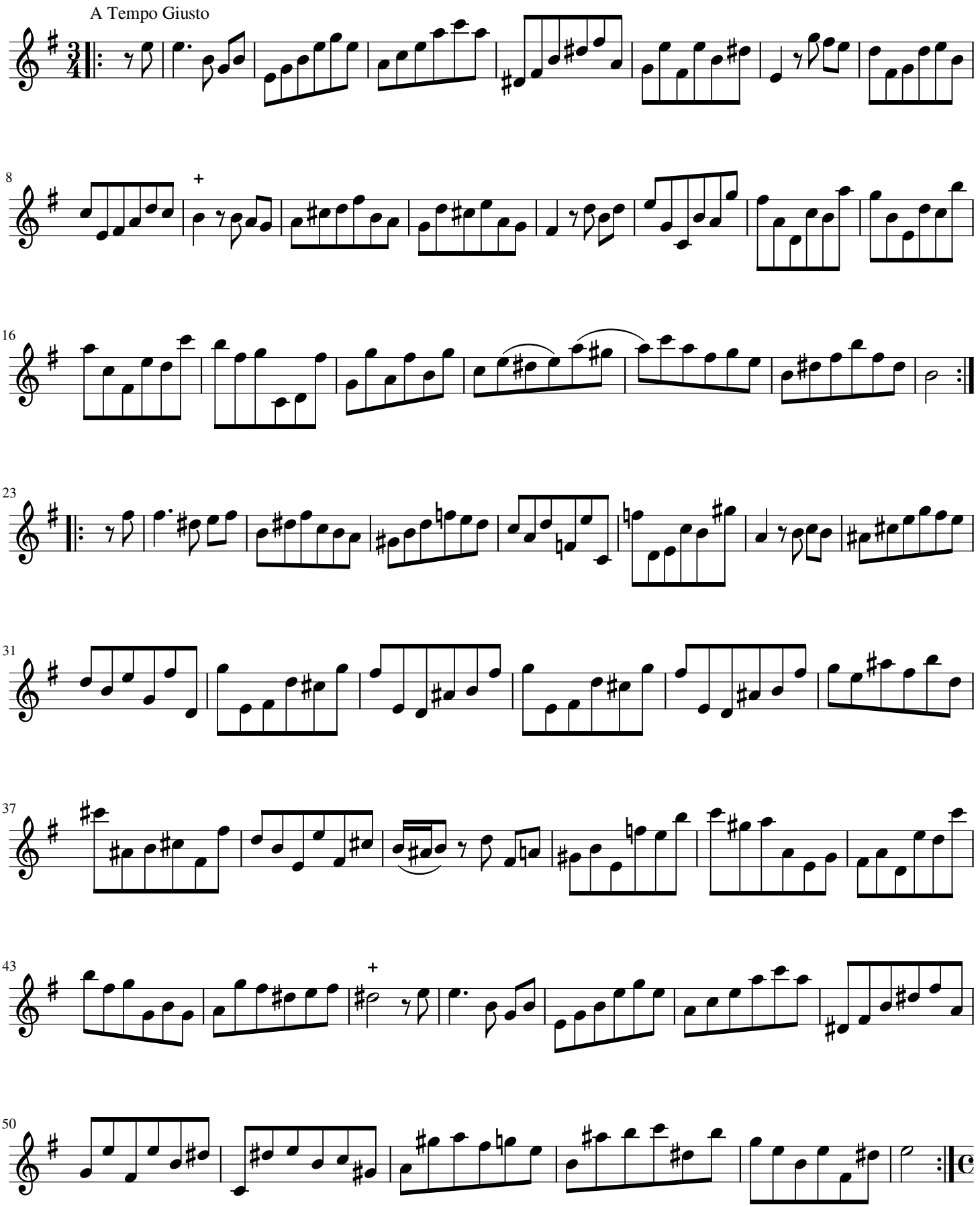
FANTASIA 9.

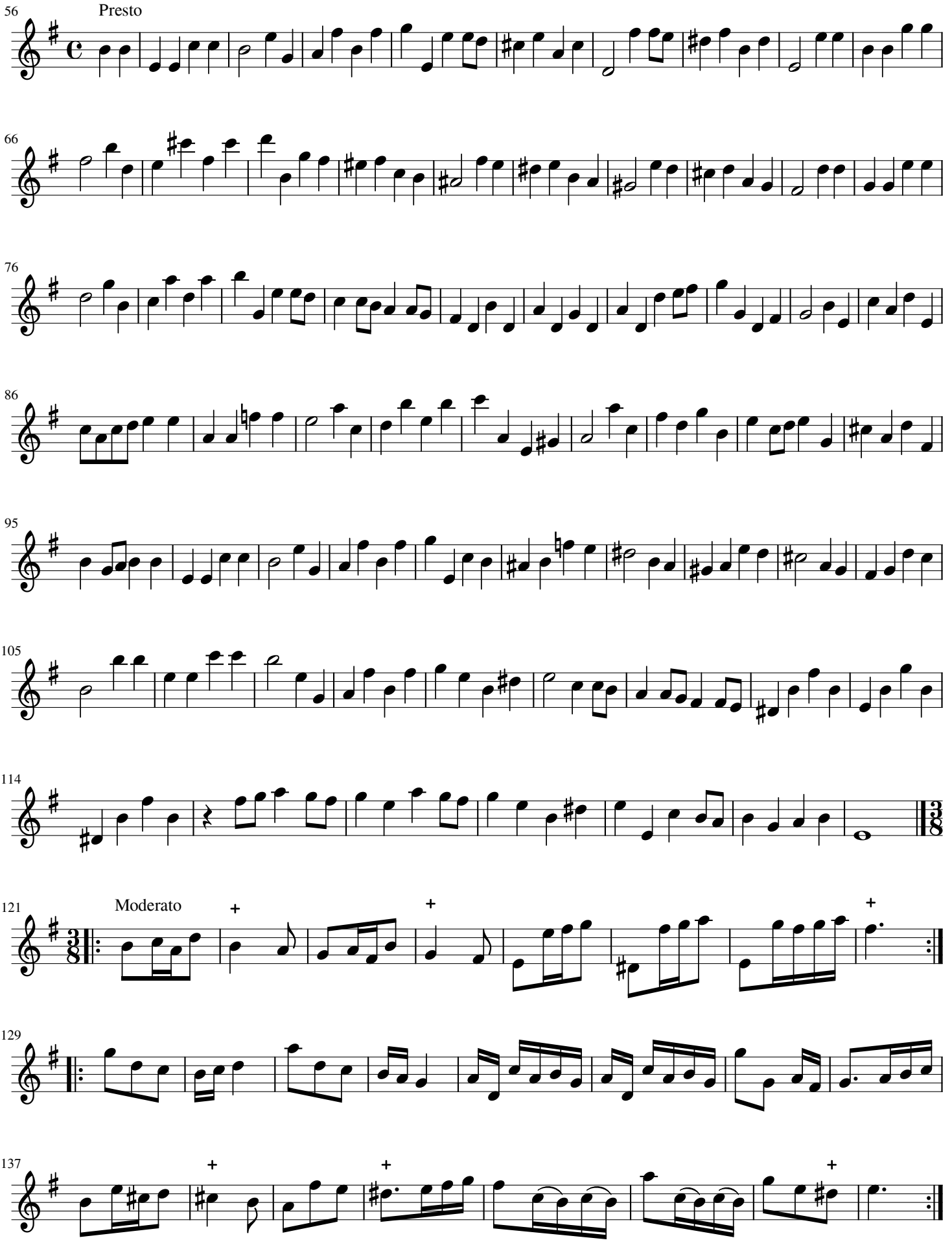


Fantasia 10

for solo oboe (original : f# minor)

G.Ph Telemann

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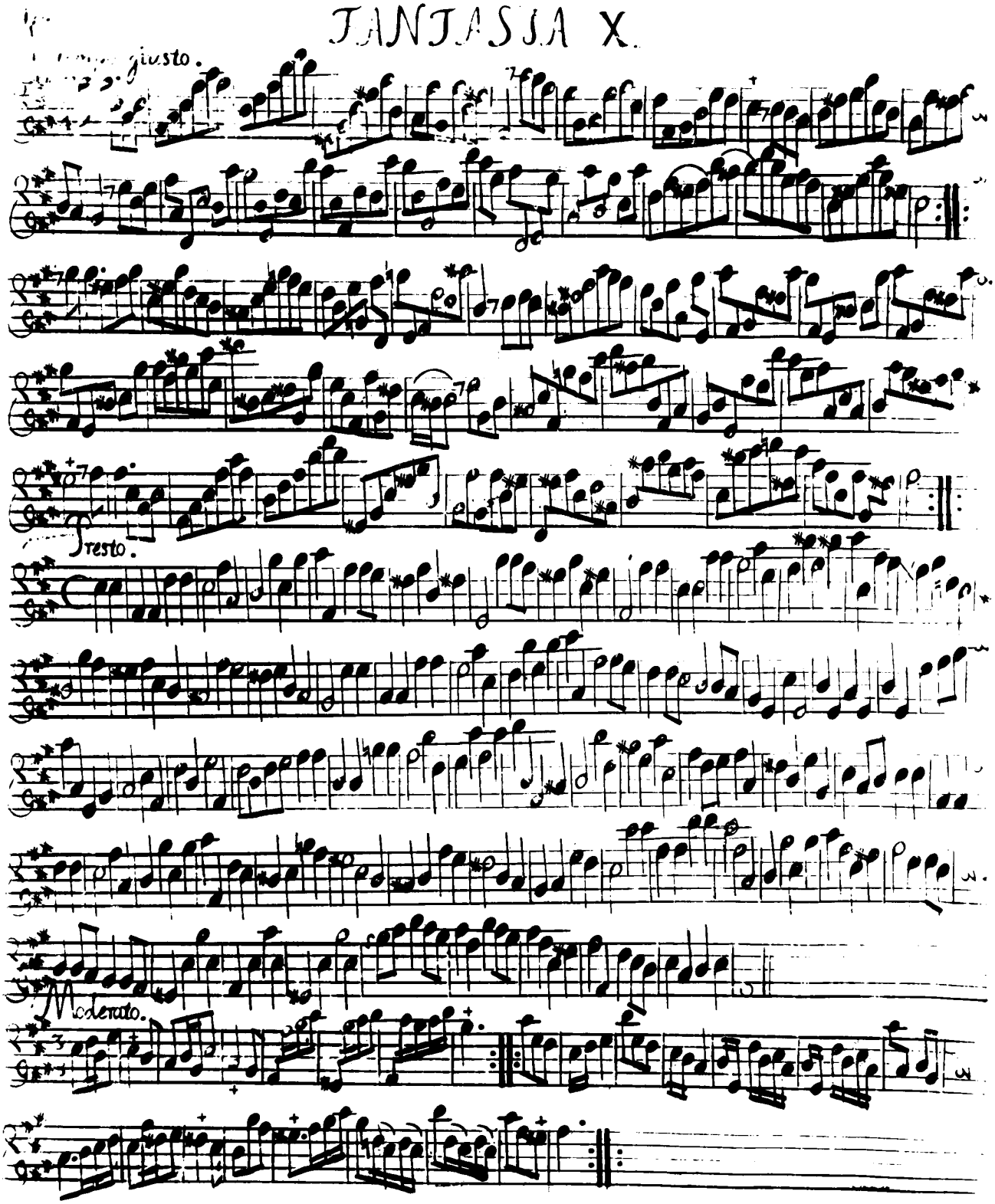
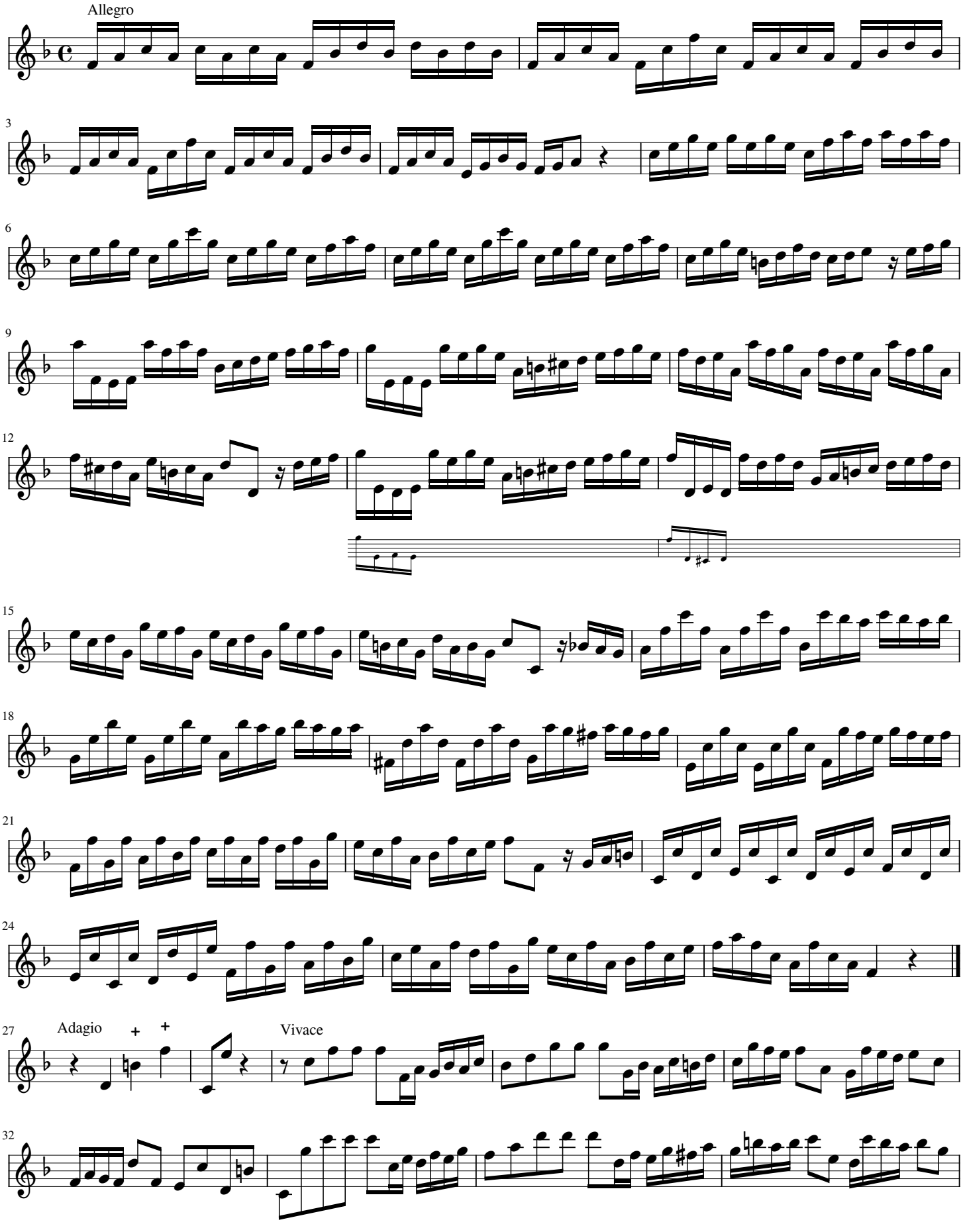
Presto
66
76
86
95
105
114
121
Moderato
129
137


FANTASIA X.
giusto.
Presto.
Moderato.

Fantasia 11

for solo oboe (original : G major)

G.Ph Telemann



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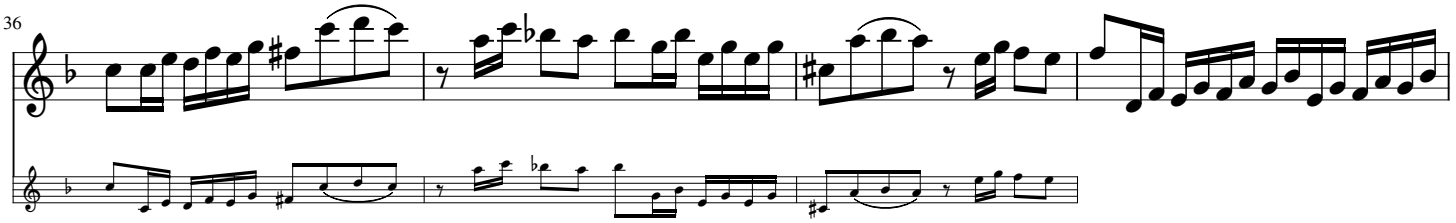
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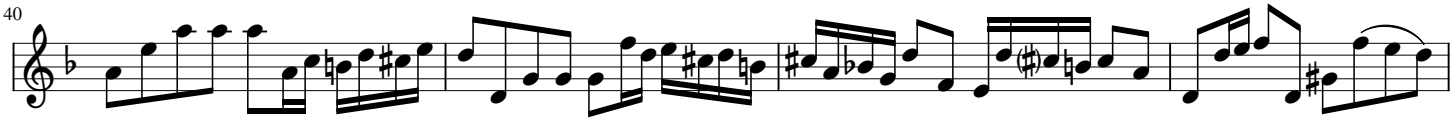
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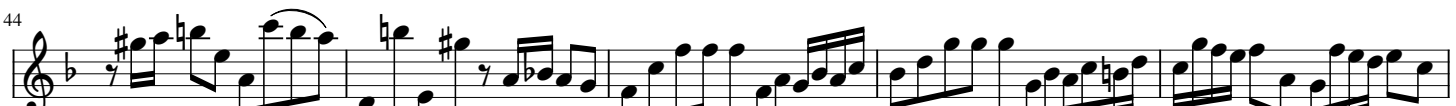
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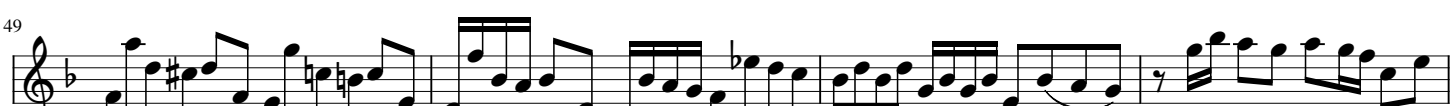
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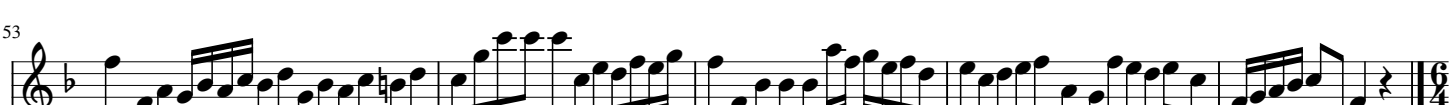
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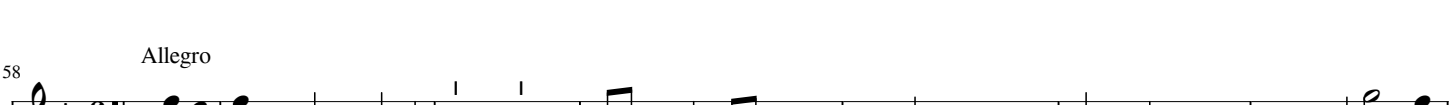
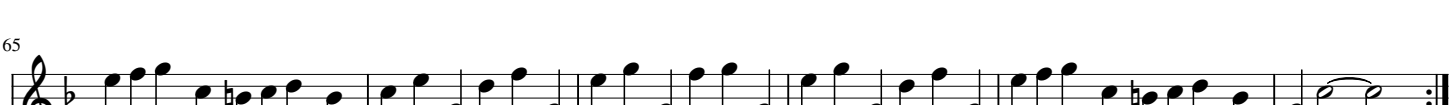

Allegro
58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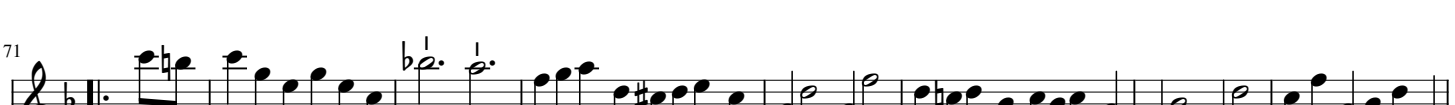
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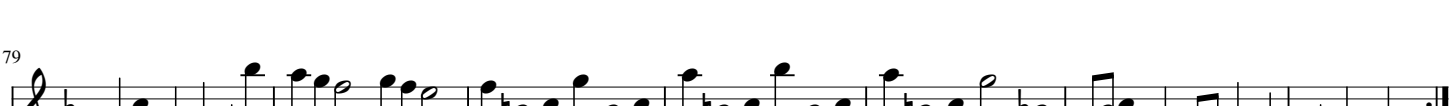
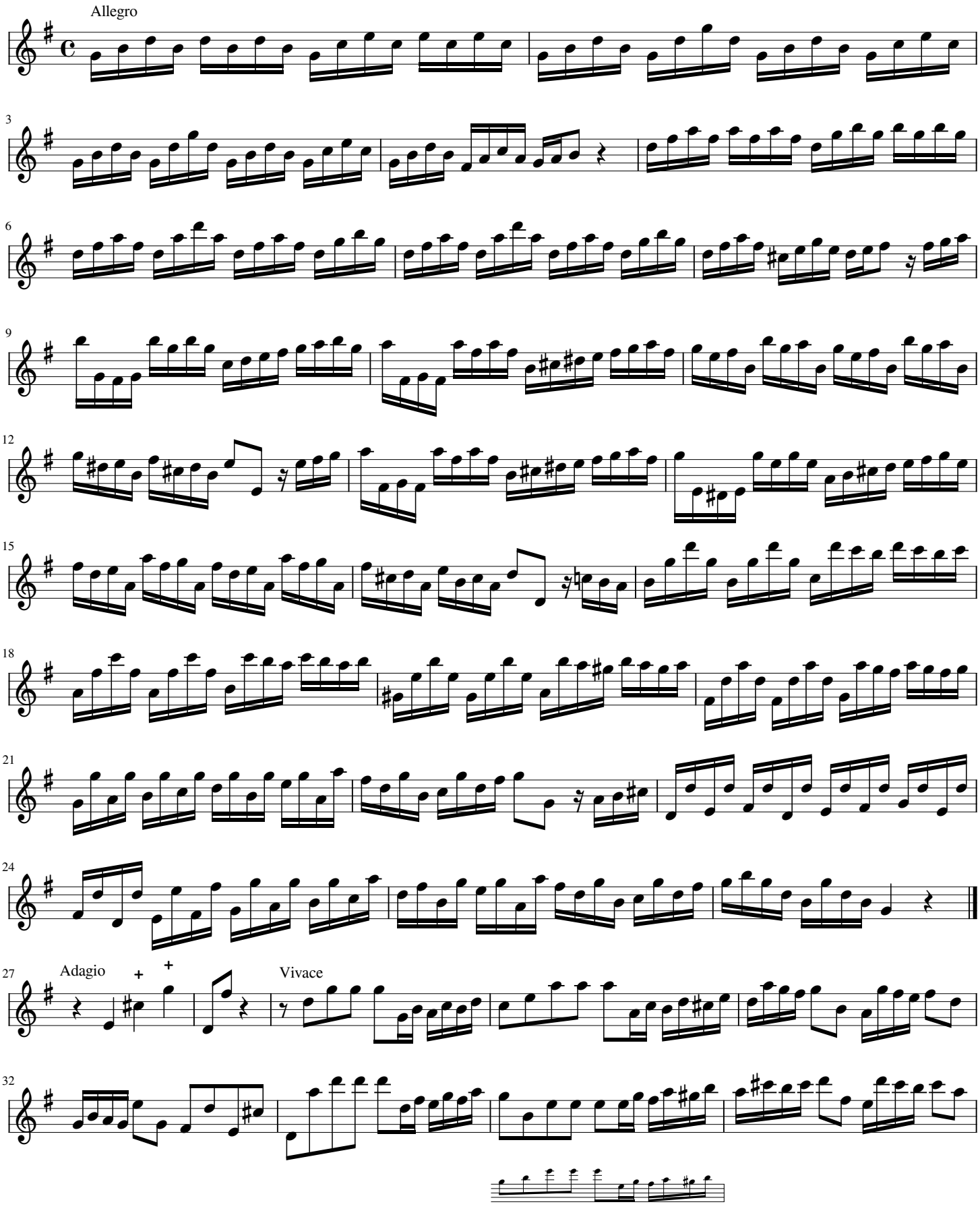

79

Fantasia 11

for solo oboe

G.Ph Telemann



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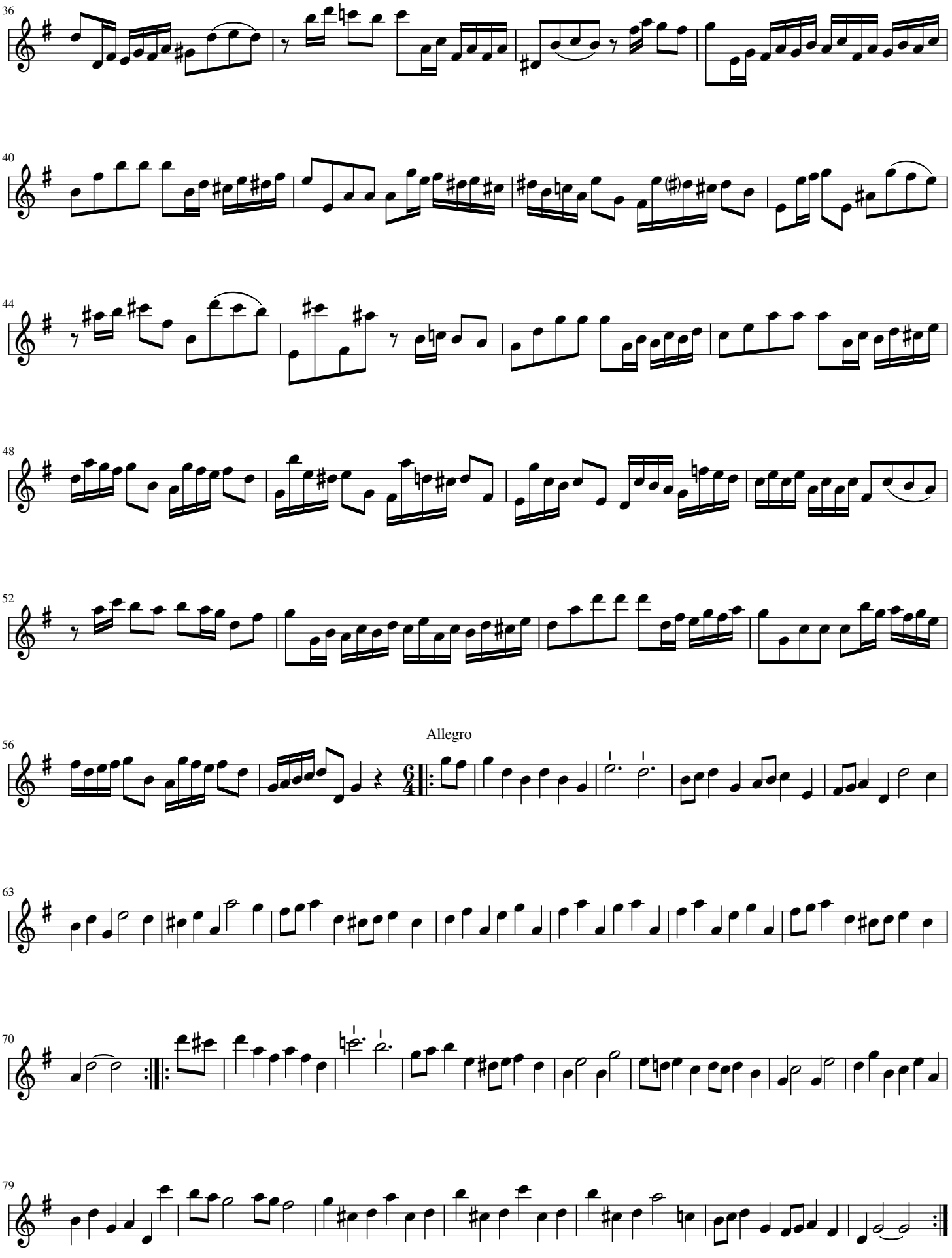
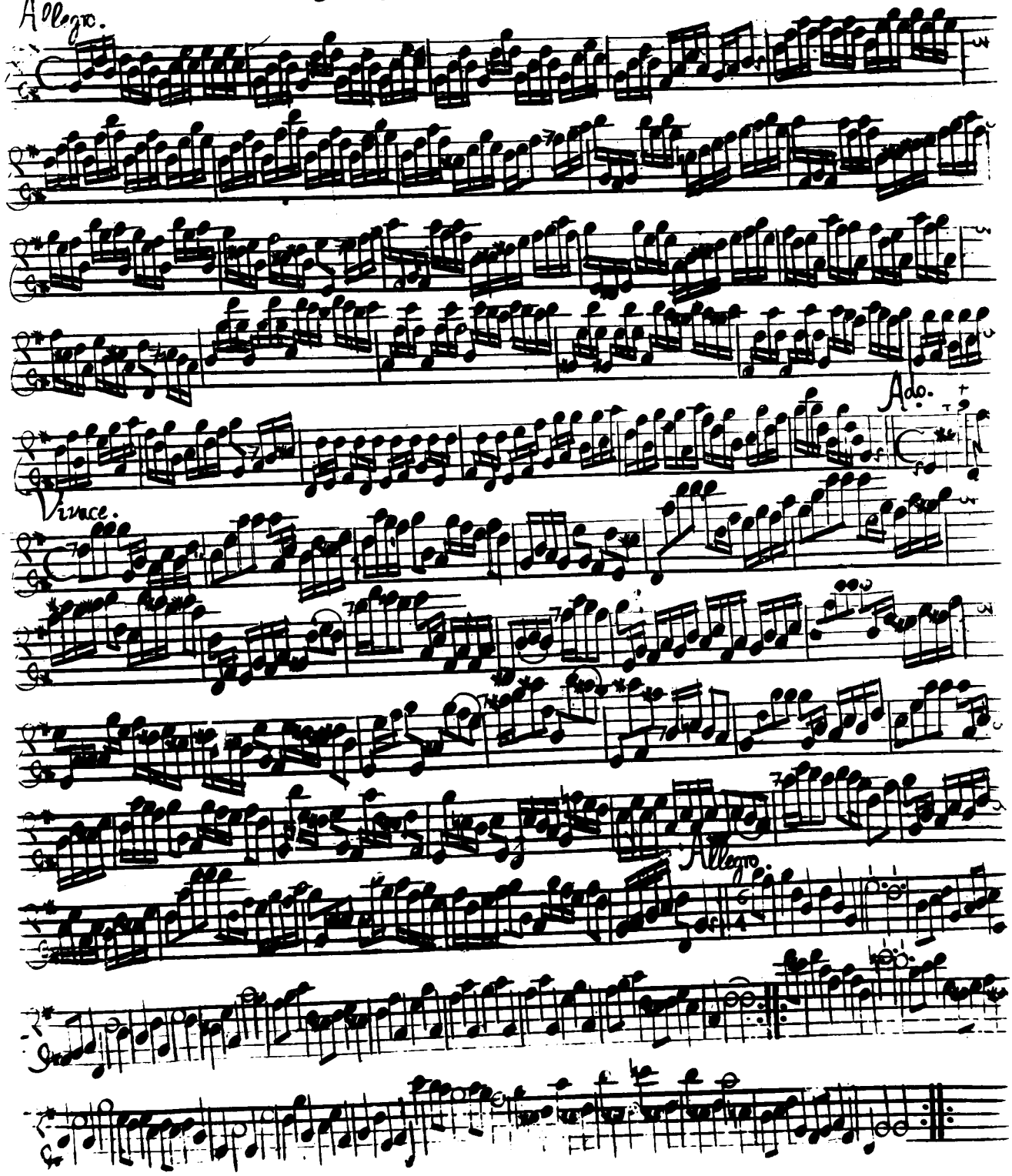

36
40
44
48
52
Allegro
56
63
70
79

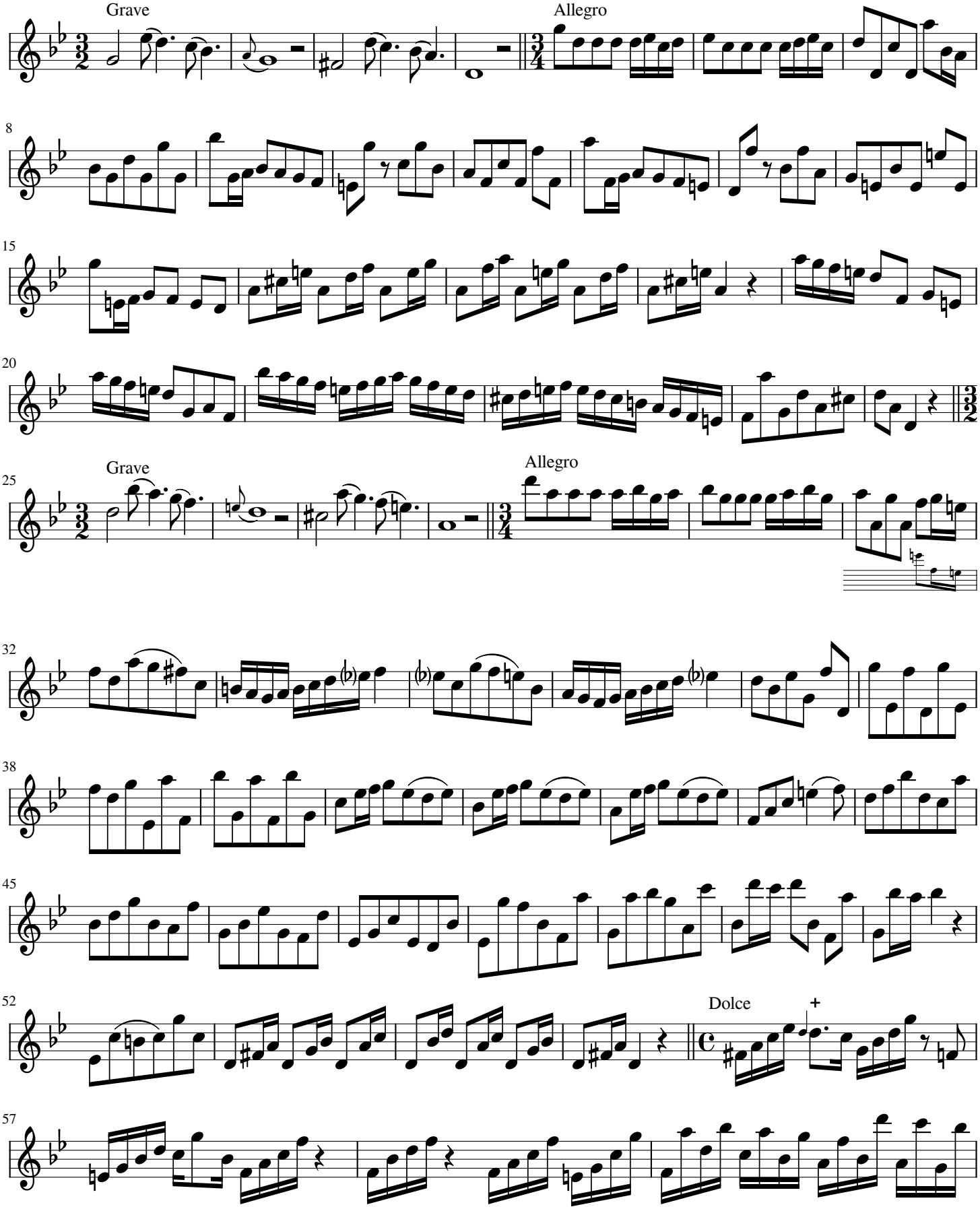
FANTASIA XI.



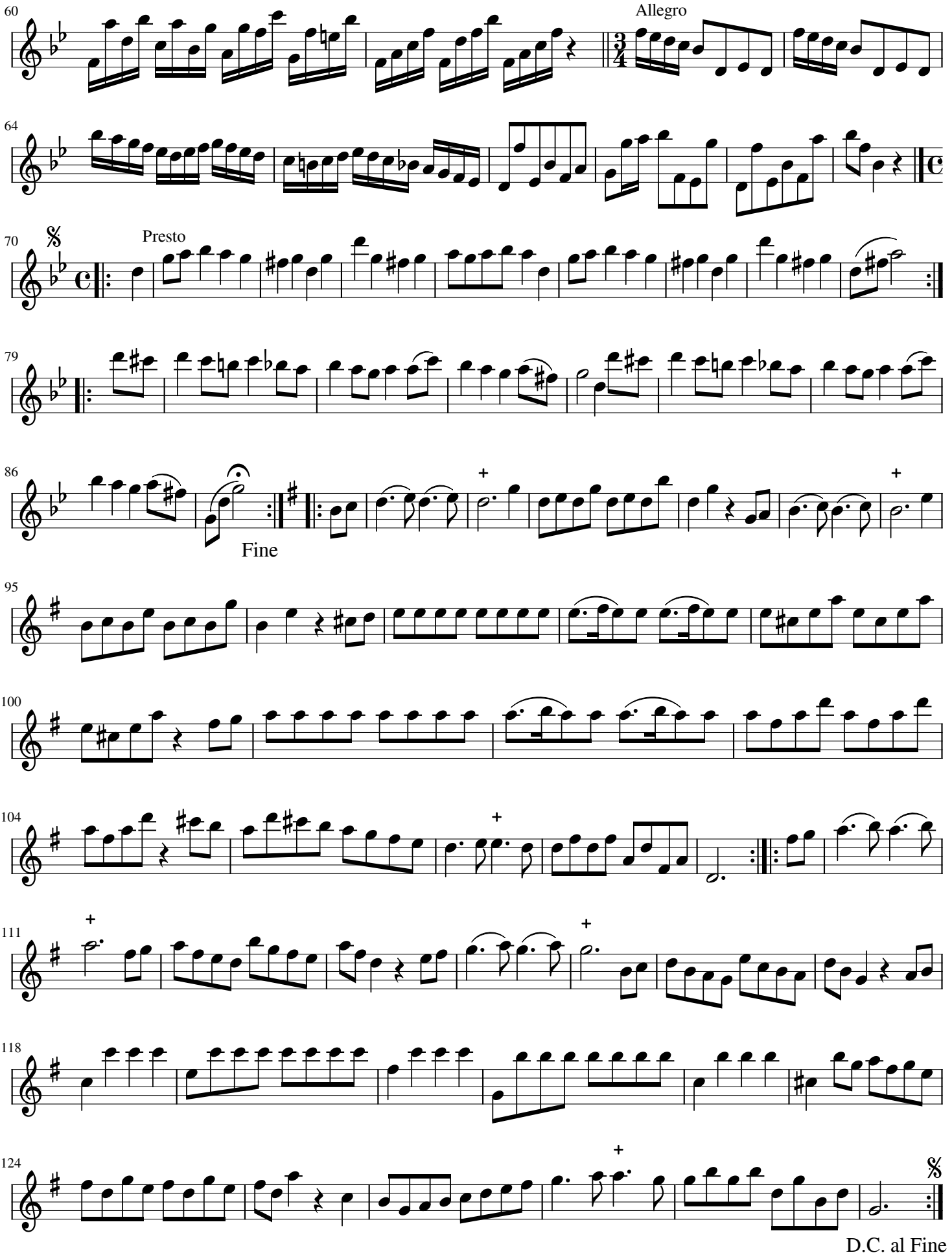
Fantasia 12

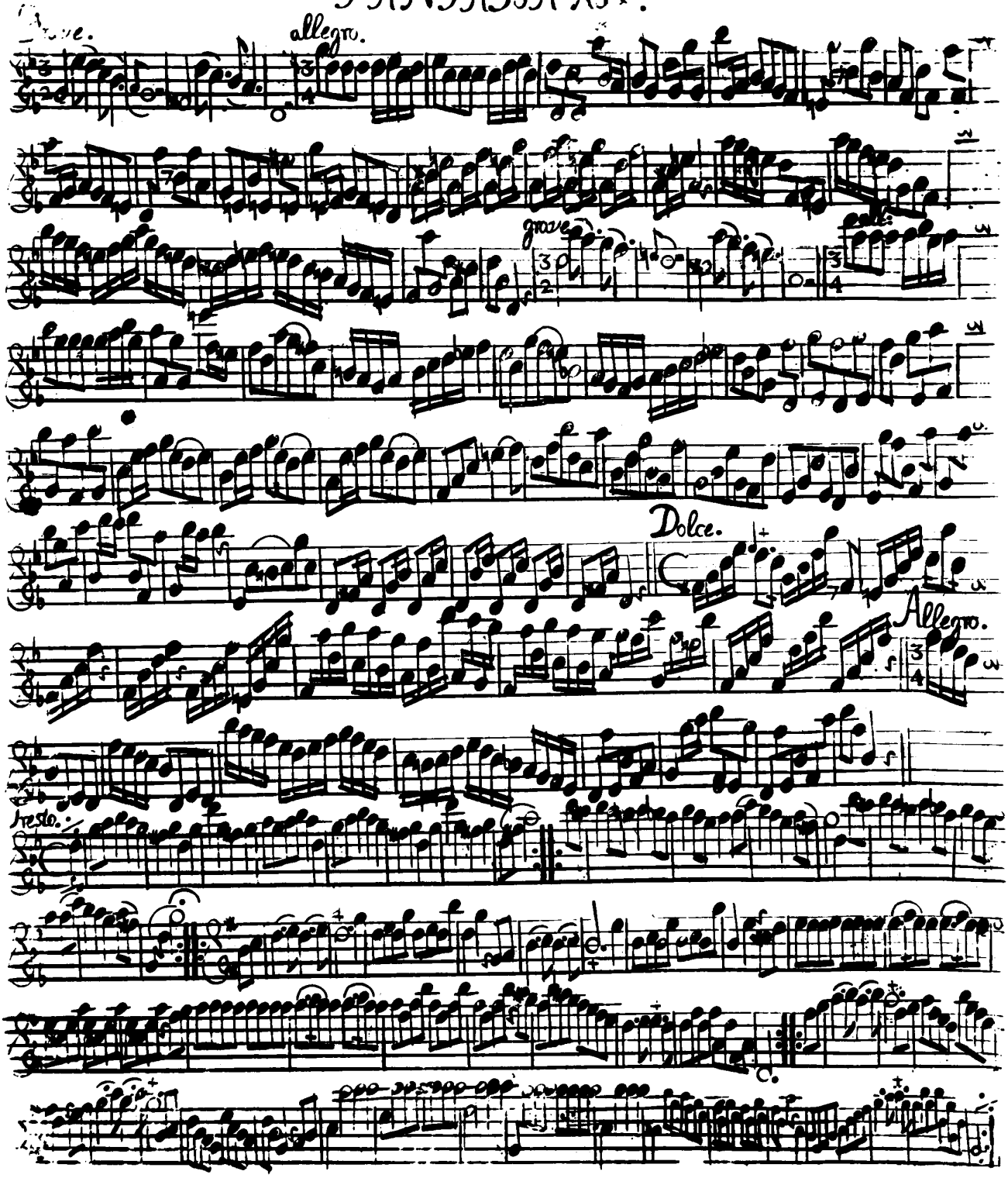
for solo oboe

G.Ph.Telemann



Arrangé sans vergogne aucune par Antoine Torunczyk MMXX



Arrangé sans vergogne aucune par Antoine Torunczyk MMXX

FANTASIA XII.