GEORG PHILIPP TELEMANN'S USE OF THE TRUMPET IN
*TAFELMUSIK II*-TWV 55: D1 (1733) TOGETHER WITH THREE
REQUITALS OF SELECTED WORKS BY KENNAN,
TORELLI, CHAYNES AND OTHERS

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While trumpeters know him best for his concertos, Telemann included trumpets in his operas, cantatas, oratorios, orchestral music and mixed chamber music. This project will study the opening suite and conclusion of Tafelmusik II (TWV: D1, 1733) in order to examine his use of the trumpet in a mixed chamber work.

Since Telemann was heavily influenced by his environment, the first chapter will focus on the city of Hamburg. As a major port, Hamburg’s thriving economy gave rise to a wealthy merchant class, who were among Telemann’s greatest supporters. The city boasted of many progressive elements: a democratic government, intellectual societies, foreign visitors, and a great love of music. This made Hamburg an ideal place for Telemann to work.

The second chapter will provide an analysis of the movements: their forms, key structures, phrase organizations and orchestrations. After a brief explanation of the Baroque Trumpet, the third chapter will focus on Telemann’s use of the trumpet in the work. Special attention will be paid to the methods which he employed to conceal the trumpet’s tonal limitations and its relationship to the other instruments of the ensemble.
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GEORG PHILLIP TELEMANN

Introduction

Georg Philip Telemann presents many difficulties for the modern scholar. During his lifetime his reputation was unmatched by any other living composer. He communicated with the cultural and intellectual elite, moved effortlessly through Europe’s bourgeois circles, sold his music in nearly every major European city, and fielded many job offers. His music was loved inside and outside of Germany; and as a result, he was well compensated for his works.

Yet after his death, unceasing praise gave way to fierce criticism. Some of this criticism stemmed from the changing stereotype of a composer. Many nineteenth-century scholars expected composers to be poor, tortured souls who labored endlessly over their works in an attempt to achieve musical immortality before illness or exhaustion ended their lives.

Telemann was not such a person. After relatively short stays in several locations, he finally settled in Hamburg in 1721, where he remained until his death. He led a long and comfortable life unburdened by financial or emotional stresses. He was a wealthy man whose business sense served him well. During a time when most German composers were forbidden from publishing their works (compositions were the sole property of the employer), Telemann self-published his works and sold them throughout Europe, displeasing Hamburg’s city council.

The receipts from his public concerts provided another source of income. During these concerts, Telemann frequently presented his “official” compositions (composed for church or civic functions) in this unofficial environment. In effect, Telemann was
being paid twice for these works, and members of the city council finally demanded he cease these practices. In response, Telemann requested he be released from his contract and be allowed to seek employment elsewhere. The city council, thus confronted, backed down and appeased the savvy composer.

After his death another source of criticism was his large corpus of productivity. Although no one can be certain (a large portion of his works were unpublished or lost), some believe he produced over 3,000 compositions.\(^1\) For this, Telemann was labeled a Vielschreiber-- a scribbler of songs.\(^2\) It was assumed, of course, that he was sacrificing the quality of his compositions in favor of volume. But there is no evidence to support this claim. Telemann, it must be remembered, composed for immediate need, not posterity.

Telemann’s music can be difficult to categorize. He is a transitional figure, falling stylistically between the Baroque and the Classical. While he lived from 1681-1767, his music (especially after 1730) displays elements which are not characteristic of the Baroque style. He used new techniques which were called “Galant”, a term meant to describe music which falls stylistically between the Baroque and Classical periods. The term, however, is ambiguous and confusing. Telemann defined the term as meaning “free of contrapuntal complexity and modern;” while others have defined Galant music as having homophonic textures, short melodic phrases, an emphasis on diatonic harmony, and a mixed style (combining French and Italian elements).\(^3\) While much of Telemann’s music displays these elements, much of it does not. This is very confusing to those attempting to place Telemann in a predetermined style classification.

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1 Ibid., 559.
3 Ibid., 564.
The City of Hamburg

George Philip Telemann was a product of his environment. In order to better understand his music, the context and influence of his home city, Hamburg, must be understood. It was in Hamburg that Telemann found a receptive audience for his music, whether composed for the church, civic events, opera or chamber performances.

Eighteenth-century Hamburg was unique. It was a large, sophisticated city located on the Elbe River, 60 miles from the North Sea. As part of the Hanseatic League, Hamburg traded with countries all over Europe and in colonies in the New World. It possessed a harbor large enough to rival those of Amsterdam and London. It was a free city-state with a loose association with Vienna, and its political neutrality spared it from the devastation of the Thirty-Years War.

Hamburg’s government had democratic elements not found in other European cities. Power was split between two governing bodies: the Senat and the Bürgerliche Kollegien. The Senat could be compared to an upper house of parliament which held most of the city’s power; it alone had the power to propose legislation and it elected its own members to life terms. The Bürgerliche Kollegien, also known as the citizen’s assembly, was comprised of several bodies. The largest of these, Kollegien der 180, was made up of 36 elected members from each of the city’s five parishes. While the lower house did not have the power to legislate, it could veto any proposed legislation, and more importantly, control the treasury.

When compared to their European counterparts, the citizens of Hamburg were well educated, well traveled, financially successful, and socially conscious. Hamburgers held the enlightened view that education was the key to bettering themselves and their
society, despite the external contemporaneous view that they were only interested in wealth. The city boasted excellent schools, significant intellectual societies, public and private libraries, newspapers, and journals.

Hamburg was a cosmopolitan city. The city was home to a large merchant class, and foreign travelers brought industry, customs, philosophy, art and news to Hamburg. Hamburgers proudly displayed their summer cottages, exotic gardens, and art collections. Upward mobility, unknown in other European cities, was common in Hamburg. A person’s wealth, not birth, determined his status. Many leading figures in Hamburg’s political circles were of humble birth.

Hamburg was a socially-responsible city very concerned with the welfare of its poor and destitute. The city provided poor children with a free education, health care as well as housing for orphans. Widows received health care as well as rent-free housing and unemployed seamen were given financial assistance.

Citizens of Hamburg were strong supporters of music. In 1678 they could claim the first public opera house outside of Italy. Wealthy patrons from Northern Europe enjoyed the moralistic plots upon which many Hamburg operas were based. Public concerts were also common. In 1660 the Collegium Musicum was begun by organist Matthias Weckmann. This society ceased upon Weckmann’s death but was restarted by Telemann in 1721. The society first met in Telemann’s apartment, but soon moved to the Drillhaus, a large hall used to train soldiers.
Telemann in Hamburg

“I do not believe that any place can be found which is more encouraging to the spirit of one working in this science than Hamburg.”

Telemann’s music was influenced by Hamburg’s *Zeitgeist*, as the city was on the edge of the new Enlightenment philosophy. During a time when other German composers remained fixed to the Baroque style, Telemann introduced new elements into his compositions. If he was to appeal to a more sophisticated audience, Telemann needed to move in a new direction. His compositions after 1730 do just that.

Telemann was not treated as a servant as other musicians were; he was a fully participating member of high society. His many non-musical pursuits brought him into contact with diplomats, poets and philosophers, allowing him to keep up with the latest European trends, musical and otherwise. One of his non-musical pursuits, for example, lay in one of Hamburg’s intellectual societies.

Telemann was an informal member of the Patriotische Gesellschaft. His very close friend and rationalistic-poet, Barthold Heinrich Brocke, was the co-founder of the society. Telemann and Brocke may have met in the first or second year of the eighteenth-century. Telemann was at the university in Leipzig while Brocke was in Halle. Brocke was a great lover of music who hosted public concerts in his home. It is possible, although not at all certain, that Telemann and Handel may have begun their well-documented friendship at one of these concerts. Brocke later moved to Hamburg and became a member of the Senat. While in this position he recommended that his friend Telemann be employed to fill the vacant post.

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4 Ibid., 561
Telemann accepted the city’s offer and began his work in 1721. His official responsibilities required him to provide music for Hamburg’s five large churches and serve as Cantor for the Johanneum. Telemann was responsible for writing two cantatas each Sunday, an annual passion, special cantatas for church induction ceremonies, special oratorios for church consecration ceremonies, cantatas for civic services and providing yearly Kaptiansmusik. Additionally, he taught music theory, private lessons and led choir rehearsals at the Johanneum. Unlike Bach, Telemann did not have a large pool of musicians at his disposal, and was required to hire local and regional professionals.

Despite this demanding work schedule, Telemann found time to pursue musical activities outside of his official duties. In addition to reinstituting the Collegium Musicum, he served as Music Director of the Hamburg Opera from 1722 to 1738. In this capacity, he composed twelve operas and arranged many others. Publishing was another activity. Although he did publish some of his works prior to 1738 (including the work to be examined here), he began to publish in earnest after 1738. Many of these works were accessible to amateurs; amateurs outnumbered professional musicians and the pieces served a pedagogical function.
ANALYSIS OF TAFELMUSIK II-TWV 55: D1 (1733)

Introduction

To further explore the melodic writing Telemann utilized in his instrumental works, the Second Production of his Tafelmusik (TWV 55: D1) will be considered. Tafelmusik was one of Telemann’s most ambitious works, containing over four hours of music. He actively solicited 206 subscriptions for Tafelmusik, 44 of those from private Hamburgers alone. European royalty and private citizens were among his remaining customers. Telemann profited greatly from the sale of this work, surpassing his yearly combined income from all other sources.

Unlike many of his other compositions, this work was not written for amateur performers; professional court and chamber orchestras would have been necessary for a satisfactory performance. The work is divided into three “productions.” Each production includes an overture suite, quartet, concerto, trio sonata, solo sonata and conclusion. The overture suite and conclusion of the second production is scored for oboe, trumpet, first and second violins, viola, cello and continuo.

In this instrumental work, Telemann exploits the melodic capabilities of the trumpet. Although he makes certain allowances for the tonal restrictions of the natural trumpet (lack of a chromatic scale), the trumpet and oboe are equal partners in this work. Telemann frequently uses the instruments in rhythmic unison while at other times they converse in dialogue.
Ouverture

The first movement of the opening suite takes the form of a French Overture. It is complex and expansive. Telemann had much experience composing in the French style: one of Telemann’s previous employers, Count Erdmann II, was very fond of French music.

The Ouverture is in three large sections, a slow Lentement, a faster fugal Vite, and a return to the slower Lentement. This is a departure from the typical two sections, a slow opening and a fast fugue, of a typical French Overture. It is apparent Telemann intended the upper string parts (violins and viola) to be doubled, for there are sections marked “solo” in these parts; a designation only necessary if there are multiple players per part. Although the movement centers on the key of D major, typical Baroque modulations are present.

The movement is scored for oboe, trumpet in D, two independent violin parts, viola, cello and continuo. The oboe and trumpet possess similar timbres, and give the work a martial quality. The Baroque trumpet was restricted to the notes of the overtone series, which limited its use in distant keys (keys beyond D major, A major and B minor). But the oboe, a fully chromatic instrument, could continue to perform in distant keys where the trumpet could not. In this way Telemann could continue to use at least one solo instrument while in distant keys. The violins have dual functions in the movement: while they are primarily ensemble instruments meant to support the oboe and trumpet, at times they accept the role of a soloist.

The first section of the movement is twenty measures long, excluding the repeat, and is made up of two phrases. The movement begins in D major with many dotted
rhythms and a homophonic texture. The melody is sounded by the oboe, trumpet and first violin in unison, although allowances are made in measure two and three for the trumpet's limitations. The music modulates to the dominant (A major) in measure nine and cadences on a tonic chord in A major in measure fourteen to end the first phrase.

The beginning of the second phrase is a departure from a typical French Overture; Telemann inserts a contrasting pastoral melody, performed by the violins. In measure seventeen the now-familiar dotted melody returns in the oboe, trumpet and first violin, and comes to rest on a tonic chord in the key A major. The music is repeated from the beginning without variation. The final A major chord now functions as a dominant to the next section, which returns to the key of D major.

The slow beginning gives way to a fast fugue in triple meter. The subject, and subsequent answers, in this section have three defining elements: a distinctive octave leap, triplets occurring in the third and forth measures of the subject, and syncopated counterpoint, sounding in the third measure. In this movement, subjects generally begin on the fifth scale degree of the key in use, and the answers generally begin on the first scale degree, but Telemann does not hold firmly to this rule.

The oboe and first violin begin the fugue in measure twenty, sounding the octave A's in the subject and then proceeding to the triplets in measure twenty-two, while the second violin sounds the first occurrence of the syncopated counterpoint. In the first answer, measure twenty-five, Telemann reorganizes these elements. The viola and cello sounding the answer on the pitch D, but these two instruments do not proceed to the triplets as the oboe and first violin did in the subject. The triplets move from the viola
and cello to the second violin, while the cello is now responsible for the syncopated figure.

There is a short two measure episode which occurs in measures thirty and thirty-one. While no recognizable theme is present, there is a short motive passed between the violins.

The second answer appears in measure thirty-two in the cello and continuo on the pitch A, which is the first scale degree in the tonic key of A major. The triplets are found in the second violin and cello parts, and the first violin and oboe sound the syncopated counterpoint. An abbreviated subject on A, now the fifth scale degree in the new key of D major, occurs in measure thirty-seven in the oboe and both violin parts; it is not accompanied with the triplets or the syncopation.

In measure forty the first substantial episode is encountered. Here we find the first use of the trumpet in the fugue section, which, along with the oboe is performing a motive which uses the rhythm of the subject. The trumpet and oboe are set against the violins; they begin by trading two measure motives, and end with a series of scales.

In measure fifty-five the trumpet now performs the fugue subject on the pitch A. Two measures later, the trumpet and oboe move to the characteristic triplets. No syncopated counterpoint is present in this statement of the subject, and Telemann moves the music to B minor, relative minor of D major. The upper strings enter in measure fifty-nine, interrupting the trumpet and oboe.

Another subject on the pitch F-sharp occurs in measure sixty-three. The oboe and first violin perform the octave motive and later the triplets, while the second violin
sounds the syncopation in measure sixty-five. Unlike the original, this subject employs all the forces. It concludes on a tonic chord in the key of B minor.

A lengthy two-part episode follows in measure seventy-one. The first part features the oboe, which weaves long melismatic passages in the key of B minor. A simple accompaniment first in the continuo, then in the upper strings supports the oboe. The first violin answers the oboe in measure eighty-four. The violin uses large leaps in an idiomatic manner to outline chord in the new keys of E major and its relative G major. Another simple accompaniment in the remaining strings and continuo supports the violin, with an obbligato of long sustained pitches in the oboe. This episode finally comes to a close in measure 101 on a D major chord, dominant in the key of G major.

The next three subjects and answers appear every two measures, not the typical four. In measure 101 the oboe and first violin sound the first two measures of the subject theme in G major. Without proceeding to the triplets they then sound the answer, moving toward the key of D major, in measure 103. The trumpet then proceeds to the subject, harmonized by the first violin, clearly in the tonality of D major. Finally in measure 107 the listener is given a full answer; the octave motive in the viola and cello, the triplets in the oboe and first violin and the syncopated counterpoint in the cello and continuo. Telemann again moves to another tonality, coming to a close in measure 115 in A major.

Another episode follows in measure 115. The oboe performs light rhythms over a continuo accompaniment, and interrupted by the full ensemble in measure 117. The trumpet then restates the oboe’s material, in measure 120 leading the music back to the original key of D major, but is again interrupted by the full ensemble. Telemann repeats
material previously used in measure forty, now in measure 126, with an accompaniment which first reinforces the rhythm of the oboe and the trumpet.

In measure 132 the subject is covertly inserted into the cello and continuo parts. It is complete with triplets in measure 134 and the syncopated counterpoint we have now come to expect. It is extended by one measure and leads to another subject. This second subject occurs overtly in measure 137, in the oboe, trumpet, first, and second violins. The subject is abbreviated and does not include its secondary elements. The entire section, from measure 126 to measure 140, is tonally stable in D major.

In measure 140 the final episode begins with a dialogue; the oboe and trumpet are opposed by the strings and continuo. Telemann employs more subtlety in measure 146, when he provides the harmony of an answer, without the octave leaps we are accustomed to hearing. To further complicate matters, the triplets and syncopation enter just where one would expect, in measure 148, and cadence in measure 151 on the tonic chord of D major. Following this tonic cadence, Telemann provides a four measure extension to emphasize the tonic key.

The slow opening material returns in measure 155 with the same dotted rhythms and a similar accompaniment. The tonal structure of this section, however, is different from the opening. Instead of moving from the key of D major to A major (which was necessary to prepare for the fugue section in D major), Telemann now moves the music from D major to the relative minor, B minor (measure 157), then back to D major (measure 162). The pastoral contrasting melody is again present, but now sounds in the key of D major. The final four measures of the Lentement section (169-172) provide
a return to the fugue section, where upon the entire fugue and Lentement sections are repeated.

1. Air

The second movement of the opening suite is divided into five periods, incorporating ritornello principles. Telemann alternates tonally-stable statements by the entire ensemble, with tonally-unstable statements by smaller groups. It is a light piece of moderate tempo in common time, is centered on the key of D major, and provides a contrast to the more serious and complicated French Overture.

The movement opens with the full ensemble. This period, which continues until measure twelve, is clearly in D major. Oboe, trumpet and first violin play the melody while the rest of the ensemble accompanies. In measure eight, the full ensemble breaks into now familiar groups, oboe and trumpet versus the violins. The conversation begins in measure eight with the trumpet and oboe, and is answered by the violins. A short two-measure cadential figure closes out this period.

In the second period Telemann reduces the orchestra; at no time does the full ensemble perform together. It begins with a melodic statement by the trumpet and continuo alone. Three measures later, the oboe and violin join the trumpet, while the continuo drops from the ensemble, only to be back in measure seventeen with the trumpet. It is in measure seventeen that Telemann begins a series of short modulations: first moving through B minor; A major in measures eighteen, nineteen and twenty (you used numbers above) ; back to B minor in twenty-one; through E minor in measures twenty-two through twenty-five; and to A major until measure twenty-nine. At
measure twenty-nine, he borrows from the minor mode (A minor) for three measures before concluding this period in measure thirty, on a tonic chord in A major; which also functions as a dominant chord in the next key of D major.

The third period begins in measure thirty-two with the full ensemble, although the trumpet is delayed by two beats to give the illusion of a canon. It is an illusion because in measure thirty-four it is clear the trumpet joins the others in the original statement. Following the full ensemble, the violins, accompanied by the trumpet, lead another modulation to the key of G major in measure thirty-nine. In measure forty, the oboe sounds an ascending motive and only the upper strings accompany (the trumpet is no longer present). This melody modulates back to D major in measure forty-four and after some further conversation between the trumpet, oboe and first violin, comes to rest on a tonic chord in measure fifty-three, establishing D major for the next tutti period.

In keeping with Telemann’s plan of altering large and small ensembles, the full ensemble is employed for the entire fourth period, measure fifty-three to measure fifty-nine. The phrase begins without a repetition of the opening melody, although in measure fifty-five the descending arpeggios present in measure three are performed by the oboe and violins. The strings and oboe clearly outline D major chords through their now ascending arpeggios. The tonality is very stable; there is not a single accidental within this small six-measure section.

If the previous period was defined by its stability (both tonal and melodic), the fifth is defined by its instability. There are frequent melodic interruptions between the oboe and violins (the trumpet is absent from this entire section), the continuo drops in and out of the ensemble, and the tonality is again shifting, moving from D major, through
E minor and coming to rest on a tonic B minor chord in measure eighty-one. Telemann now indicates a Da Capo, which concludes in measure fifty-nine.

2. Air

The third movement is a fast minuet in ritornello form. It is the shortest movement of the suite and is divided into five periods.

The first ritornello is comprised of two phrases; each phrase is divided into two parts: a four-measure antecedent and a six measure consequent. Telemann opens the movement with the full ensemble; the oboe, trumpet and violins possess the melodic material. The antecedent is defined by trills on the second beat of the first and third measures; the consequent begins in the fifth measure and emphasizes large leaps. The second phrase, beginning in measure eleven, repeats the previous material with a slight alteration to the last two measures of the melody, in order to strengthen the tonic cadence. This ritornello remains in the key of D major.

The first episode begins in measure twenty-one and utilizes duets, not the full ensemble. Most of the melodic material in this episode belongs to the violins, although the trumpet and oboe play important roles by interrupting the violins. This episode moves from the key of D major to A major, beginning in measure thirty. Later in measure sixty-eight, the cello and continuo prepare for the return to the second ritornello in D major. This second ritornello is a repetition of the first.

The second episode begins in measure eighty-nine and, like the first episode, uses the combination of the oboe and trumpet against the two violins. As expected, Telemann moves through several tonal centers. This episode begins in the key of D
major and briefly rests in the key of B minor from measure 97 to measure 104. The music then moves through a series of dominant-tonic chords which emphasize several tonal centers. Measures 105 and 106 emphasize E major; measures 107 and 108 emphasize F-sharp minor; finally measures 109 and 110 move back to B minor, where the music comes to rest in measure 114. The final phrase of this episode begins abruptly in the key of D major, with an eight measure solo by the trumpet. The violins finish the last four measures of the phrase while the cello and continuo lead the music back to the beginning for a Da Capo repetition of the first ritornello, providing formal symmetry to the piece.

3. Air

As in the previous two movements, Air Number Three is organized through a repetition of ritornellos and episodes, although these ritornellos are not as well-defined as those in the preceding movement. It is a boisterous piece, centered in the key of D major.

The first ritornello begins with a unison statement by the oboe, trumpet and first violin, with a simple accompaniment in the remaining strings and continuo; by now a well-established instrumentation. In the fifth measure, Telemann composes a series of one-measure motives between the combination of oboe/first violin and trumpet/second violin; this continues for six measures. A harmonized melodic statement in the key of D major is sounded as the oboe, violins and trumpet (when its available pitches allow) conclude the ritornello in measure twenty-two.
Predictably, an episode with reduced instrumentation follows the initial ritornello. While moving to the key of A major, the oboe performs a solo with periodic echoes from the trumpet. In measure thirty-four, a new motive enters the second violin part. This syncopated figure is repeated one measure later by the oboe, then the first violin. The resulting chords created by this canon obscure the meter, by anticipating the continuo’s chords by one beat. In measure thirty-nine, the oboe continues as before, coming to rest on a sustained E, as the violins and viola perform a series of eighth-notes in canon.

The transition from this episode, measure fifty-six and fifty-seven, to the next ritornello deserves attention. Telemann intends to modulate from the key of A major back to D major, and has left himself very little room to do so. He could have used the descending scale in the first violin to prepare the new key by replacing the G-sharp with a G-natural, as he did in Air Number Three, measure sixty-eight. This would have indicated to the listener that the music was modulating to D major. Instead, he keeps the G-sharp; forcing the listener’s ears to remain in the key of A major. The listener would have heard the B minor chord on the downbeat of measure fifty-seven, in the context of A major, not D major. It is not until measure fifty-eight that Telemann inserts a G-natural in the continuo and returns to the chord progression of the first ritornello, thereby establishing D major. To further confuse matters, the pitches of the oboe, trumpet and first violin, in measure fifty-seven, are identical to the original ritornello. For two measures (fifty-six and fifty-seven) the listener is torn between two keys. The harmony suggests A major, whereas the melody suggests D major. The rest of this shortened ritornello proceeds without incident to a tonic chord in measure sixty-nine.
The next episode begins without a conclusive cadence, although the change in instrumentation signals the beginning of the episode and the end of the ritornello. Along with the new instrumentation comes a new key, G major. Our first indication of the new key is the C-natural placed in the first violin part in measure seventy, which serves as the seventh of the D dominant seventh chord. The first and second violins continue with their duet, which is eventually overtaken by the trumpet and oboe in measure seventy-six. After an eleven measure stay in the key of D major, the return of the syncopated canon in the violins and oboe (measure eighty-eight) moves briefly to G major before returning to D major during an extended oboe solo. Another descending scale proceeds the third ritornello, although this time no change of key is necessary.

The third ritornello begins unambiguously in measure 109, in the key of D major. In an effort to interest the listener, Telemann alters the melody. He moves the melody up two chord tones and makes slight alterations to the rhythm. Even with these alterations, this material is heard as a variation of the original ritornello melody, and not as new material.

After a convincing end to the ritornello, another episode begins. The four solo instruments (oboe, trumpet and the two violins) enter and exit the ensemble several times; defining short phrases, and triggering eight tonal shifts in forty measures, many too brief to be considered changes of key. Telemann begins the episode in the key of B minor; in measure 135 he moves it to A major, to F-sharp minor in measure 140, back to B minor in measure 146, back to A major in measure 149, again to F-sharp minor in 155, returns to B minor in measure 160, and finally returns to F-sharp in measure 165.
where it remains. After the Da Capo repeat, the music concludes in measure 130 to complete the eleven-part movement.

4. Air

Air number four utilizes a four beat compound meter and is divided into five periods, centered in the key of D major. For this movement, Telemann uses one of five different instrumentations: the full ensemble, an oboe solo with continuo accompaniment, an oboe/trumpet duet with continuo accompaniment, a violin duet with continuo accompaniment, or the full strings ensemble.

The first period contains three phrases. The first is a two-measure statement by the full ensemble, answered by the string ensemble remaining in the key of D major. The second is a four-measure statement by the full ensemble, again answered by the strings ensemble (measures four through eleven). It begins and ends in D major, but briefly wanders to G major and E minor. The third, measures eleven through fifteen, is a closing statement by the full ensemble. It also resides in D major.

The second period begins at the end of measure sixteen with a one-measure statement by the oboe and trumpet in the key of D minor. This is answered in B minor by the violins. The oboe and trumpet then proceed to a two-measure statement in the key of E minor, answered by a violin duet, also in E minor. Next the oboe and trumpet begin another light-hearted one-measure statement in the key of D major, which is answered aggressively by the string ensemble. Following another subject-answer series by the previous parties, the oboe performs an extended solo which begins in measure twenty-six, while the string ensemble (sometimes with and sometimes without
the continuo) accompanies. This solo material moves to the key of A major and comes to a close in measure thirty-two with the entrance of the full ensemble.

The third period reduces the instrumentation even further, placing the string ensemble in opposition to the solo oboe. It moves from the key of A major to G major in measure thirty-nine with the introduction of the G-natural in the viola. Another long oboe solo begins in measure forty-one and is interrupted by the string ensemble, which closes this period in the key of G major chord in measure forty-seven.

The fourth and final period returns to the key of D major right away in a duet by the oboe and trumpet, only to be answered by the violins in B minor, a tonal center which remains until the end of the period. Measure fifty-eight contains an ascending chromatic line in the oboe (later the violin) and a temporary suspension of the B minor tonality, later reestablished by the violin arpeggios in measures sixty-three through sixty-seven. After the short fermata, a two-measure codetta provides a conclusive cadence in B minor before returning to the beginning for a repeat of the first period, closing the movement in D major. This concludes the opening overture suite.

Following this suite is a Quartet in D minor scored for two flutes, recorder (possibly cello or bassoon) and continuo; a Concerto in F major for three solo violins and an ensemble comprised of violin, viola, cello and harpsichord; a Trio in E minor scored for flute, oboe, bassoon and harpsichord continuo; a Solo Sonata in A major for violin and continuo; and finally the Conclusion.
Conclusion

The Conclusion returns to the instrumentation of the opening overture: Oboe, Trumpet, Violins, Viola, Cello and Continuo. It is an animated and lively work, and returns to the ritornello form used in the overture suite.

The first ritornello begins predictably in the key of D major. The oboe and first violin sound the melody, while the trumpet performs a syncopated line which emphasizes beats two and four. Frequent sixteenth note passages throughout this movement provide energy and excitement, the first of these passages occurs in the second measure of the second violin part. After establishing D major, the music moves to A major in the end of measure four, with the introduction of the concert G-sharp in the trumpet and second violin, later reinforced by the continuo and first violin. After a return to D major in measure nine, the full ensemble brings the ritornello to a close in measure fourteen.

The first episode give the two violins space to display virtuosity, performing scales and arpeggios first in D major, then in B minor in canon two beats apart.

Remaining in the key of B minor, the second ritornello begins in measure twenty-two. The oboe, first violin and trumpet begin the phrase with the same roles as in the beginning. Yet, the second half of the phrase, measures twenty-five through twenty-eight is altered. The oboe performs an ascending chromatic line in measure twenty-six with repeated sixteenth notes in the strings and continuo underneath. This ascending line and repeated pitches cause tension for the listener, tension not usually associated with a ritornello.
The second episode begins in measure twenty-eight with an oboe-trumpet dialogue, interrupted twice by the violins. Telemann now moves to the key of E minor where the episode remains until its conclusion in measure thirty-four.

A third, ritornello begins with the melodic material moved to the cello and continuo, the syncopated phrase in the second violin, and the continuous sixteenth notes performed by the oboe and first violin. The ascending chromatic line previously heard in the oboe is now a descending diatonic line, and is reinforced by the repeated notes of the first violin. Another tonic cadence in E minor ends this third ritornello.

The following episode is short. It utilizes two ensembles: a solo oboe with an accompaniment of the violins and viola, and a full string ensemble with continuo accompaniment. The two short phrases in this episode emphasize E minor then A Major.

The fourth ritornello begins in the end of measure forty-seven. The familiar melody is still being performed by the first violin and oboe. The trumpet is no longer responsible for the syncopated material, which has been adopted by the cello and continuo. This ritornello remains in A major.

The forth episode is a repetition of the second, but begins in the key of A major and moves to D major. This modulation occurs covertly in measure fifty-six, with an A dominant-seven chord in fourth position, G-natural in the bass, and is later confirmed with a stronger root position Dominant-seven chord, G-naturals in the alternating violins.

The fifth and final ritornello (after the Da Capo repeat) begins in the key of D major but moves to A major in measure sixty-six before returning to D major in measure seventy-one, with a tonic cadence in measure seventy-two. This last ritornello is not
identical to the first, as one might expect. Telemann added material in measure sixty-two of the trumpet part, and the repeated sixteenth-notes introduced in the second ritornello (measure twenty-five) return in the full string ensemble. The ritornello has also been extended by eight measures, in order to provide a stronger cadence and finish the movement as well as the entire second production of this large work.

Before the Da Capo repeat we encounter a nine measure Adagio, which serves as a bridge to the recapitulation. This Adagio emphasizes four tonal centers through simple dominant-tonic progressions, these centers include: B minor, A major, G major, and D major. The music returns to B minor in measure eighty-five, and comes to rest on an F-sharp dominant chord in measure eighty-nine. Having been properly prepared, the music is now free to return to the beginning, with its home key of D major, for a full repeat of the first eighty measures.
THE TRUMPET IN *TAFELMUSIK II*-TWV 55: D1 (1733)

Introduction

While trumpeters know Telemann best for his concertos, those works represent only a small portion of the literature he composed for the trumpet. He also included trumpet parts in his operas, cantatas, oratorios, orchestral music and mixed chamber music. When examining his works two methods of trumpet composition emerge: his vocal works and his instrumental works.

Telemann's vocal works show his ability and willingness to experiment with the trumpet. At times he required the use of a trumpet other than the standard natural trumpet in D, the smaller Piccolo Clarino or Tromba di caccia. Many vocal compositions also called for the use of a mute, not unique, but noteworthy for the frequency of its use. Unlike his contemporaries, he regularly asked trumpeters to perform in keys outside the familiar D major: A major, B minor, E major, F major, G major and C minor and E-Flat major. His cantatas and operas utilize one, two and sometimes three trumpets, frequently reinforced by timpani and sometimes horns.

Trumpet parts in these vocal works are generally not melodic in nature; their purpose is to reinforce rhythm and tonality. These parts generally would not have been challenging to professionals, and thus Telemann felt he could increase the tonal, instrument, and mute demands without sacrificing performance standards. This is not the case with his instrumental works.

His instrumental works utilize the trumpet in a much different way. The trumpet is no longer used as an ensemble instrument, but as a solo instrument, equal to other traditional solo instruments—oboe, violin and flute. He does not push the trumpet into
distant tonalities; instead choosing to stay primarily in D major, A major and B minor. These compositions frequently use only one standard D-trumpet, played without mutes. The increased melodic demands required Telemann to decrease other demands upon his trumpeters. Before discussing Telemann’s use of the Baroque Trumpet in *Tafelmusik*, one must understand the characteristics of the instrument.

**The Baroque Trumpet**

The Baroque Trumpet is a very simple instrument. When pitched in the key of D, it is approximately seven feet long. There are two long pipes, called yards, with a bell attached to the second yard. A garland is attached to the widest part of the bell to strengthen it. This is necessary because the repeated hammering which formed the bell also thins out the metal. Depending on the maker and the use of the instrument (ceremonial or utilitarian) the garland could be very simple or quite ornate. Frequently the manufacturer places his stamp on the garland.

The instrument used a detachable mouthpiece, similar to modern trumpets. Typically, Baroque mouthpieces had a flat rim which provided clean articulated sounds and a comfortable playing surface.

By making fine adjustments to his lip tension, the player is able to obtain pitches of the harmonic series. This is in contrast to the modern trumpet, in which the player depresses valves in various combinations allowing a fully-chromatic scale. Many of these notes on the Baroque Trumpet are not in tune (even in the various unequal-tuning systems used at the time) and need a player with a strong embouchure and a well-trained ear to bring them into tune. Once again this is done with small adjustments in lip tension.
When in the hands of a master, the natural trumpet has a sweet and noble tone. It was a very popular solo and ensemble instrument from 1600 through 1750; however after 1750, a change in musical tastes led to its decline. It has since been revived and is used all over the world in historically-informed performances.

Ouverture

The trumpet begins this Ouverture in unison with the oboe and first violin. An adjustment to the trumpet part was made in the second measure as the melody came to rest on a B-natural, a note not available to the Baroque trumpet. Telemann instead chose another chord tone it is capable of playing, a D-natural. The trumpet then proceeds without alteration until measure eight, where another B-natural appears in the first beat of the oboe and first violin melody.

In measure nine, as the contrasting pastoral melody modulates to the dominant key of A major, the trumpet no longer being used. Although it was capable of being used in this key, it was dropped from the ensemble for matters of style; this phrase is softer and less martial, a style better suited to the oboe and strings. At the return of the opening melody, measure seventeen, it joins the oboe and first violin in the third beat of the bar.

The trumpet is not used until measure forty, when it performs a motive reminiscent of the fugue subject. This motive is restated by an oboe/trumpet duet in measure forty-five and extended to include a dialogue with the violins.

Measure fifty-five represents the first time the trumpet has been used to perform a fugue subject (or its corresponding answer). It does so in D major and proceeds to
the triplets in measure fifty-seven which are repeated in measure sixty-one. Once again, the trumpet has not been given the syncopated counterpoint in this movement; several notes fall outside the trumpet’s overtone series.

The trumpet is used sparingly from measure sixty-three to eighty-four; it provides tonal and rhythmic reinforcement in the fugue subject and first half of the two-part episode. In the second half of the episode, measures 84 through 101, the trumpet is absent. This phrase is moving through the key of G major. In this key, the trumpet is of little melodic use.

While the trumpet remains silent in the subject of measure 101 and the following answer in measure 103, it does enter in measure 105 and performs the subject with the first violin. Two measures later the trumpet performs counterpoint to the answer in the cello and continuo, and in measure 115, reinforces the tonic cadence in A major.

The trumpet alternates solo and ensemble roles from measure 115 to measure 125. Telemann is attempting to alternate between a small ensemble and a large one, and the trumpet is well suited to reinforcing the large ensemble.

In measure 126 the trumpet performs the melodic material first encountered in measure forty. The stable key of D major lends itself well to the trumpet, which joins the oboe and both violins in the clear statement of the subject on measure 137. Three measures later the trumpet and oboe converse with the strings and continuo, and the two continue in unison until measure 154, when Telemann outlines the tonic chord with ascending strings and a descending trumpet.

Telemann found it necessary to omit the trumpet in the first six measures of the Lentement, now in B minor. It is not until the music modulates to D major in measure
that the trumpet is utilized, and then it doubles the oboe and first violin. The statement of the contrasting pastoral melody, which in the first Lentement was in the key of A major, is now in D major, allowing the oboe and trumpet to perform the melody. After sounding this melody, the trumpet is in unison (allowing for alterations) with the oboe and first violin to conclude the movement.

1. Air

The second movement begins with the oboe, trumpet and first violin sounding melodic material in unison, although alterations have been made to the third measure of the trumpet part. In measures seven through twelve the trumpet now assumes a more supportive role as a member of the accompaniment.

The second period contains much melodic use of the instrument. Beginning in measure twelve, the trumpet performs a six-measure solo with a continuo accompaniment before relinquishing its role to a duet featuring the oboe and first violin. The first two measures of this trumpet solo are based on the melody of the first period, but then moves to new material in the third measure. Measures fifteen, sixteen and seventeen of the trumpet part present a special problem to Baroque Trumpeters. The eleventh overtone of a Baroque Trumpet is problematic; it is neither an F-natural nor an F-sharp, but is placed halfway in between. By adjusting his lip tension, a trumpeter can raise this pitch to become an F-sharp or lower it to become an F-natural. This passage demonstrates how a trumpeter would have been required to perform this adjustment in a performance. Making this adjustment required a strong embouchure and a well-trained ear.
In measures twenty-two through thirty-two, while the music moves through E minor, Telemann utilizes a small ensemble meant to contrast the upcoming full ensemble statement. So, even though the trumpet was capable of performing in the tonality of A minor (measures twenty-six through thirty-two) Telemann held it back for reasons of instrumentation.

The trumpet returns in measure thirty-three sounding the familiar melodic material two beats behind the oboe and first violin. This canon does not last, and we find the trumpet reinforcing the descending arpeggiated figures as it has done before. The next phrase begins in measure thirty-six with virtuosic violin passages and a rhythmic trumpet accompaniment built on the pitch A. Following a brief two-measure dialogue with the oboe in measure forty-four and forty-five, the trumpet remains silent for the rest of this period.

The melody in the fourth period, although altered in measures fifty-five and fifty-six, is a return to the material from the second half of the first period. The trumpet does not accept a leading melodic role in this period, but one of support. It begins with simple tonic-dominant pitches in D major; its rhythm mimics the melody, while its notes reinforce the harmony. To finish the period Telemann brings the trumpet part as close to the oboe-first violin melody as is possible for a conclusion by the full ensemble.

Telemann elects to silence the trumpet for this next period; the tonality is moving through distant tonalities not conducive to a Baroque Trumpet, and he made an effort to reduce the size of the ensemble. Leaving the trumpet out of the ensemble will increase its impact when it does return for the Da Capo leading the full ensemble.
This minuet alternates ritornellos and episodes. The ritornellos are tonally-stable in D major and utilize the full ensemble, while the episodes modulate frequently and use a reduced instrumentation. There is only one extensive solo passage, which has been assigned to the trumpet.

At the beginning of the movement the trumpet again sounds in unison with the oboe and first violin. In the consequent of this first phrase, measures five through ten, Telemann is forced to alter the trumpet part as the melody moves to pitches not available to the trumpet. These alterations are made skillfully and unobtrusively in measures six, seven, eight and nine. Telemann had four choices available to him: remove the trumpet entirely for those three measures; keep the trumpet performing the rhythm of the melody, but use different pitches; move the trumpet to the rhythm of the accompaniment, with pitches different from the melody (perhaps those of the second violin), or use the rhythm of the accompaniment but the notes of the melody. He chose the fourth option, and in doing so the oboe, with its similar timbre, conceals the trumpet’s limitations. The listener believes he hears the trumpet performing notes it is not.

The first episode is principally a showcase for the violins; the trumpet is used sparingly and only to interrupt (measures twenty-four and thirty-seven) or support the tonality (measures twenty-nine and fifty-four). A complete repetition of the ritornello occurs after episode.

The final episode begins in measure eighty-nine, and is in two parts. The first is a conversation between two groups: the oboe and trumpet, and the two violins. In their
first duet, the trumpet claims the top voice, where it has more pitches available to it. In the second duet, measure ninety-seven, the trumpet sustains an F-sharp, which is later passed to the cello and continuo. The following answer by the violins moves through several tonal centers, making it impossible to compose a satisfactory trumpet part. Telemann instead uses the oboe as another layer, and places it above the violins' technical display.

The second part of this last episode, which begins in measure 115, features a contentious passage in the solo trumpet part. There is some question as to whether measures 116 and 118 would have been articulated or slurred. While the urtext edition\(^5\) shows the passage to be articulated, this is misleading because few articulations are marked in the trumpet part at all.

If one believes the passage is to be articulated, then double-tonguing, a process where a trumpeter uses the front and back of his tongue in alternation to double the speed at which he can articulate, would have been necessary. While it is used more often today, double-tonguing was used by eighteenth-century trumpeters. Altenberg speaks of it when describing the difference between single and double tonguing it in his 1795 treatise, *Versuch einer Anleitung zur heroischmusikalischen Trompeter-und Pauker-Kunst*, “[The secret] consists namely therein, that in single tonguing one uses only the four syllables *ritiriton* or *kitikutiton*, and in double tonguing one prefaces [them with] the syllable *ti*—for example, *tiritiriton* or *tikitikititon*.”\(^6\) By alternating the “*ti*” syllable (which uses the front of the tongue) and the “*ri*” or “*ki*” syllable (which uses the back of

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the tongue) the trumpeter could double his articulation speed. But, Altenberg goes on to say that double-tonguing is primarily used in the execution of fanfares, not for melodic passages. So, even though it was possible, it may not have been desirable.

One need only look at the violin parts to find opposing and more convincing evidence which supports the assertion that the trumpeter should slur the passage. In measures 106 through 111, the violin parts contain the same rhythm as is later found in the trumpet, thirty-second notes which are clearly slurred. Later, Telemann composes an echo of the trumpet melody in measures 123 and 124 of the violin part; and once again, the passage is slurred. Altenberg's words provide further confirmation, "Rapid passages, and notes following one another stepwise, are usually slurred."7 This would certainly apply to the passage in question.

3. Air

The third Air begins its ritornello with a four-measure tutti statement before breaking into dialogue. This time the dialogue is between the oboe and first violin, which begin the conversation, and the trumpet and second violin, which continue it. This proceeds until measure ten, when the trumpet is forced to abandon the second violin. It then becomes a member of the accompaniment, where it remains for the remainder of the ritornello; it cannot perform the scales that dominate the oboe and violin parts.

In order to provide a contrasting instrumentation, the trumpet has a limited role in the first episode. We mainly find it answering the oboe, as in measure twenty-eight and

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thirty, or providing another layer of rhythm to propel the music forward, as in measures thirty-two and thirty-three. Its function is one of support.

The second ritornello, which begins in measure fifty-seven, contains changes to the melody. In the fifth measure, where a dialogue was started by the oboe and first violin the first time, the trumpet has this task; the second violin, cello and continuo answer back. The ritornello is completed with an oboe-trumpet duet.

As in the first episode, the second does not utilize the trumpet as a soloist, but as a partner of the oboe, sounding together or in dialogue, or as an accompaniment instrument.

In measure 109 the third ritornello begins in D major, and like the previous ritornello, it introduces further melodic variations. In measure, 113 through 118, the oboe, trumpet and first violin work in unison to counter the rest of the ensemble. In the second half of the ritornello, Telemann is forced to make more changes to the trumpet part; it moves from the melody to the accompaniment. It begins in measure 119 as a member of the melodic group, only to drop out in measure 120 as the melody moves to an A-natural. It rejoins the melody in measure 121, but again finds itself being left behind, and is forced to join the accompaniment in measure 124 and remain there for the duration of this ritornello.

The trumpet is redeemed in the following episode, if only briefly. In conjunction with two independent violin parts, the trumpet's solo emphasizes B minor with a repeated one-measure pattern. For the rest of the episode, Telemann initiates several modulations: A major, F-sharp minor, B minor, A major, F-sharp minor, B minor, and finally another statement in F-sharp minor. While he could have used the trumpet
sparingly in the keys of A major and B minor, he chose to maximize the impact of its return following the Da Capo repeat, by leaving it out of this section.

4. Air

Telemann does not take the trumpet’s tonal limitations into account when composing the melodies of the fourth Air. They incorporate a wider range, and more rapid rhythms then previous movements. As such, the trumpet is either a member of the accompaniment or an oboe-trumpet duet.

For the first two measures of the movement, Telemann once again uses the trumpet to sound the rhythm of the accompaniment but with the pitches of the melody. In the following six measures, he composes a part for the trumpet which is incorporates several elements: the oboe melody, the string accompaniment, and new material. For example, the trumpet part in measures six, seven and eight has unique rhythms and pitches. It is apparent that Telemann wants to keep the trumpet in the tutti ensemble, but is having a difficult time finding a part for it to play; both the melody and accompaniment exceed its limitations. His solution is to compose a new part for the trumpet. The second phrase of the first period begins in measure eight. The trumpet participates in the tutti ensemble’s answer to the string ensemble’s introduction. It first punctuates chords in measures twelve and thirteen then sounds unison triplets with the oboe. Finally in measure fifteen, it sounds a sustained D-natural for three beats as the oboe and violins perform rapid scalar passages; for although it is possible for a Baroque Trumpet to produce the necessary notes, the speed of those notes is problematic.
For most of the second period, the trumpet and oboe act as a unit; the trumpet takes the top line of the duet, leaving the oboe to perform the bottom line. The first of these duets occur in the key of D major, the second, in measures nineteen and twenty occur in the key of E minor, the final two remain in D major. After an extended oboe solo, the trumpet enters to strengthen the A major cadence in measures thirty-five and thirty-six.

The final two periods see a greatly reduced role for the trumpet. The third period, which begins in measure thirty-six, is centered in G major, a key which does not favor the trumpet. Telemann elects to leave the trumpet out of the entire period. The fourth period moves back to D major then continues on to B minor. Now we find the trumpet sounding with the oboe in a familiar duet first heard in measure seventeen. But, their melody has been expanded to cover four measures, with an interesting voice-crossing in measure fifty. After sounding two E-naturals, displaced by an octave, in measure fifty-four and fifty-five the trumpet is silent for the remainder of the period, preparing the listener for the eventual return to the beginning.

Conclusion

In this Conclusion we again find a ritornello melody which exceeds the capabilities of the Baroque Trumpet. While it is still employed in the tutti sections, Telemann uses the trumpet more extensively in the Conclusion than he did in many of the previous movements.

With the oboe and first violin sounding the ascending melodic motive and the second violin providing counterpoint, the trumpet emphasizes the second and fourth
beats of measures two and three before joining the cadence in A major in measures five and six. A repetition of the same idea occurs in measures ten, eleven, twelve, and thirteen before closing the ritornello.

After an episode which features the violins, the ritornello returns again in measure twenty-two, but now in the new key of B minor. It is interesting to note that the trumpet is performing the same pitches in measures twenty-three and twenty-four as it did in measures two and three, yet now the key has changed; the old pitches function in the new chords. The trumpet continues as long as it is able, it does not join the B minor tonic cadence in measure twenty-eight.

The second episode now features the wind instrument in a duet, begun by the trumpet in measure twenty-eight. With a simple continuo accompaniment, the trumpet and oboe alternate rapid sixteenth-notes, and are twice interrupted by the violins’ harmonized E minor scales.

In this more subtle third ritornello, Telemann assigns the syncopated material first heard in measures two and three of the trumpet part, to the second violin; the trumpet is unable to perform this material in the key of E minor. The trumpet reinforces the two cadences in measure thirty-seven and measure forty. Having previously featured the strings and winds, Telemann now uses the third episode as an oboe showcase. The trumpet is not present.

After another episode with out the trumpet, the final episode and coda begin in measure sixty-two. The trumpet has an introductory motive not present in the opening ritornello, and then resumes the syncopated rhythms which emphasize beats two and four. After supporting the cadence in measure seventy-two, the trumpet participates in
the Coda of the work performing eight-notes similar to the oboe, viola, cello and
continuo. A final cadential figure, utilizing the fifth and third degrees of the D major
scale, finishes the Coda, and eventually the Second Production. But first, Telemann
travels to an Adagio, which serves as a bridge to the repeat of the Conclusion.

In this simply constructed Adagio, the trumpet and oboe are responsible for the
melodic content. In measures eighty-one and eighty-two, they exchange motives before
breaking into two independent yet complimentary lines. These lines converge in
measure eighty-eight to provide a Half Cadence in the key of B minor, preparing for the
repetition of the first eighty measures of the movement.

Final Remarks

In *Tafelmusik*, Telemann composes for the trumpet in a very flexible manner,
maintaining its identity as separate from that of the oboe and violins. At times,
Telemann relies on the trumpet to support the sound of the full ensemble with slower
rhythms; at other times, he assigns the trumpet melodic lines, either in conversation
with another instrument, or alone. These lines range from simple scalar passages to
complicated fugal statements. While he has more tonal possibilities in the keys of D
major, A major, and B minor, Telemann’s careful choice of content allowed him to use
the trumpet in other keys as well. Even with the trumpet’s limitations, which he handles
with great skill and creativity, his work treats the trumpet as an equal partner in this
fresh and appealing work.


