

# EASY FUGUES AND LITTLE PIECES

FOR SOLO PIANO

by

GEORG PHILIPP TELEMANN

Edited by Martin Lange



*At the Piano* by Pierre-August Renoir (1841-1919)

**LUDWIG** *Masters*  
PUBLICATIONS

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## Forward

There are essentially two reasons why I decided to publish this new edition. On the one hand, it contributes to the knowledge of Telemann's life's work, which is still not very accessible, and on the other hand, it fills a gap that piano teachers and piano lovers feel when introducing polyphonic playing. The following pieces are very suitable as a pedagogical precursor to Bach's inventions. Due to the loose handling of the polyphonic writing, they are musically easy to understand and do not present any technical difficulties.

The pieces are unique in their compositional structure. This genre was neither imitated nor further developed by later masters. They are suites, i.e. movement sequences in dance forms, preceded by a "fugue". The movements are not linked by thematic unity, but only by tonal unity. The first movement is the most important in terms of length and musical craftsmanship. The suites are named after it as Fuga prima, Fuga seconda, etc.; but Telemann does not adhere to the strict rules of the fugue in it. In the third, and even more clearly in the fourth introductory movement, he separates the subject and answer with a free interlude of several bars. The following movements are not designated as dance forms; they do not all have a tempo designation either. Due to the irregular arrangement of the movements, these pieces cannot be assigned to a specific suite form. The master also expressly avoids giving these structures a special name, choosing the general "Fugues légères et petits jeux" as the title.

Hans Graeser\* considers these compositions to be late works by the master, because in the Amsterdam catalogue of 1723 they are not included among the works already published or those scheduled for publication. This view is confirmed by examining the work. One can feel the hand of the mature master in every movement.

The new publication was made from the first print, which Telemann himself published. (A facsimile exists in the library of the Brussels Conservatory.) Particular care was taken to ensure that the new edition was strictly faithful to the original text. Obvious printing errors in the original edition have been corrected in each individual case, with explicit reference. The soprano clef has been replaced by the treble clef in use today and the necessary fingerings have been added. All movements, even if they do not have a tempo indication, require a fast tempo. The ornaments, which Telemann labeled "tr.", can only be performed as full trills for large note values. For smaller note values up to a quarter note in duration, I would play them as impact trills. The insertion of dynamic instructions, which were completely missing, was omitted in order not to prejudice the artistic discretion of the performer.

Berlin, May 1929

MARTIN LANGE

*\*Georg Philipp Telemann's Instrumental Chamber Music. Munich 1925.*

## Erste Fuge

The musical score for "Erste Fuge" (First Fugue) is presented in six systems, each consisting of a treble and bass staff. The key signature is B-flat major (two flats), and the time signature is 3/4. The score includes various musical notations, including treble and bass clefs, key signature, time signature, and numerous fingerings indicated by numbers 1-5. The piece is a fugue, characterized by its imitative counterpoint and complex rhythmic patterns.



