

# Heldenmusik

A Suite of twelve movements

*each portraying one of*

the Heroic Temperaments

*by*

*Georg Philipp Telemann (1681 - 1767)*

Telemann lived at the same time as George Frideric Handel and Johann Sebastian Bach. Bach and Telemann obviously had a great deal of mutual respect of each other's musical talents. Telemann stood in as godparent for one of Bach's children. However, they were very different in the way they approached music and the type of music each produced. In many respects, Telemann was much more similar to Handel. Both of them wrote extensive sonata literature for solo recorder. Bach obviously wrote extensive music in which recorders played a part, but no sonatas for recorder survive in published form.

It can be argued that Handel and Telemann share a rich passion for producing fine, singable melodic lines which not only sing themselves, but generally have a great deal of substance. It is this particular gift of Telemann's that bring us to the present work.

It is believed that the origin of the *Heldenmusik* was an opera about a heroic personage. The name of the opera, *Melante*, is an acrostic for the name Telemann. Since the composer was apparently writing about himself in this heroic opera, it means that he was a composer of incredible vision, as he predates Richard Strauss by two centuries. The music was incidental music for the opera, and is believed to have featured the oboe. The original music has been lost.

Several things are apparent about this music: The twelve heroic virtues for which Telemann wrote are, in my opinion, very well chosen. Furthermore, his writing is not only original and charming, but it also beautifully paints each of these virtues. In addition, the material is what one could call conversational. There is a lot of statement and response throughout the music. This convinced me to write not merely a solo work, but a work for two solo instruments, always in dialogue. In my case, I chose the treble and the tenor recorder. While they are very similar, they have a distinctive sound, and their ranges are slightly different. I believe that, had I merely written a piece for solo instrument and continuo, the result would be charming but ultimately would sound boring. With the constant interchange of the two voices, I believe I have arrived at a means for producing an interesting and provocative work.

I have decided to place the solo parts in the same music so that the performers can instantly tell when they have these exchanges with one another. In this style of music, certain amounts of ornamentation are expected, and I have taken the liberty of supplying these, but it is expected that the performers will add ornamentation of their own, especially in the repeats, when additional ornamentation is virtually required.

The tempi are suggestions. I would only point out that in the opinion of many experts today, if any musician were to be able to hear his music being played by musicians today, almost all of them would begin their response by saying, "You're playing it too fast." One should not confuse playing rapidly with playing well, and one also must not confuse playing the notes on the page with playing the actual music behind those notes. In the present work, expression and phrasing is absolutely essential. I have included markings to point as much as possible to phrasing that will make the pieces come alive. My markings are, of course, also merely suggestions -- very strenuous suggestions, but suggestions nevertheless. I hope this brings you much joy!

James Oppenheimer

# Honor

*Movement #1 from die Heldenmusik  
Arranged for Recorders and Continuo  
for the Adirondack Baroque Consort*

## Viola da Gamba or Cello

Georg Philipp Telemann (1681-1767)

Arr. James Oppenheimer

**Maestoso** ♩ = 100

8

15

22

*Tacet*

29

*Arco*

36

1.

2.

**Adagio** *rit.*

**Grazioso** ♩ = 70

## II Grace

9

16

23

*Tacet*

30

*Play*

1.

2. *rit.*

## III Bravery

Allegro  $\text{♩} = 85$ 

Musical score for 'III Bravery' in bass clef, key of B-flat major. The tempo is Allegro with a quarter note equal to 85 beats per minute. The score consists of five staves of music. The first staff begins with a repeat sign. The second staff starts at measure 8. The third staff starts at measure 15 and includes a repeat sign. The fourth staff starts at measure 23. The fifth staff starts at measure 30 and includes first and second endings, with a 'rit.' (ritardando) marking above the second ending.

## IV Tranquility

Dolce  $\text{♩} = 80$ 

Musical score for 'IV Tranquility' in bass clef, key of B-flat major. The tempo is Dolce with a quarter note equal to 80 beats per minute. The score consists of five staves of music. The first staff begins with a repeat sign and is marked *mp* (mezzo-piano). The second staff starts at measure 7. The third staff starts at measure 12 and includes a repeat sign. The fourth staff starts at measure 18. The fifth staff starts at measure 24 and includes first and second endings, with markings for 'slightly detached' and 'Adagio and gently detached'.

4

Vivace ♩ = ca. 100

## V Vigor

7

13

19

25

31

rit.

Andante ♩ = ca. 80

## VI Love

9

15

22

28

34

1.

2. allargando

## VII Vigilance

5

Allegro  $\text{♩} = 100$ 

8

14

21

28

35

senza rit.

Detailed description: This is the musical score for the piece 'VII Vigilance' for Gamba or Cello. It is in the key of B-flat major (two flats) and 4/4 time. The tempo is marked 'Allegro' with a quarter note equal to 100 beats per minute. The score consists of five staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody. The third staff has a first ending bracket and a second ending bracket. The fourth staff continues the melody. The fifth staff has a first ending bracket and a second ending bracket, ending with a double bar line. The tempo marking 'senza rit.' is placed below the fifth staff.

## VIII Playfulness

Giocoso  $\text{♩} = 105$  playful and detached throughout

8

14

22

29

35

*f* *p* *mf*

Detailed description: This is the musical score for the piece 'VIII Playfulness' for Gamba or Cello. It is in the key of B-flat major (two flats) and 4/4 time. The tempo is marked 'Giocoso' with a quarter note equal to 105 beats per minute, and the instruction 'playful and detached throughout' is written below the tempo. The score consists of five staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody. The third staff has a first ending bracket and a second ending bracket. The fourth staff continues the melody and includes dynamic markings: *f* (forte), *p* (piano), and *mf* (mezzo-forte). The fifth staff has a first ending bracket and a second ending bracket, ending with a double bar line.

## 6

Doucement  $\text{♩} = 80$ 

## IX Sweetness

7

13

20

26

32

Adagio  $\text{♩} = 60$

## X Generosity

Moderato ( $\text{♩} = \text{c. } 108$ )

7

12

16

22

28

rit.

*con Spirito* ♩ = 95**XI Hope**

6

11

16

21

26

First ending (measures 11-12): 1. [B2, A2, G2] 2. [B2, A2, G2]

Second ending (measures 26-27): 1. [B2, A2, G2] 2. [B2, A2, G2]

**XII Joy****Allegro** ♩ = 100

8

15

22

30

First ending (measures 15-16): 1. [B2, A2, G2] 2. [B2, A2, G2]

Second ending (measures 30-31): 1. [B2, A2, G2] 2. [B2, A2, G2]

*Tacet* (measures 22-23)

*Play* (measures 24-25)