

**'10', '10/2' and  
'10/3: A Portrait of Telemann'  
for solo recorderist**

**Cameron Dodds**



for tenor recorder.

i. *A tempo giusto*

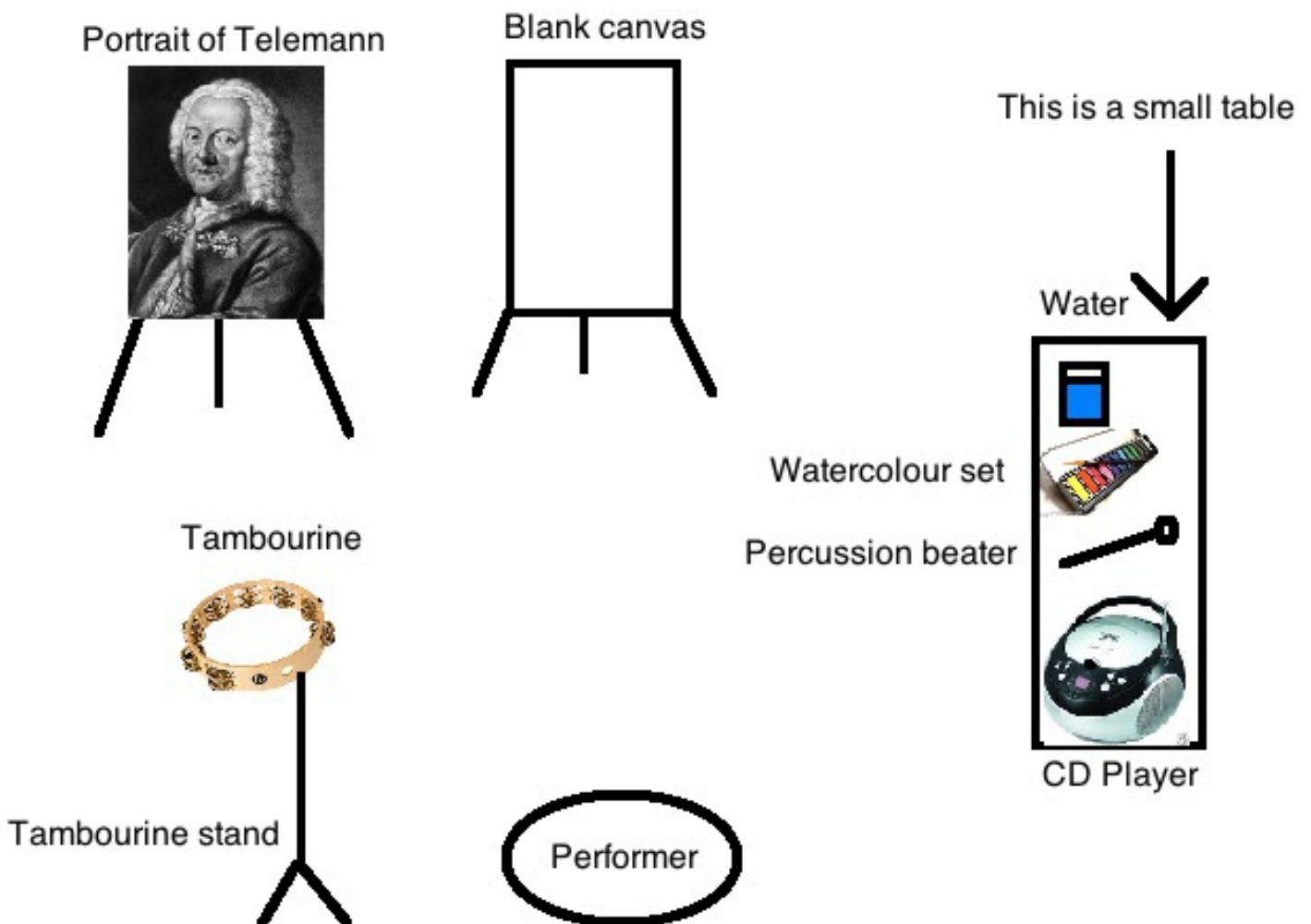
ii. *Presto*

iii. *Moderato*

*NB: These are titles, not performance directions.*

### Props Required

- Small table
- Tambourine with 6 watercolour brushes glued on
- Stand for tambourine
- Percussion beater
- Easel displaying a black and white portrait of Georg Philipp Telemann on white A3 paper
- Easel displaying blank piece of white A3 paper
- Watercolour set
- Bowl of water for watercolour
- CD player/on stage speaker system





# '10', '10/2' and '10/3: A Portait of Telemann'

## for Solo Recorderist

*i. A tempo giusto*

Cameron Dodds

$\text{♩} = 170$  TELEMANN-ESQUE

Tenor Recorder

*mf*

7

T. Rec. *tr* *sfz*

13

T. Rec. *tr*

19

T. Rec. *sfz sfz sfz sfz*

26

T. Rec.

32

T. Rec. *tr* *tr* (spitting 'Kuh' sound) *sfz sfz*

x = Finger percussion

38

T. Rec.

44

T. Rec. Increasing intensity

50

T. Rec. *rit.*

56

T. Rec. A tempo (kuh) *ppp* **Techno**

61

T. Rec.

65 **TELEMANN AGAIN**

T. Rec. *f*

T. Rec. *fff* *mf*

T. Rec. **molto accel.**

T. Rec. **molto rall.**

T. Rec. **A tempo** **Like a bird** *pp*

T. Rec. *pp*

T. Rec. *pp*

T. Rec. *pp*

T. Rec. **Techno** *ppp*

T. Rec. *ppp*

T. Rec. *ppp*

T. Rec. **Singing (w voice)** **Tambourine** **Pick up beater**  
Da da da da da da, da, da da da da da. *mp*

T. Rec. **Put down beater Pick up recorder**  
**Play notes as accurately as possible whilst humming correct note underneath.**  
*(Hum underneath)*

Just humming

149

T. Rec.

*mp*  
Tambourine

pick up tambourine

T. Rec.

Really still

168

Tr. Rec.

Shake

*ppppppp*

*f*

180

Tr. Rec.

Shake

*ppppppp*

*f*

Shake

192

Tr. Rec.

Shake

*f*

*ppppppp*

pick up recorder

203

Tr. Rec.

**Techno//**

**Techno//**

*f*

207

Tr. Rec.

212

Tr. Rec.

216

Tr. Rec.

Like a dying, dramatic Purcell

Like a dying, dramatic Purcell

*p*

221

Tr. Rec.

224


Tr. Rec.


ii. Presto


L= Any low note that can be played with one hand.  
 H= Any high note that can be played with one hand.  
 ● = Shout 'AH' as loudly as possible.  
 (must always be the same note)


♩ = 50 EXTREMELY AGGRESSIVE, every note the same


Strike tambourine with beater

Tambourine  $\text{ff}$   $\frac{2}{2}$    
 L L H H H L L H H H L H H H H H L H L H H H


7   
 H H H L H H H H H H H H H H H H H H H H H

14   
 L H H H H L L H H H H L L L L H H L L H H H H


21   
 H H H H H L H H H H L L L L L L L L L L L L H H H


27   
 H L L L L L H L H L H L H L H H H H L L H H H H H H H H

34   
 H L L L L H H H H H ● H H H H L H L H L ● L L ● L L H H

41   
 ● H L L H ● H H L H ● L ● H H H ● L L L H H H L L

48   
 L L H H ● H H H H H H H H L L H ● H H H ● H H H ●

55   
 L L L L L L L ● H ● L ● H ● L ● H ● H H H H H

60   
 H H H H H H ● H H L H ● L ● L L ● L



December 1750.

Atop the bell tower of St James's Church in Hamburg, we find our protagonist Georg Philipp Telemann. Though calm in his demeanour, his hands are cupped around his mouth as he screams out his thanks and best wishes to George Frederik Handel who is sitting on top of St. Pauls' cathedral eagerly awaiting the reply, some 723 km away in London.

The conversation atop of both the highest point in Hamburg and the highest point in London at the time carried on for more than 3 months. Priests would bring the composers food and wine, whilst the city folk watched and listened to these two voices soar over their homes and workplaces.

The Hamburg-ians started calling the conversation 'Tendel', a portmanteau on the composers names, and the local children invented a game that involved two players trying to bounce a small yellow ball over each others heads.

Telemann tried to tell Handel about the game of 'Tendel' as he thought his contemporary might find it rather amusing, however, he received no reply. In the weeks that followed, the elderly composer would shout across the continent to his friend in England, but never heard from him again. The old man grew sad and unwell, and eventually left the tower the following summer. Upon returning to the ground, Telemann found his beloved Hamburg unrecognisable...the city had been split into two sections, and the city folk were throwing those small yellow balls he had heard so much about over a giant net that had been used to divide the city. Reportedly, the composer joined in with the fun and did not stop playing the game until his death in 1767.

Over 100 years later, English army major Walter C. Wingfield visited the city of Hamburg and became intoxicated by the sport. He learned and adapted the rules so that he could bring the game home to England, where his peers later renamed it 'Tennis'.

### iii. Moderato (Tennis)

Start the tape part. Now wet the brushes on the tambourine and apply the paint.

Play the rhythm against the portrait of Telemann, making sure to use all of the colours and to wet the face area. Before every repeat, reapply water and paint to the brushes. There should be another piece of blank A3 paper propped up next to the portrait: when the piece has finished, press the painted side of the portrait against the blank piece of paper so that the colour transfers across. Turn the original portrait around to display the non-painted side where the ink from the portrait should have partially soaked through. Display the back of the original portrait and the abstractified print next to one another. Now walk off stage and wait for the tape part to end.

#### Moderato

Exaggerated expression

Tambourine  *mp*

The first staff of music is for the Tambourine. It begins with a double bar line, followed by a 3/8 time signature. The melody consists of eighth notes and quarter notes, with some notes marked with a sharp sign. The piece ends with a double bar line and repeat dots.

9 

The second staff of music is for the Tambourine, starting at measure 9. It continues the rhythmic pattern with eighth and quarter notes. The piece ends with a double bar line and repeat dots.

17 

The third staff of music is for the Tambourine, starting at measure 17. It continues the rhythmic pattern with eighth and quarter notes. The piece ends with a double bar line and repeat dots.