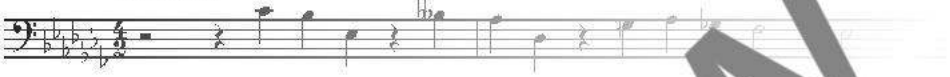


# Vorwort

Es mag ungewöhnlich erscheinen, ein Thema von Brahms für Trompete und Orgel zu setzen. Bei der Literatur für diese Besetzung denkt man eher an wirkungsvolle Brillanz als an Gedanken-tiefe, Kontrapunktik oder expressive Melodik. Doch gerade in der schöpferischen Auseinander-setzung mit Brahms'scher Musik ergab sich für mich die Möglichkeit, das Ausdrucksspektrum für diese Besetzung zu erweitern und der Trompete auch eine lyrische Seite abzugewinnen. Als Bewunderer seiner an alten Meistern geschulten konstruktiven Kraft und der von den Volks-liedern inspirierten melodischen Innerlichkeit, wollte ich beides in einer Art Hommage an Johannes Brahms zum Ausdruck bringen. Das thematische Material bildet das Thema der frühen Orgelfuge in  $A^b$ -Moll, in der der junge Komponist bereits seine ganze kontrapunktische Meisterschaft zeigt:

Langsam



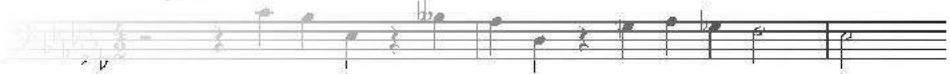
Die vorliegende „Fantasia“ ist mit den Elementen dieses Themas, deren Rhythmus, Vergrößerung und Diminution weitgehend sehr dicht kontrapunktisch gewoben, lässt sich aber auch für jedes der beiden Instrumente eine kurze Kadenz mit der Möglichkeit einer gewissen Virtuosität und Freiheit. Die Passagen mit Dämpfung sind von äußerster melodischer Zartheit.

Bei der Ausführung ist auf eine große dynamische Bandbreite mit einem lebendig bewegten, mal vorwärts drängenden, mal wieder beruhigenden Puls zu achten.

Es ist durchaus wünschenswert, wenn vor einer Ausführung dieser „Fantasia“ die Orgelfuge  $A^b$ -Moll von Brahms gespielt wird.

Arranging a theme by Brahms for trumpet and organ may seem an unusual idea. The repertoire for this combination of instruments suggests brilliant effects rather than profundity, contra-puntal structure rather than melodies. Yet it is precisely through creative engagement with Brahms's music that I was afforded an opportunity to extend the expressive range of this combina-tion of instruments and draw more lyrical sounds from the trumpet. Admiring the structural control of some of the old masters and the tenderness of his melodies inspired by folksong, I wanted to give expression to both in a kind of tribute to Johannes Brahms. The theme used here is taken from Brahms's early organ fugue in  $A^b$  minor, where the composer already demonstrates his full mastery of counterpoint:

Langsam



This Fantasia uses closely interwoven contrapuntal devices to explore aspects of the theme through inversion, augmentation and diminution. Each of the two instruments nevertheless has a short cadenza with opportunities for freer virtuoso expression; muted passages are gently and sweetly lyrical.

Performance should have a substantial dynamic range and a lively beat, sometimes driving forward, sometimes with a calmer pulse.

It would be entirely appropriate to play Brahms' Organ fugue in  $A^b$  minor before a performance of this Fantasia.

Harald Feller

English translation Julia Rushworth

Für Reinhold Friedrich

# Fantasie

über ein Thema von Johannes Brahms

Harald Feller  
\*1951

Ruhig und ausdrucksvoll

con sord.  
*p*

Orgel  
*p*

5  
cresc.  
cresc.

ritard. vivace  
ritard. vivace

senza sord.  
mf

mf

12

15

*rit.*

*mp*

*piu cres. e accelerando*

*mp*

*piu cres. e accelerando*

21

*a tempo*

*f*

*a tempo*

25

*mp*

*mp*

wieder beruhigen

wieder beruhigen

31

Musical score for measures 31-32. The score is written for three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat (B-flat) and the time signature is 4/4. The first staff contains a melodic line starting with a half note G4, followed by quarter notes A4, Bb4, and C5. The second and third staves contain piano accompaniment. Dynamics include *mp* and *cresc.*. A triplet of eighth notes is marked with a '3' above it in the first staff.

33

Musical score for measures 33-36. The score is written for three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat (B-flat) and the time signature is 5/8. The first staff contains a melodic line with a triplet of eighth notes marked with a '3' above it. Dynamics include *poco rit.* and *à tempo*. The second and third staves contain piano accompaniment.

Cadenza 1 (frei)

35

Musical score for measures 35-36. The score is written for three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat (B-flat) and the time signature is 4/4. The first staff contains a melodic line with a triplet of eighth notes marked with a '3' above it. The second and third staves contain piano accompaniment.

37

Musical score for measure 37. The score is written for a single treble clef staff. The key signature has one flat (B-flat) and the time signature is 4/4. The measure contains a melodic line with a triplet of eighth notes marked with a '3' above it.

39



41 *wieder im Tempo (Rhythmus)*



*wieder im Tempo (Rhythmus)*

43



*poco rit.*



*poco rit.*



Cadenza 2 (frei)

45 *accel.* 3 3 3 3 3

46 *f*

47

48

Musical score for measures 50-51. The score is written for piano and includes a vocal line. The key signature has one flat (B-flat) and the time signature is 4/4. The music features a complex rhythmic pattern with many beamed notes and rests.

52

*wieder im Tempo**wieder im Tempo*

Musical score for measures 52-53. The score is written for piano and includes a vocal line. The key signature has one flat (B-flat) and the time signature is 4/4. The music features a complex rhythmic pattern with many beamed notes and rests.

53

*molto rit.**molto rit.**al tempo*

Musical score for measures 54-55. The score is written for piano and includes a vocal line. The key signature has one flat (B-flat) and the time signature is 4/4. The music features a complex rhythmic pattern with many beamed notes and rests.

*molto rit.**wieder voran*

Musical score for measures 56-57. The score is written for piano and includes a vocal line. The key signature has one flat (B-flat) and the time signature is 4/4. The music features a complex rhythmic pattern with many beamed notes and rests.