Twelve Fantasias

by Georg Philipp Telemann

Arranged by Peter Billam

For C recorder

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Twelve Fantasias for Flute, arranged for Recorder

Georg Philipp Telemann, the most prolific composer of his time, and widely regarded as Germany's leading composer during the first half of the 18th century, was born in Magdeburg in 1681.

In 1725, he embarked on an ambitious programme of publishing his own music, even engraving his own plates, which he could do at a rate of up to nine or ten per day. By 1728 he had established agents in Berlin, Leipzig, Jena, Nuremberg, Frankfurt, Amsterdam and London, and in the following years he continued to expand his distribution network through booksellers and friends.

Telemann wrote three autobiographies. In the 1729 autobiography he succinctly described his artistic development: "What I have accomplished with respect to musical style is well known. First came the Polish style, followed by the French, church, chamber and operatic styles, and finally the Italian style, which currently occupies me more than the others do."

Telemann wrote his *Twelve Fantasias for Flute* (TWV 40:2-13) in Hamburg during 1732 or 1733. There are also sets of twelve Fantasias for the Viola de Gamba, written in 1728, and for the Violin, written in 1735. It is easy to underestimate his achievement in the light of J. S. Bach, but if Bach had not written his Flute partita, Cello suites and Violin sonatas and partitas, the Telemann Fantasias would be the summit of the repertoire for the solo line.

The scores are available in Volume Six of *Georg Philipp Telemann : Musikalische Werke*, published by the Gesellschaft für Musikforschung, M. Ruhne, W. Hobohm and the Zentrum für Telemann-Pflege und -Forschung, Magdeburg (Kassel und Basel, 1950).

Telemann died of a chest ailment in 1767 in Hamburg. His grandson Georg Michael inherited a large number of autographs and manuscript copies of his vocal works. The rest of his musical estate was sold at auction in Hamburg on the 6th of September 1769, and most of this material has disappeared.

The *Twelve Fantasias for Flute* are offered here in a new edition for recorder. Two versions are available, one written for the recorder in C (e.g. soprano or tenor) and the other for the recorder in F (e.g. alto, bass). The version for the C recorder can of course be read transposing on the alto by using descant fingering, and this may well be the preferred approach for alto players as it saves reading a great number of ledger lines. All marks of expression are editorial and are suggestions only; they may be ignored with a clear conscience.

Flute music from this era is normally played on alto recorder by transposing it up three semitones, so that the bottom D of the flute is played as the bottom F of the alto recorder. These Fantasias are not all playable using that transposition, and several have been given here at original pitch on the C recorder (or transposed up five semitones on the F recorder).

Two versions are provided of Fantasia 5, originally in C major. In the key of Bb on the C recorder (or Eb on the F recorder) every note is within range, but the piece does not seem to me to have a Bb or Eb character, and the opening fanfare is awkward. It sounds brighter in C (or F), but bar 23 of the Allegro reaches top E (or A), and a top C# (or F#) appears at the start of bar 24. So both versions are provided, enabling the reader to choose.

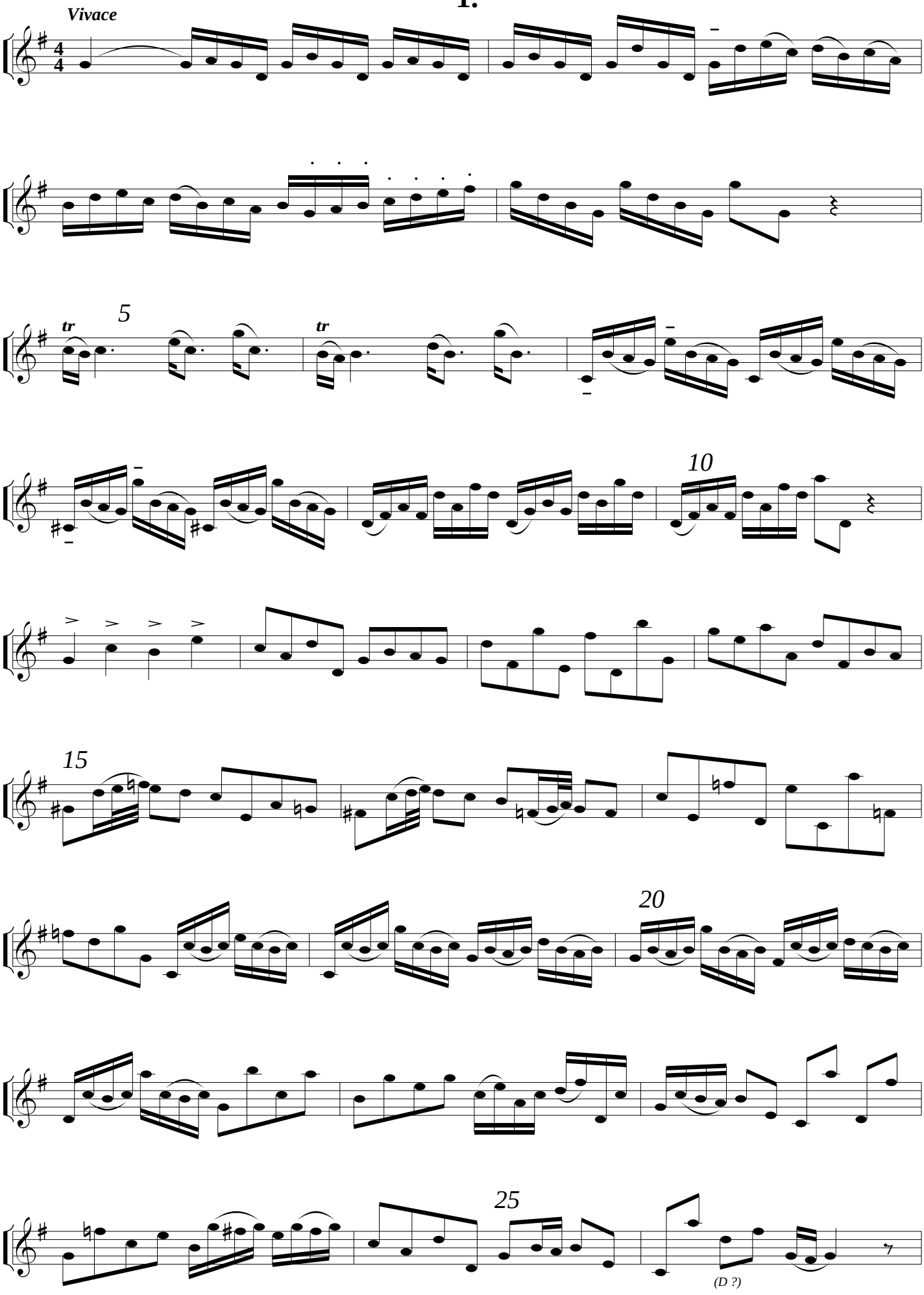
Fantasias 9, 10 and 12 also involve a top C# (or F#), and Fantasia 6 involves a difficult low Eb (or Ab); more playable alternatives are provided in small print.

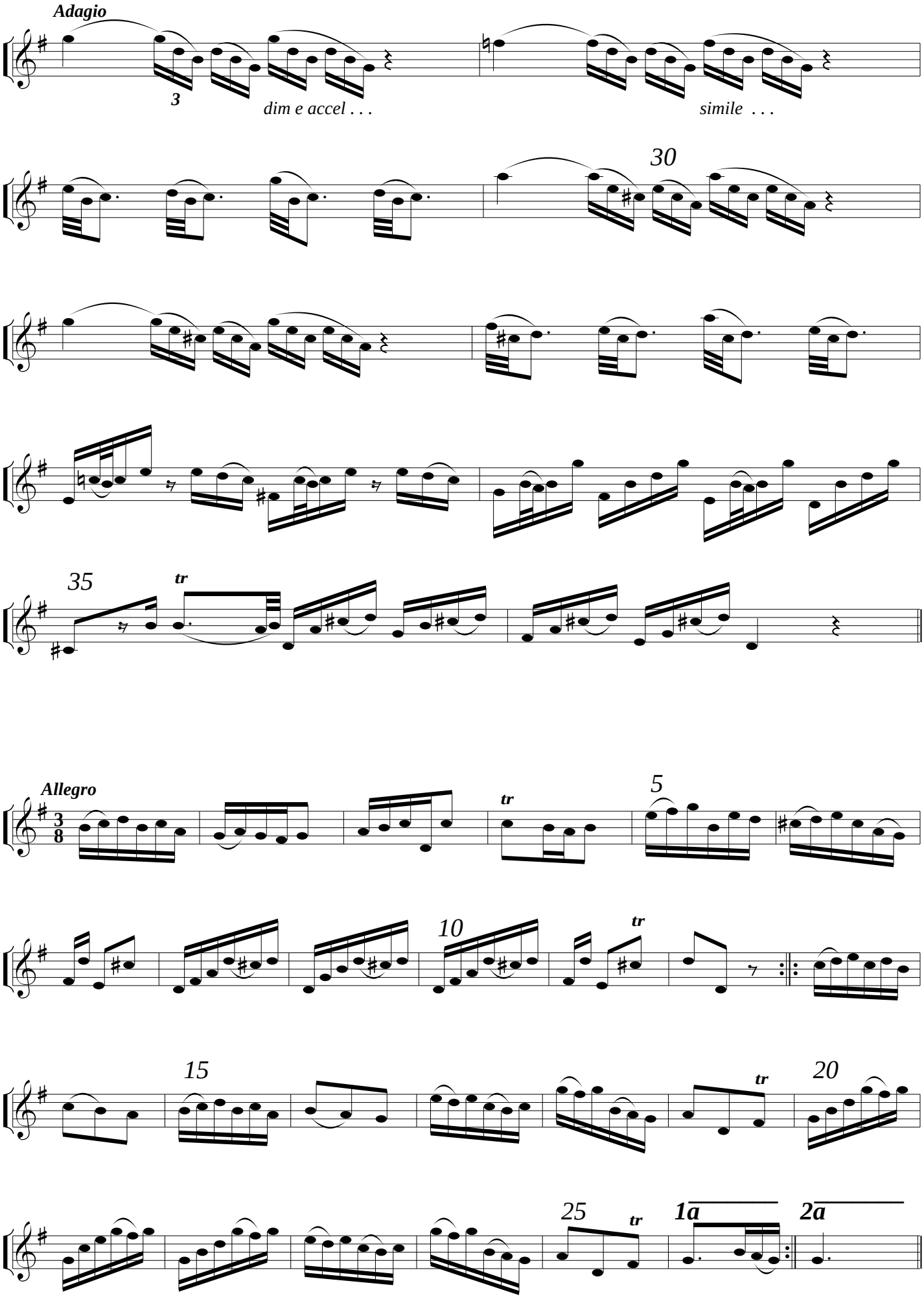
Fantasia	Original	C recorder	F recorder	Changes
1.	A maj	G maj	C maj	
2.	a min	a min	d min	Vivace bar 25, c# down one octave
3.	b min	a min	d min	
4.	Bb maj	Bb maj	Eb maj	Andante bar 4, e down one octave
5(a)	C maj	C maj	F maj	Allegro bar 23 rewritten
5(b)	C maj	Bb maj	Eb maj	
6.	d min	c min	f min	
7.	D maj	C maj	F maj	
8.	e min	d min	g min	
9.	E maj	D maj	G maj	
10.	f# min	e min	a min	
11.	G maj	F maj	Bb maj	
12.	g min	g min	c min	Allegro bar 31, e down one octave

Peter J Billam, www.pjb.com.au

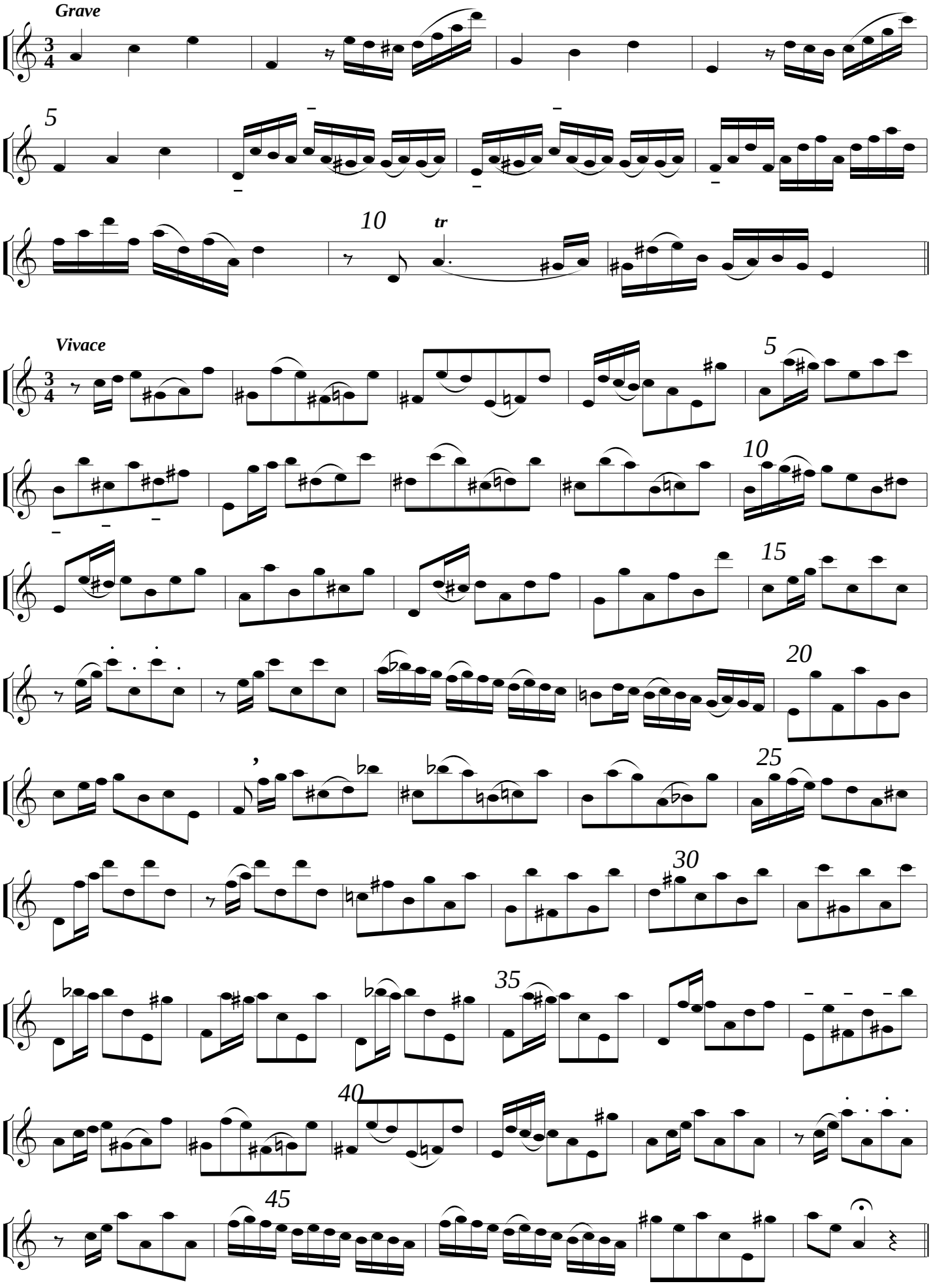
1.

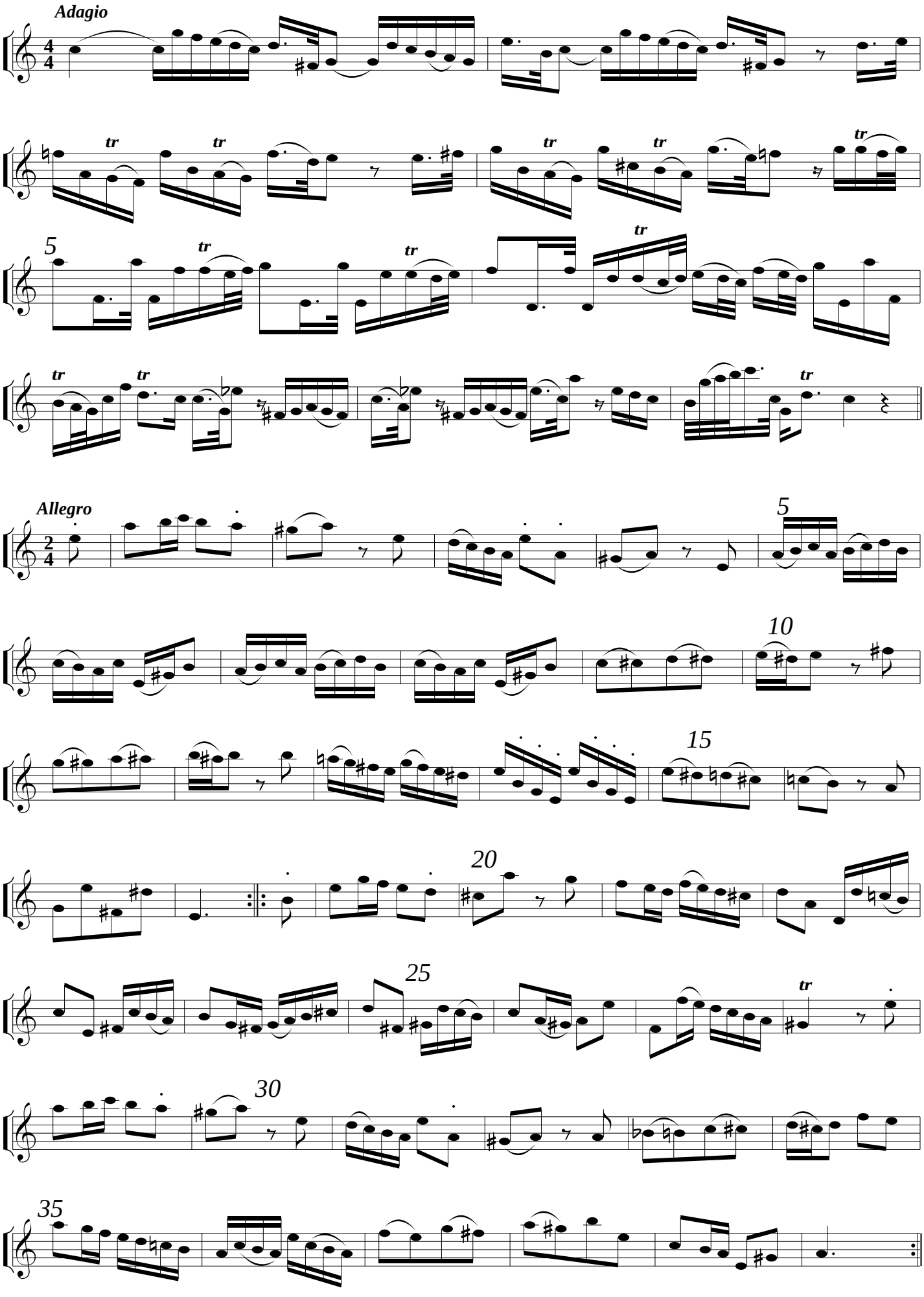
Vivace



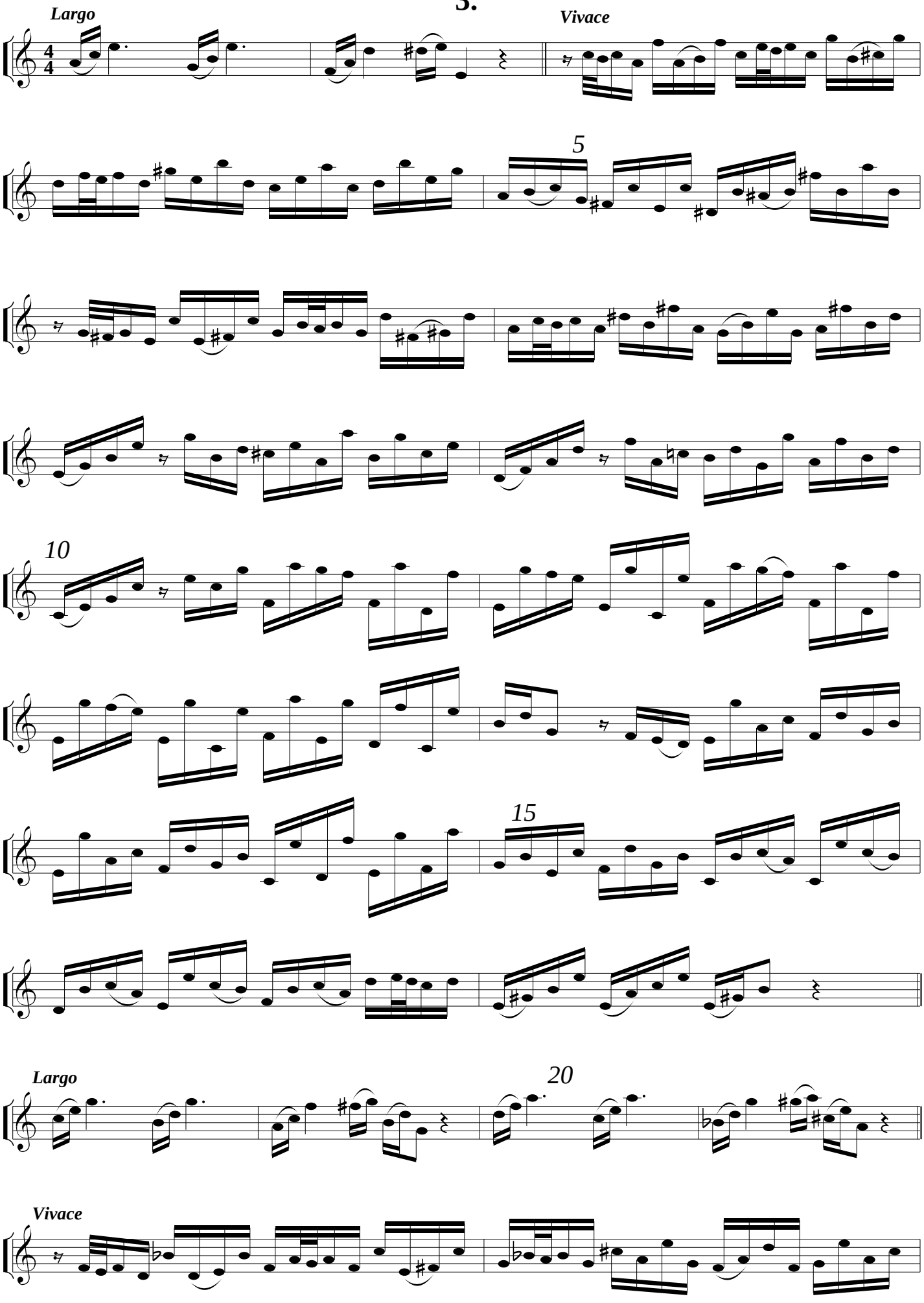

Adagio
3
dim e accel . . .
simile . . .
30
35
tr
Allegro
3/8
5
tr
10
tr
15
20
tr
25
tr
1a
2a

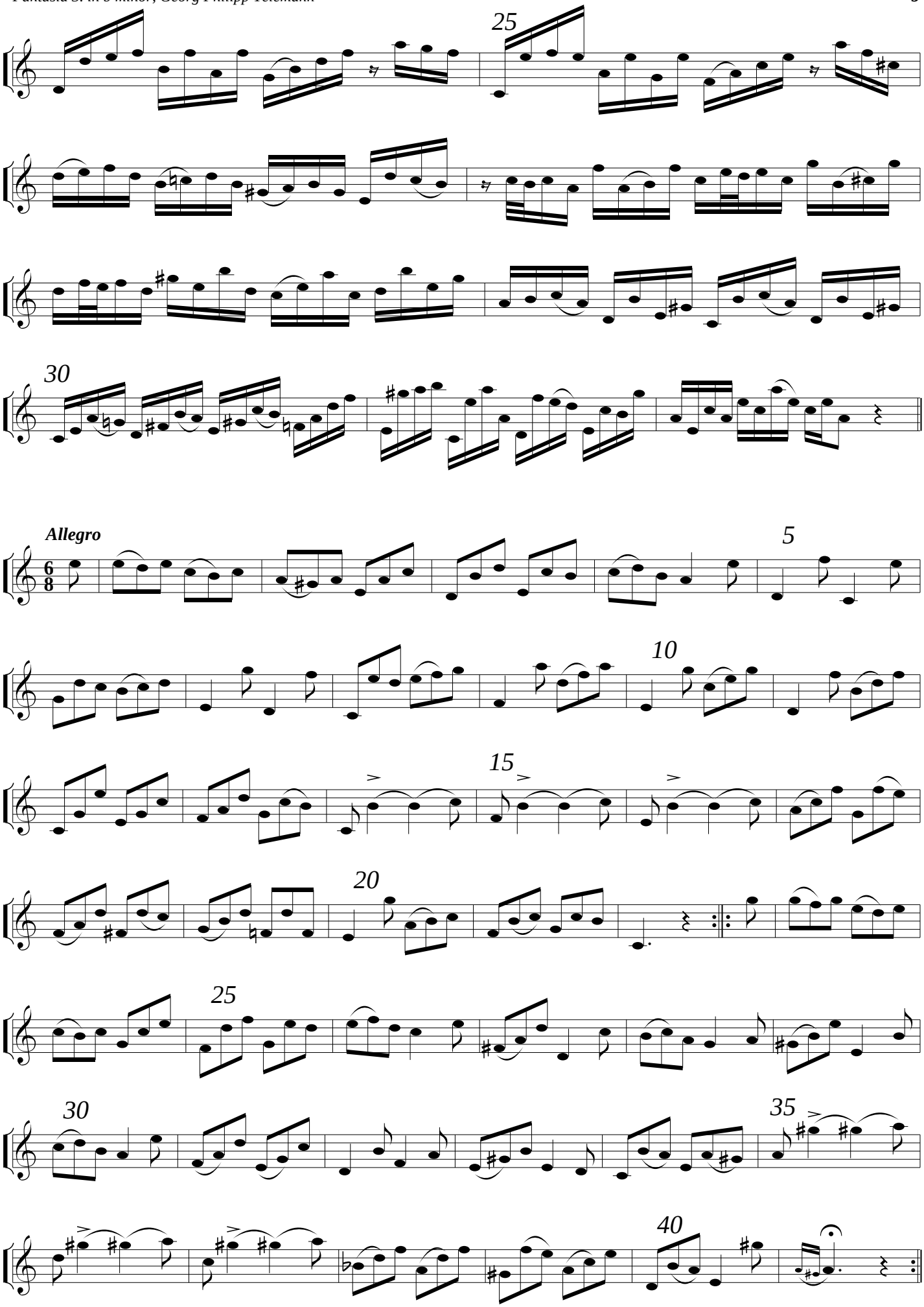
2.



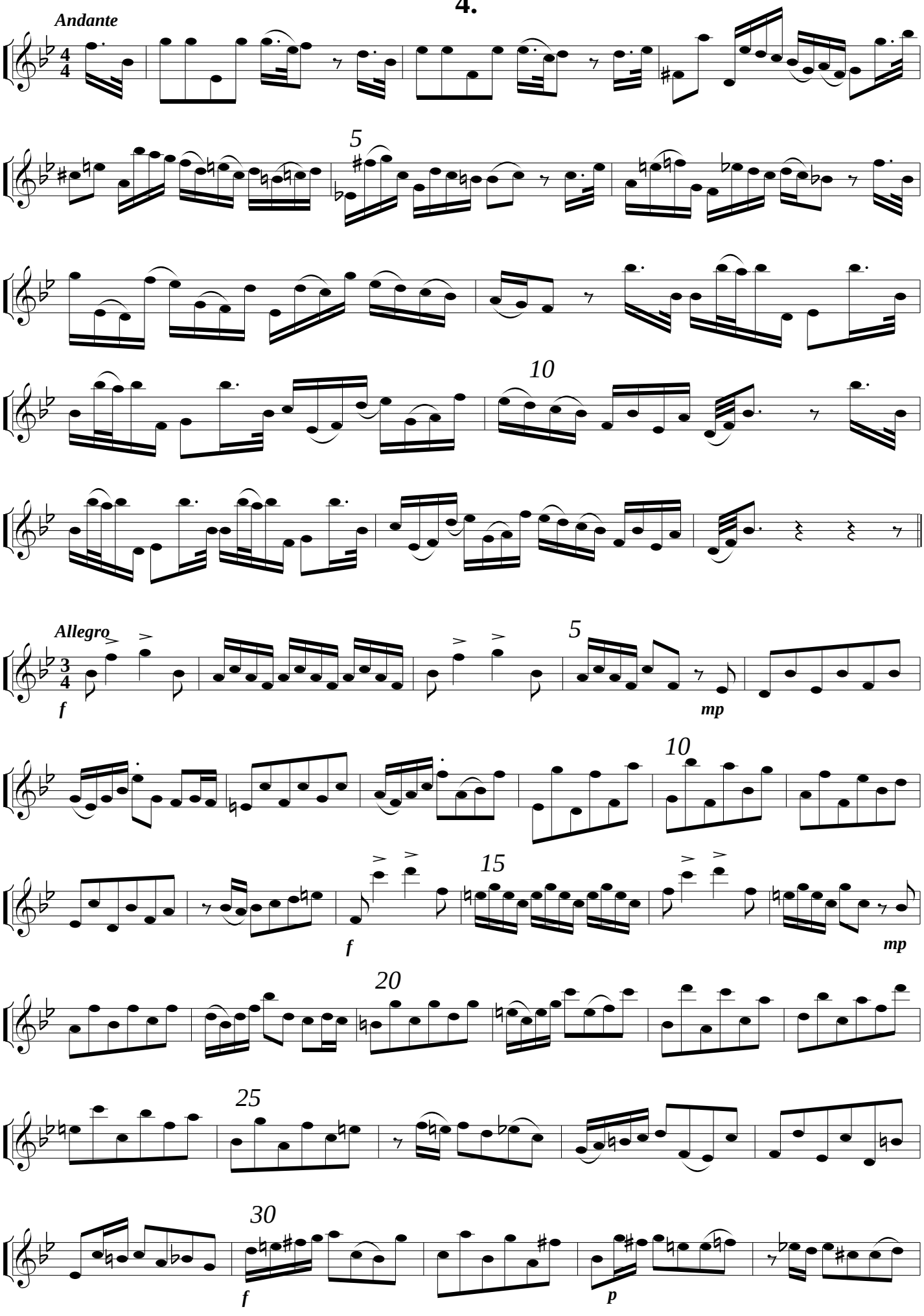

Adagio
Allegro

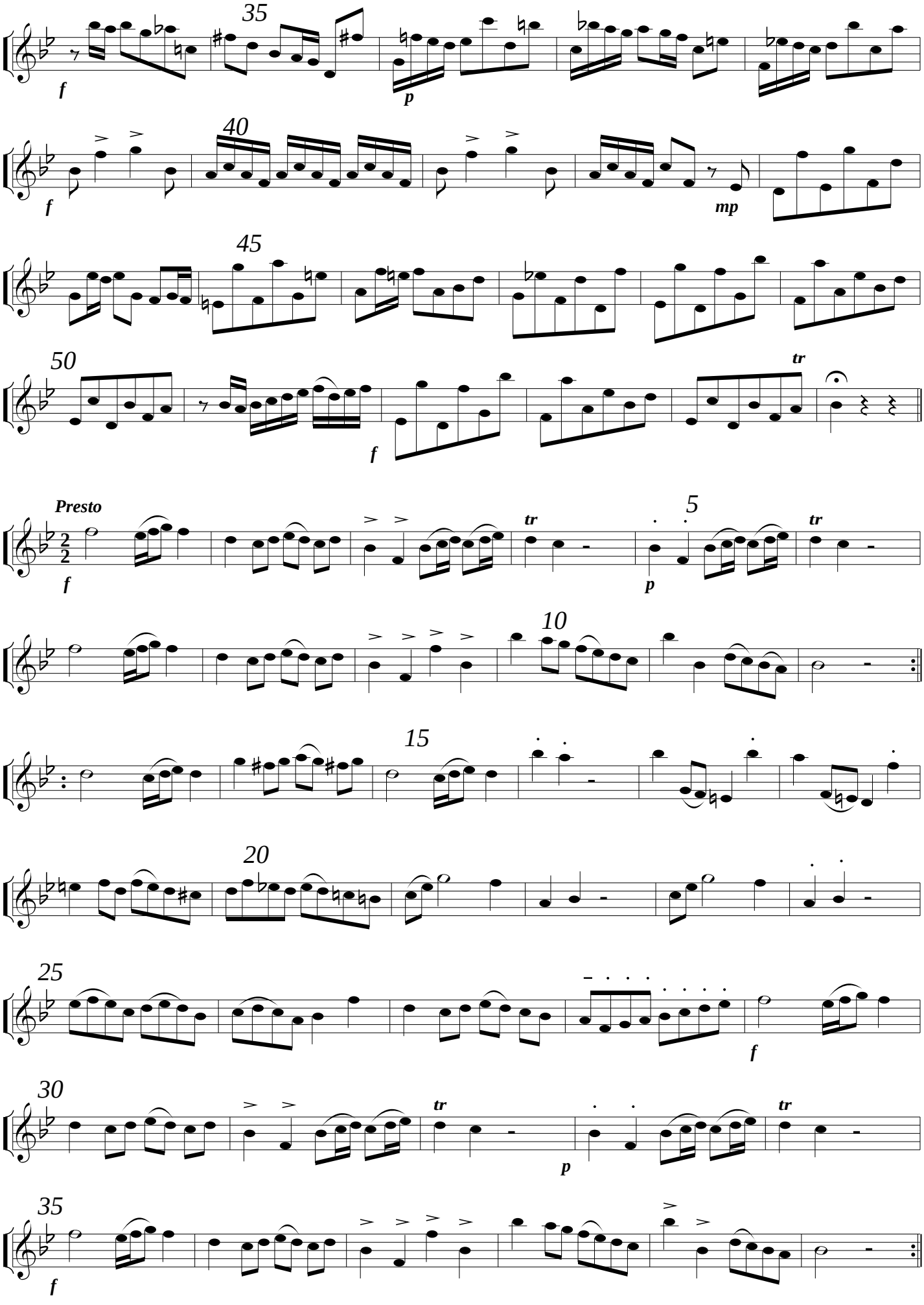
3.



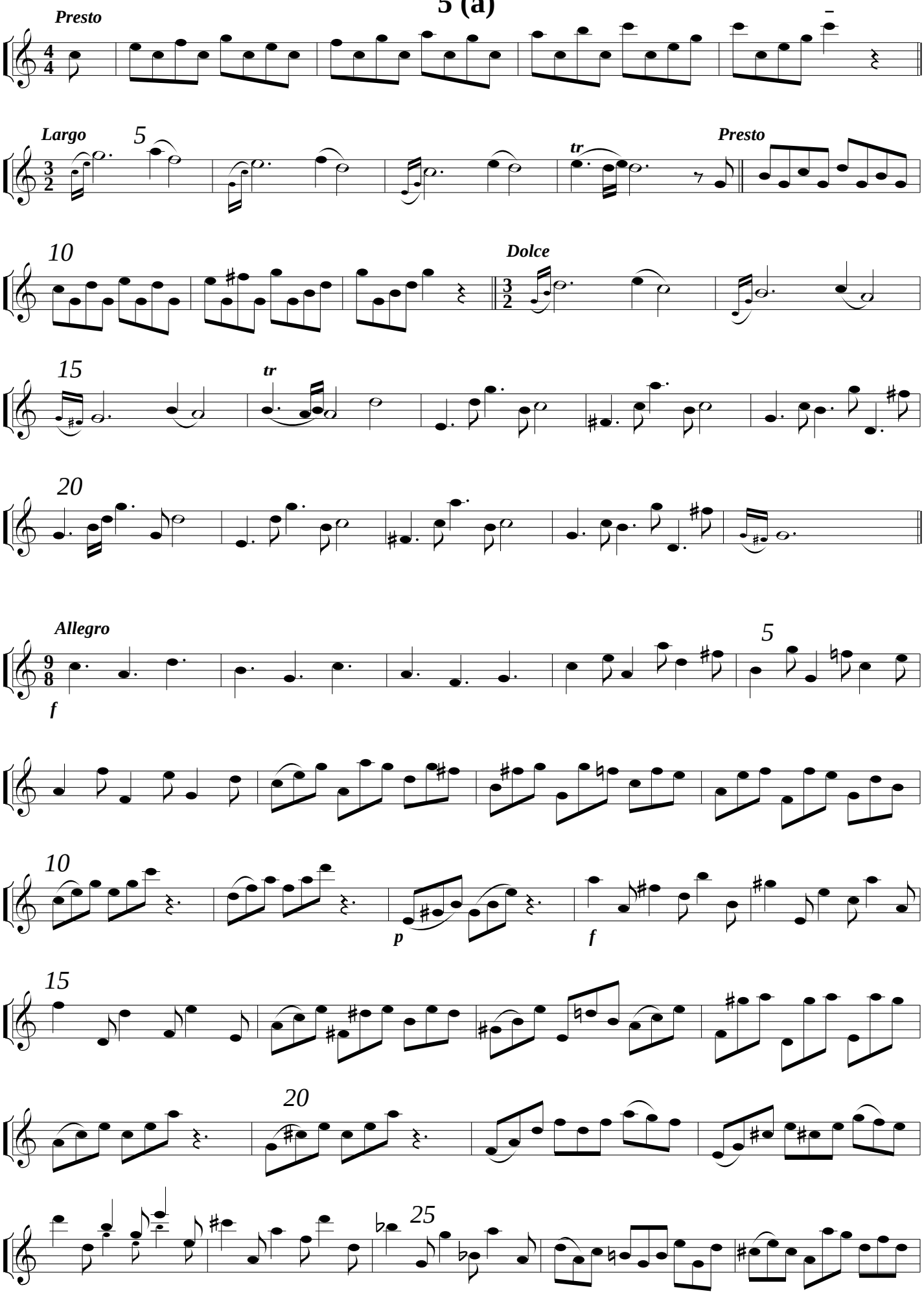

25
30
Allegro
6
8
5
10
15
20
25
30
35
40

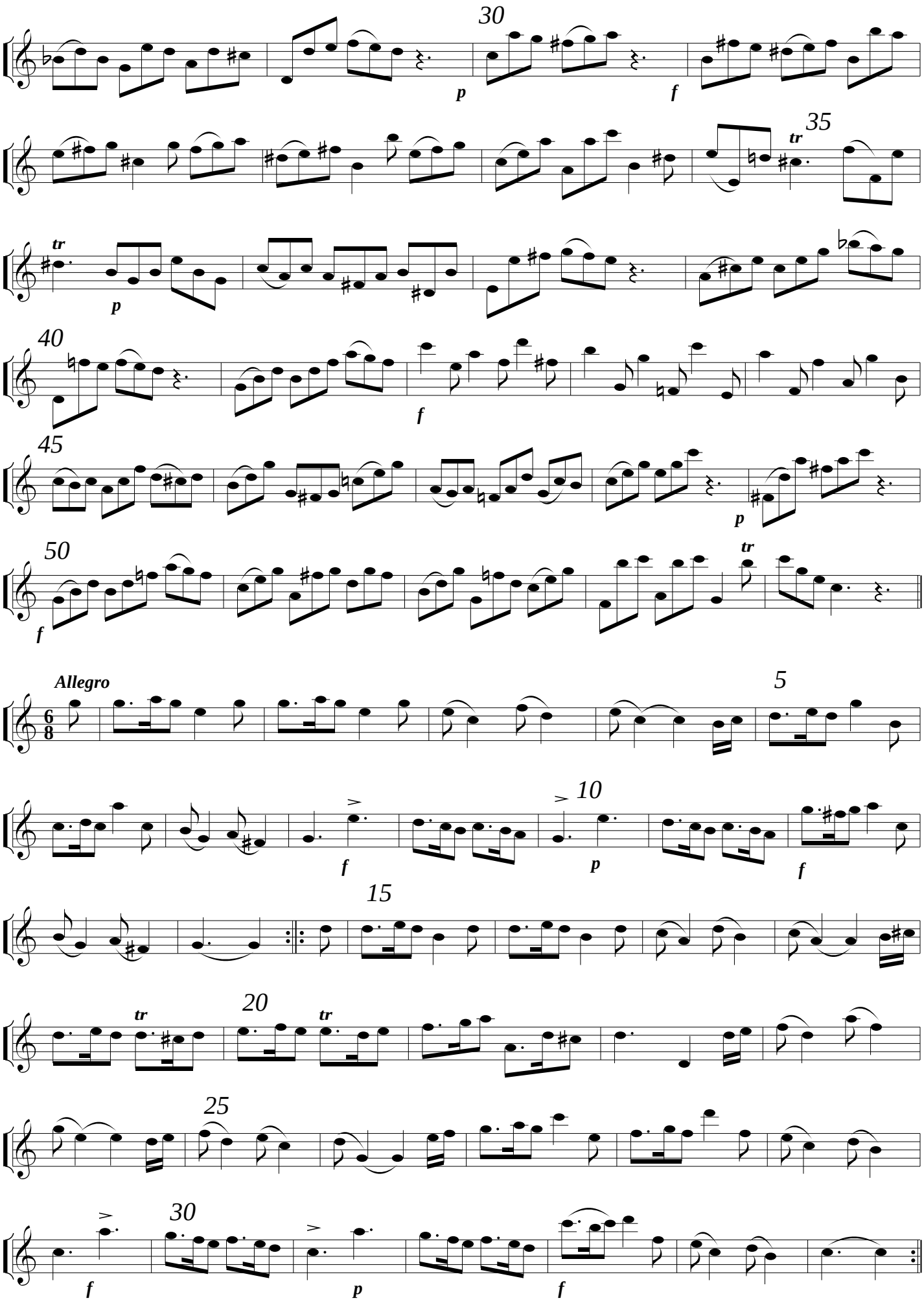
4.



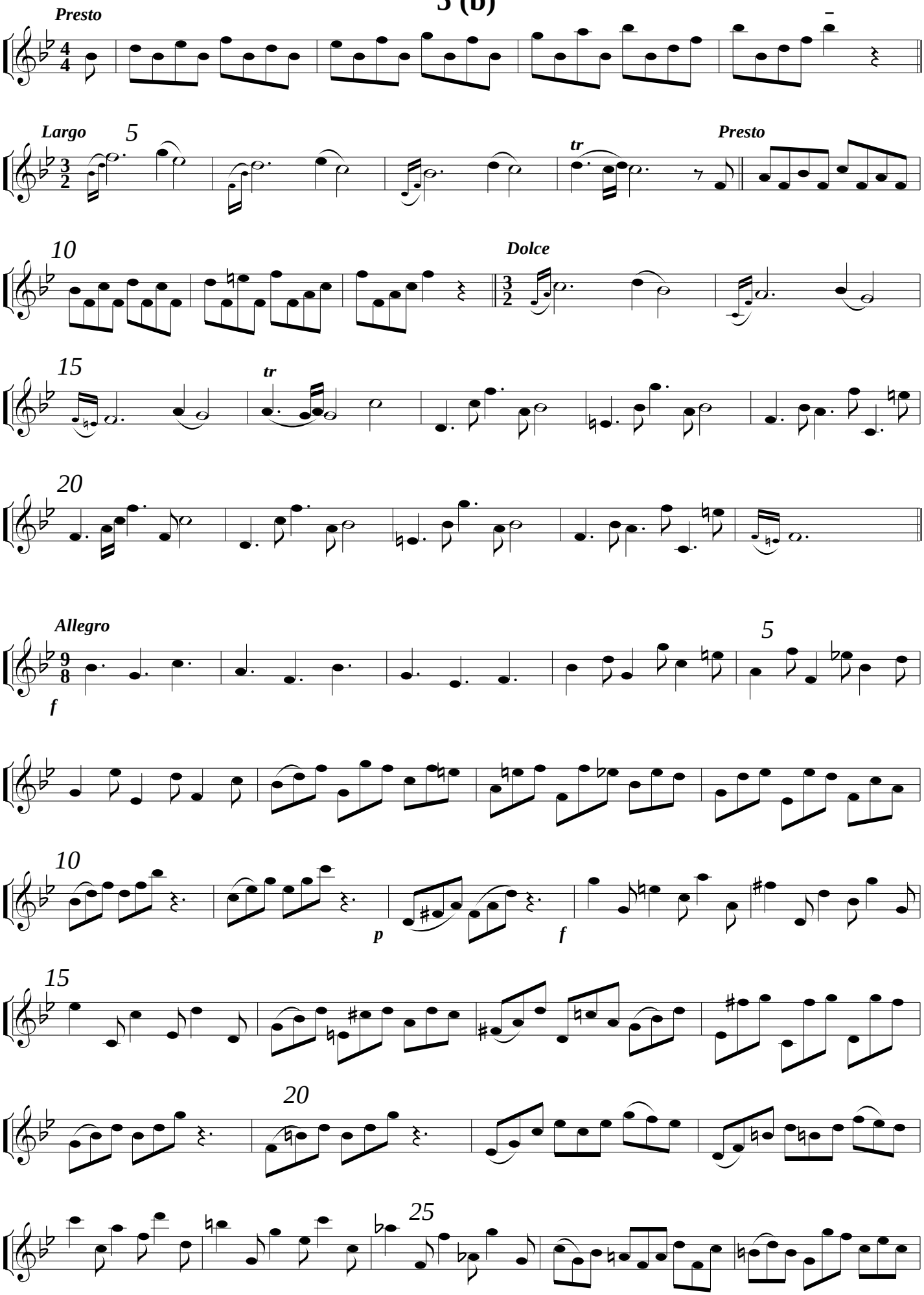

35
f
p
40
f
mp
45
50
tr
f
Presto
2
2
f
tr
5
p
tr
10
15
20
25
f
30
tr
p
tr
35
f

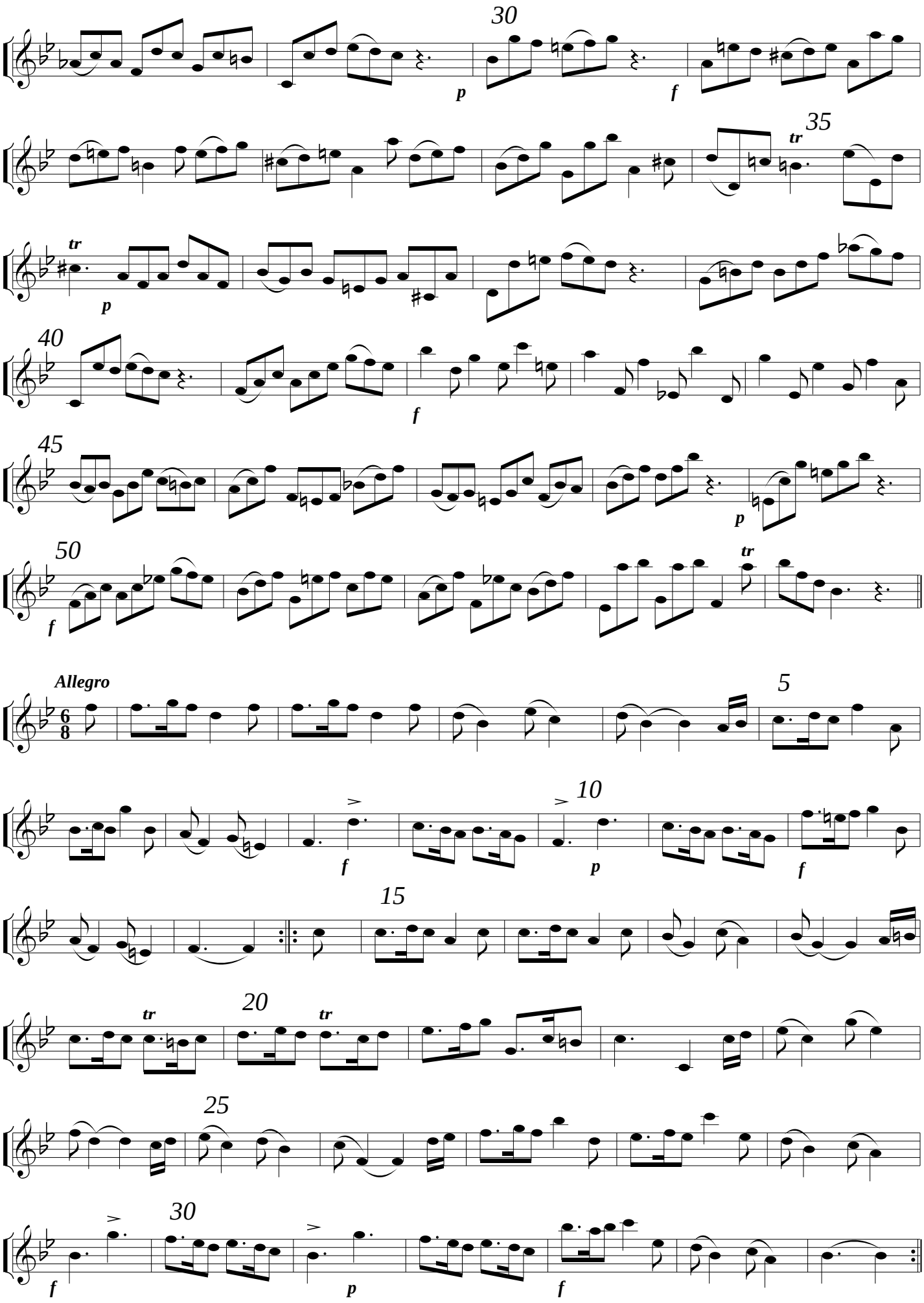
5 (a)


Presto
Largo
5
tr
Presto
10
Dolce
15
tr
20
Allegro
5
f
10
p
f
15
20
25

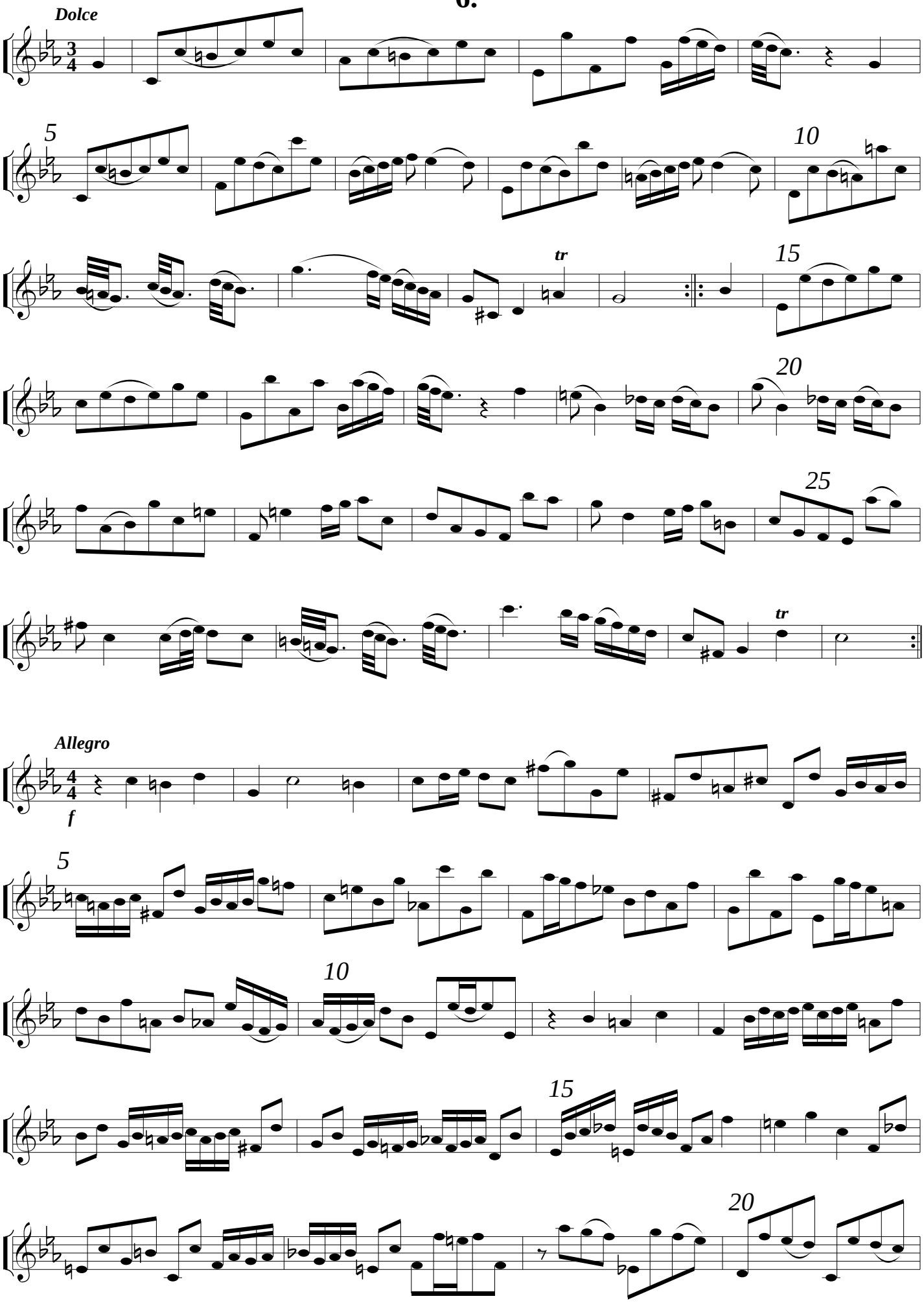

30
p
f
35
tr
tr
p
40
f
45
p
50
f
tr
Allegro
6
8
5
f
10
p
f
15
20
tr
tr
25
30
f
p
f

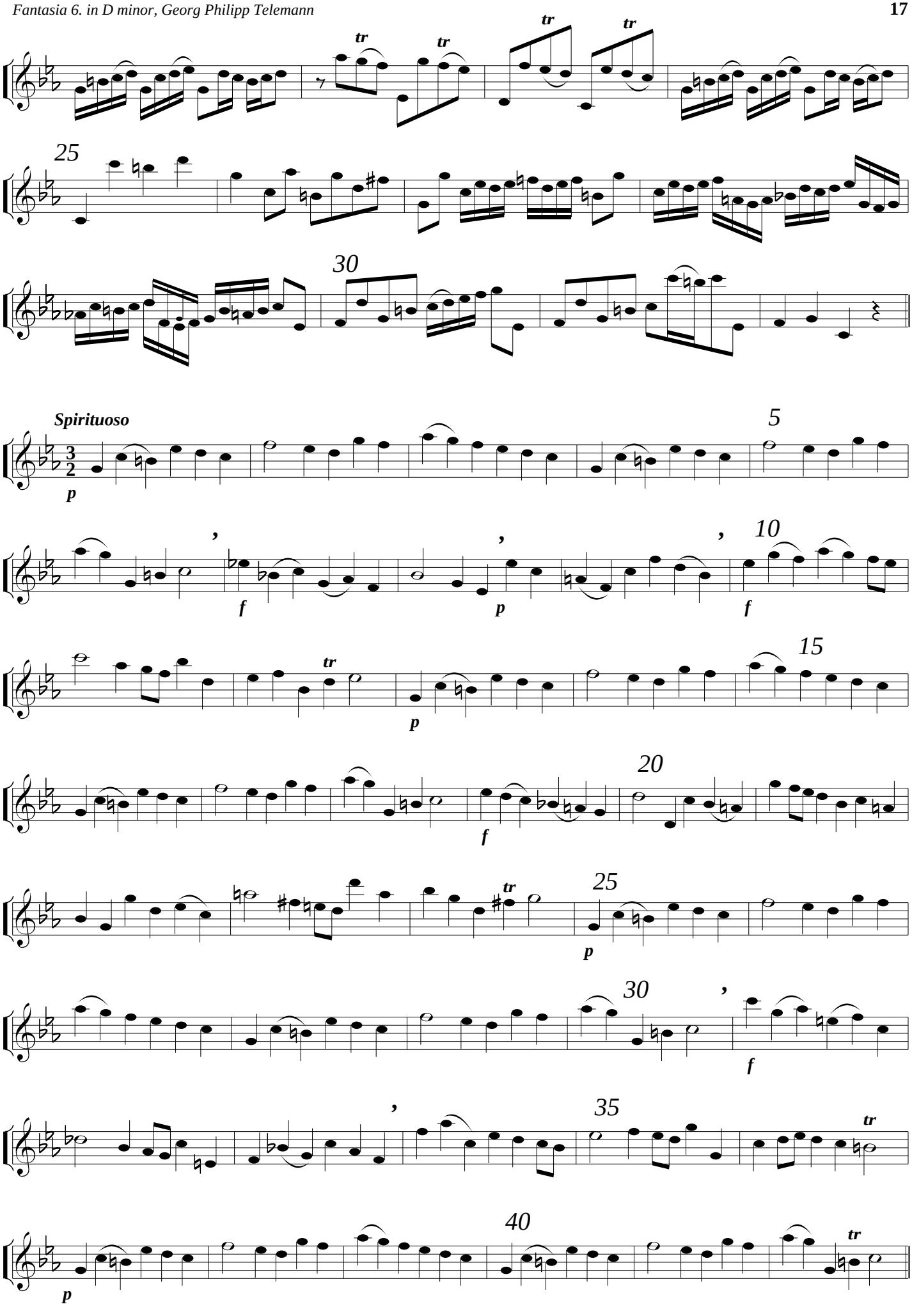
5 (b)


Presto
Largo
5
tr
Presto
10
Dolce
15
tr
20
Allegro
5
f
10
p
f
15
20
25

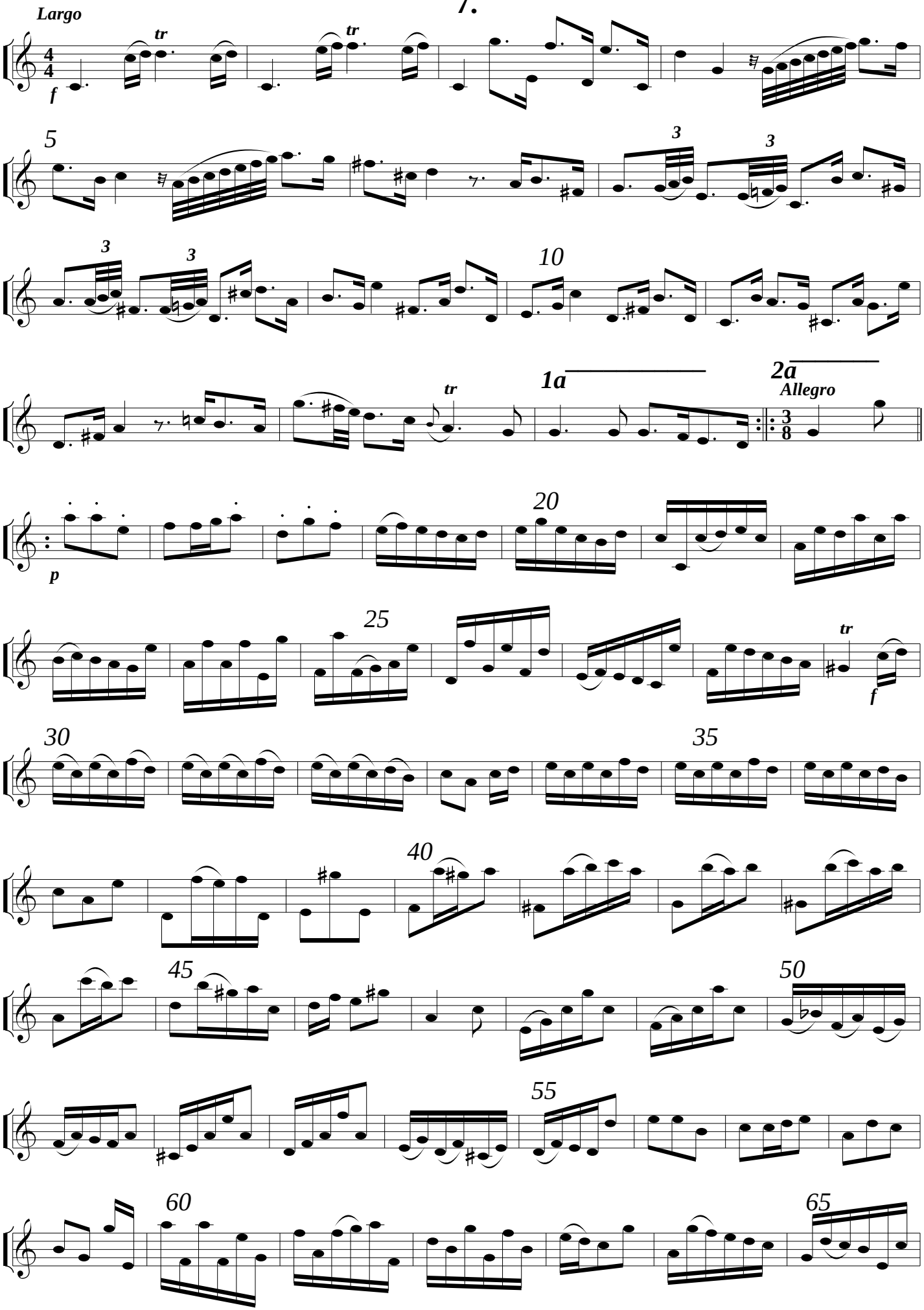

30
p
f
35
tr
tr
p
40
f
45
p
50
f
tr
Allegro
6
8
5
10
f
p
f
15
20
tr
tr
25
30
f
p
f

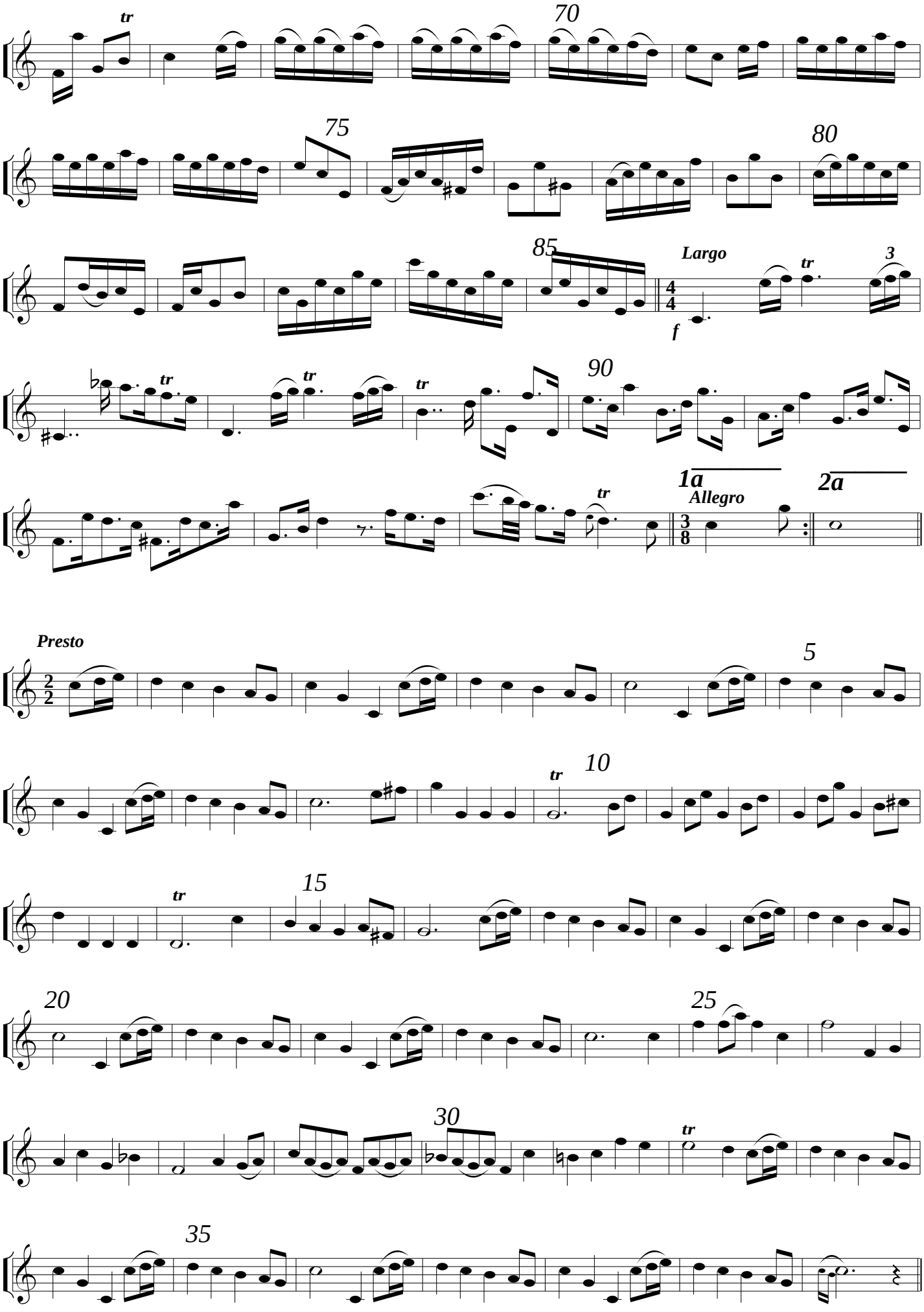
6.




tr
tr
tr
tr
25
30
Spirituoso
5
p
f
p
f
10
15
tr
p
20
f
25
tr
p
30
f
35
tr
40
tr
p

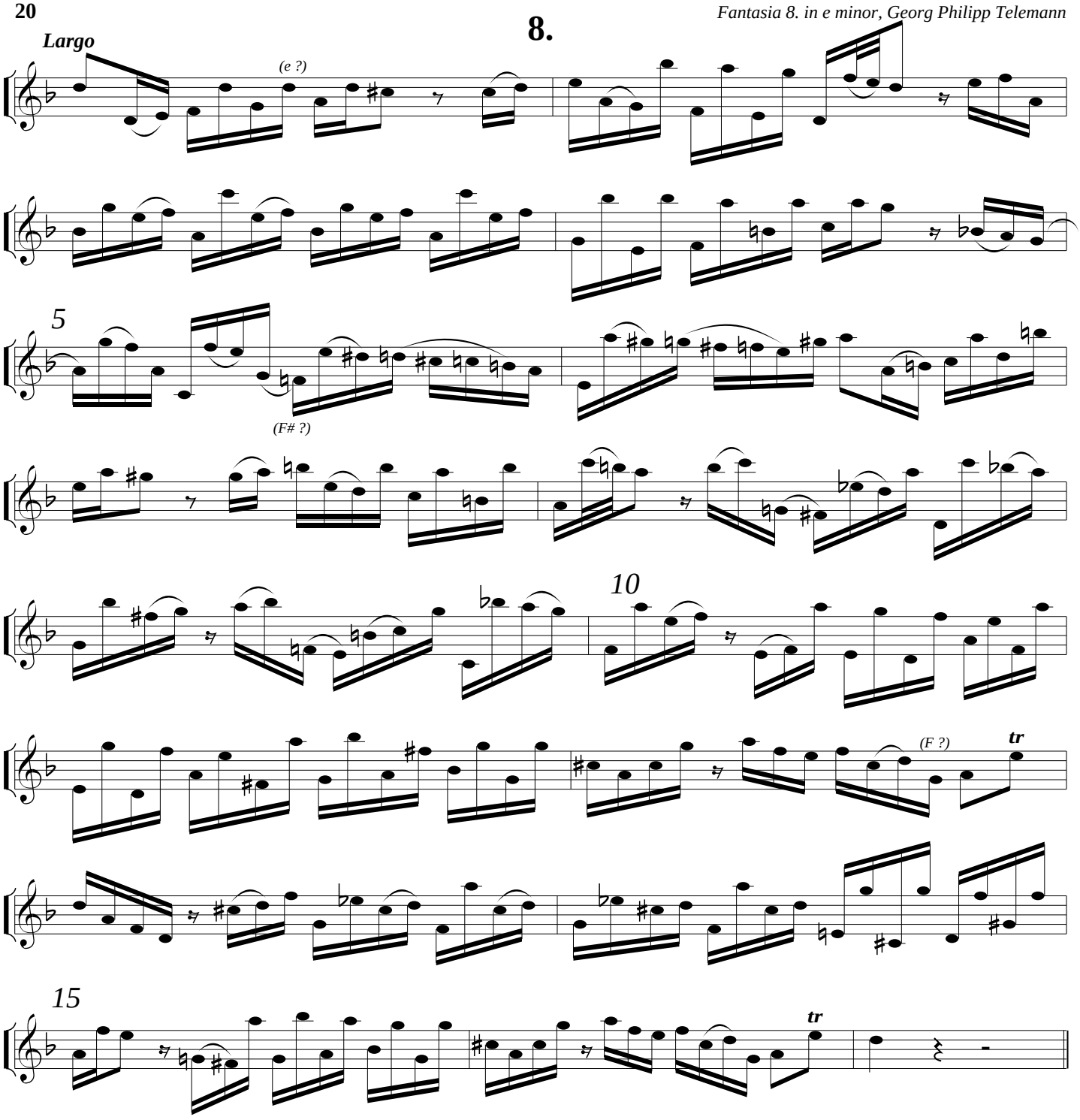
7.


Largo
f
tr
tr
5
3
3
3
3
10
1a
2a
Allegro
p
20
25
tr
f
30
35
40
45
50
55
60
65

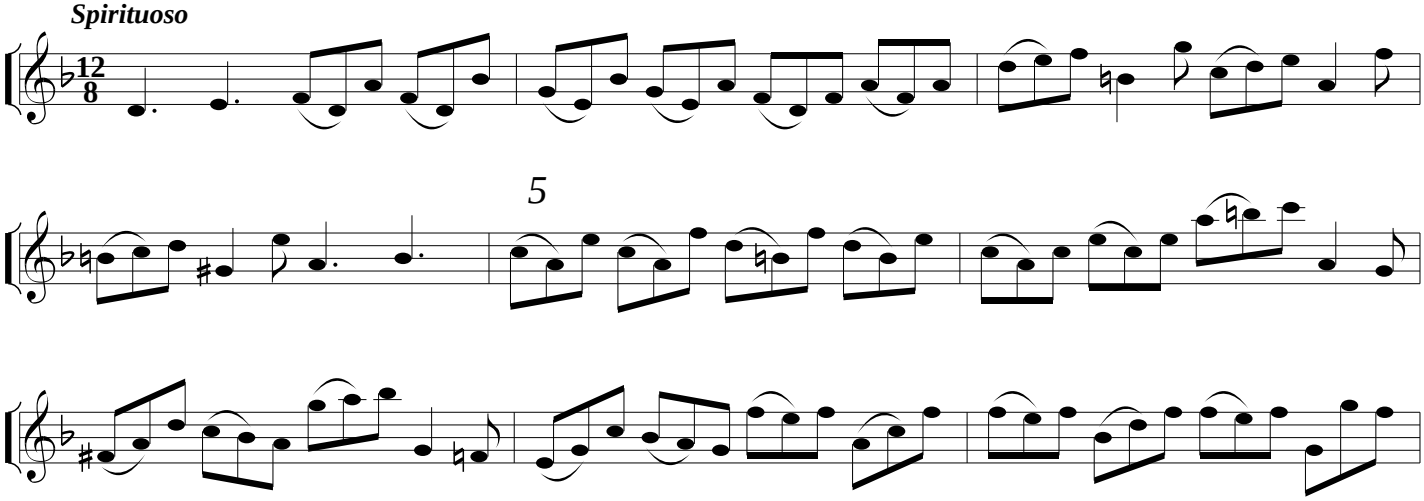

tr
70
75
80
85
Largo
4
4
f
tr
3
tr
tr
tr
90
1a
Allegro
2a
tr
3
8
Presto
2
2
5
tr
10
tr
15
20
25
30
tr
35

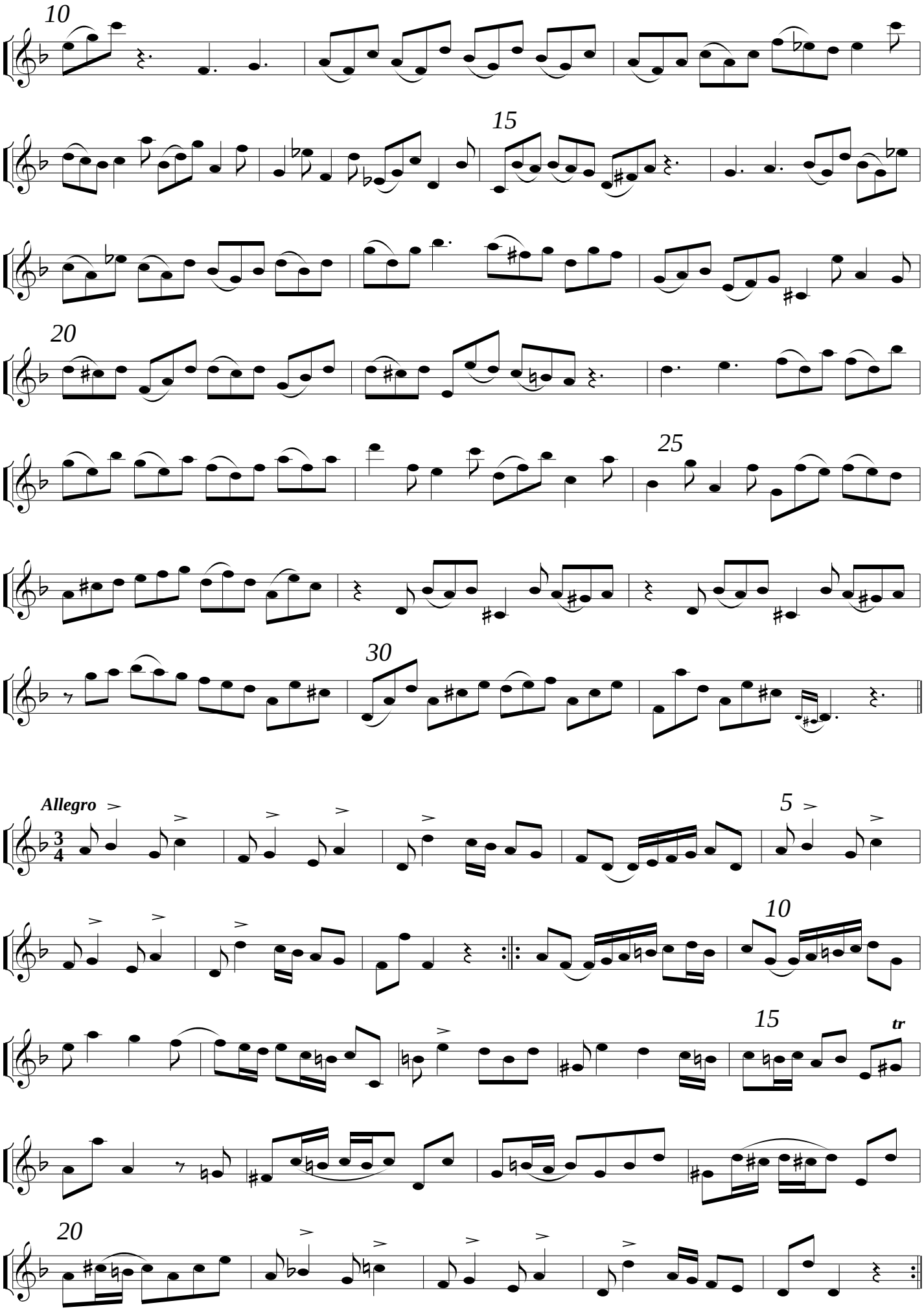
8.

Largo

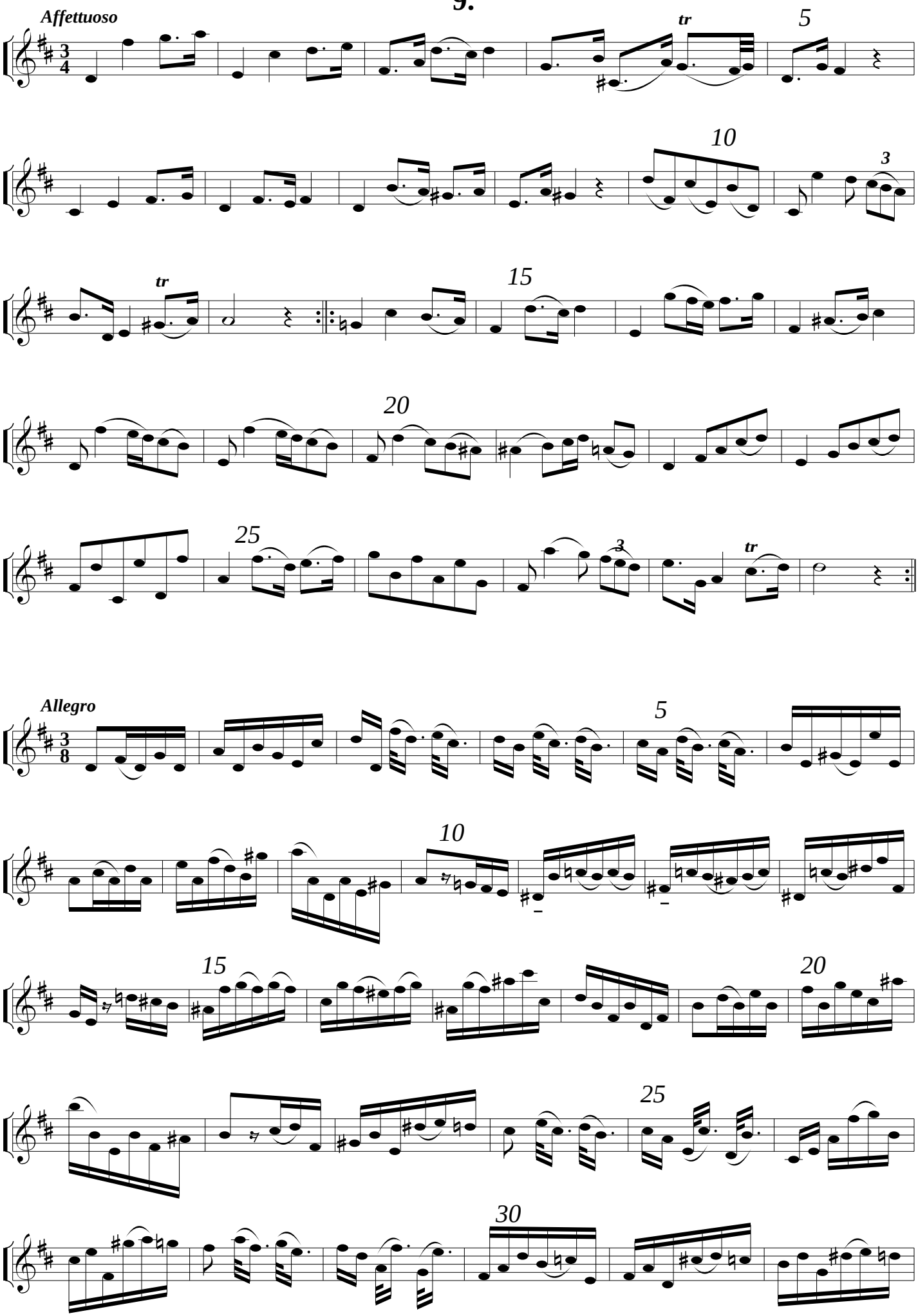


Spirituoso

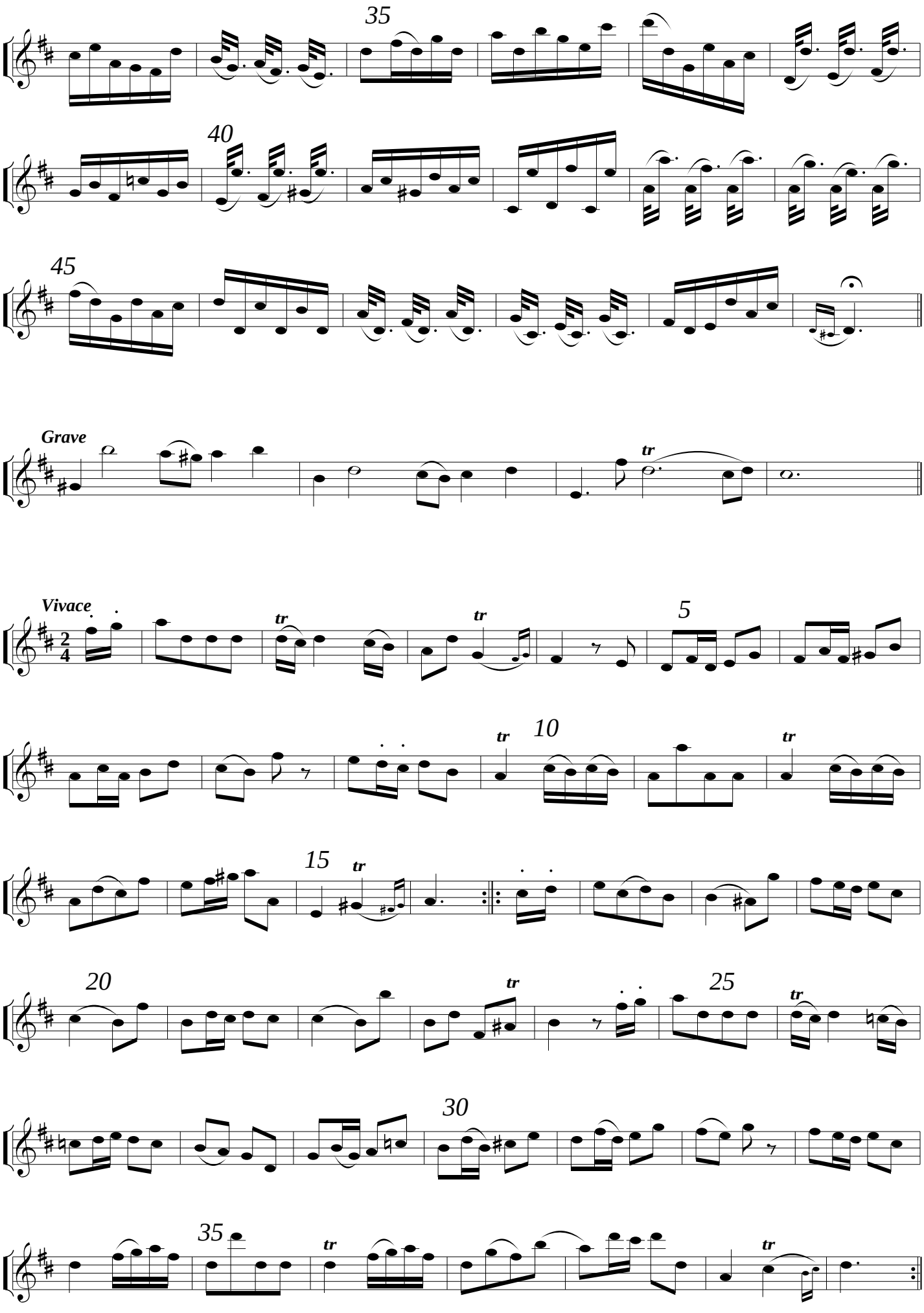



10
15
20
25
30
Allegro
5
10
15
tr
20

9.

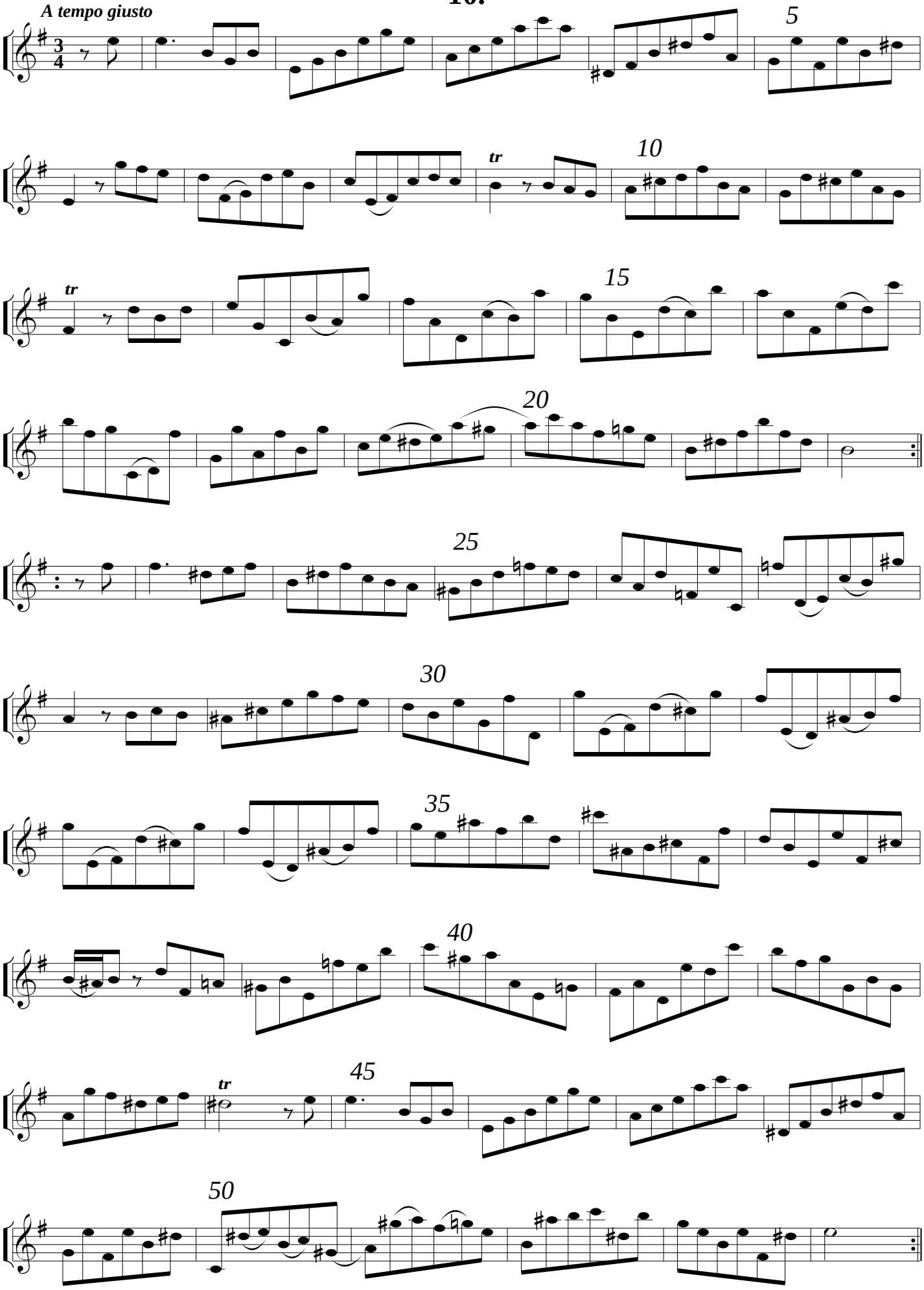


arranged for C recorder (c) 2001 Peter J Billam *www.pjb.com.au*

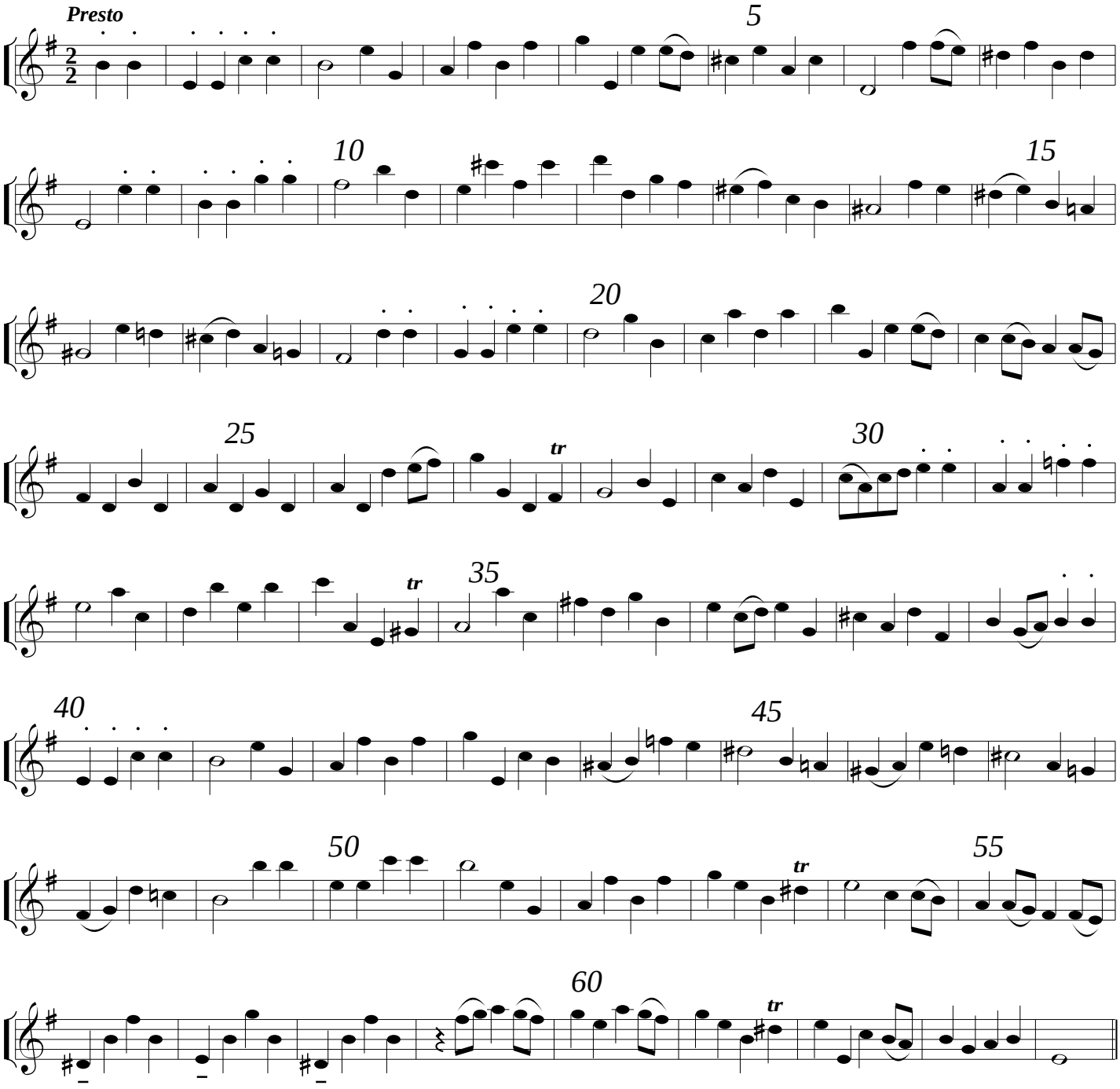

35
40
45
Grave
tr
Vivace
2
4
tr
tr
5
tr
10
tr
15
tr
20
tr
25
tr
30
35
tr
tr

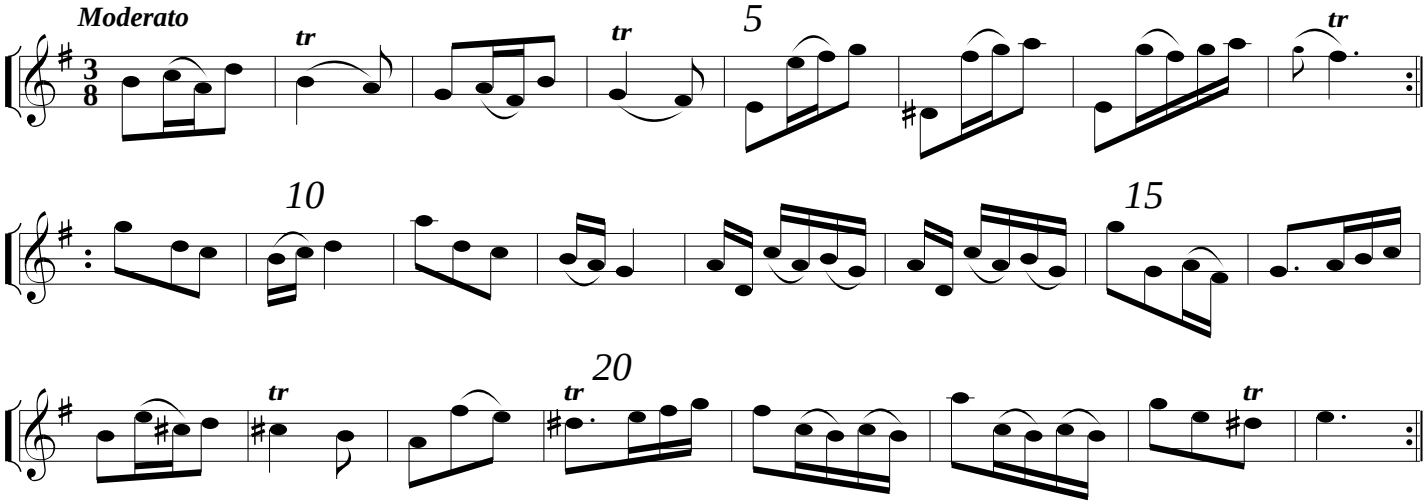
10.

A tempo giusto

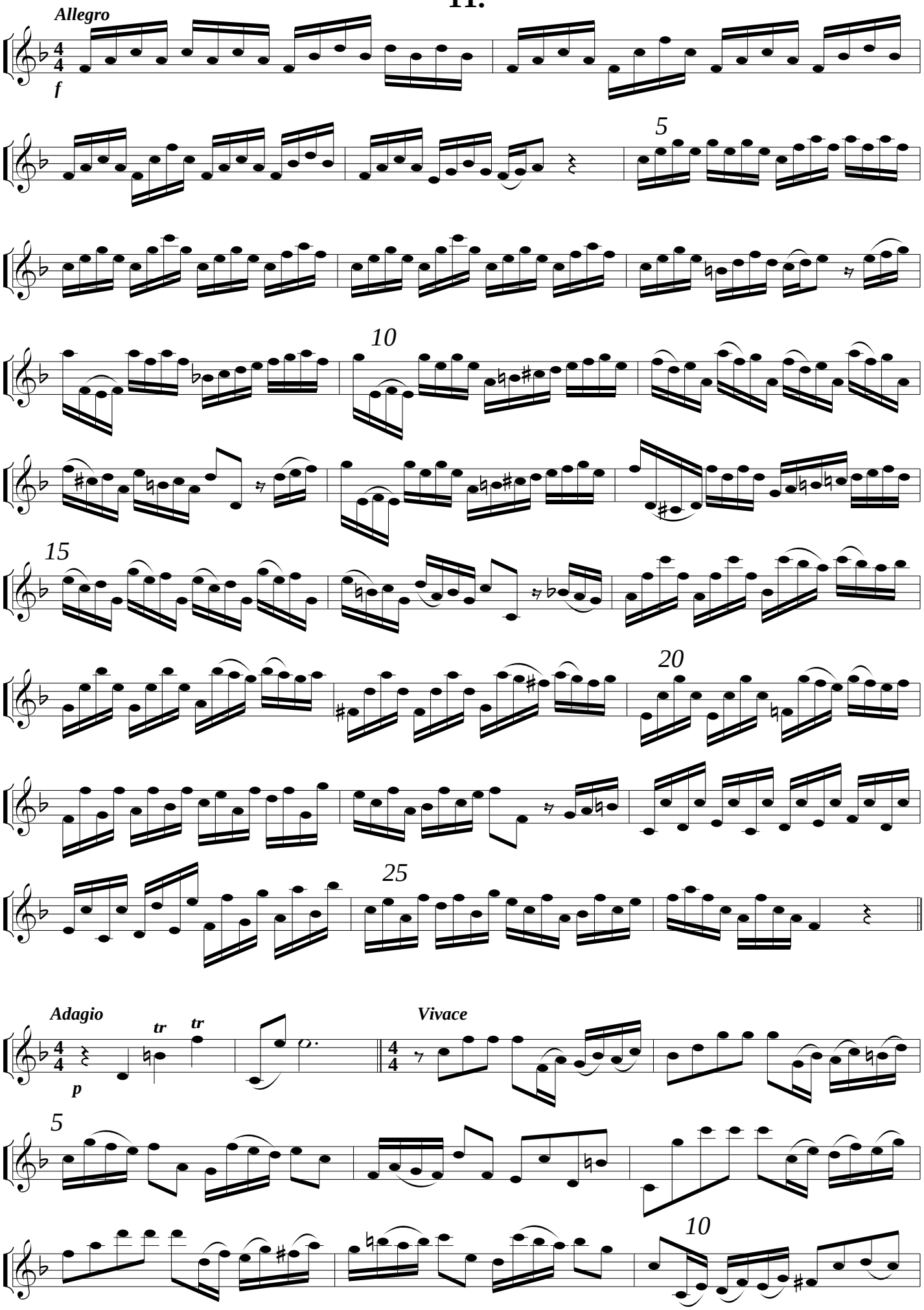


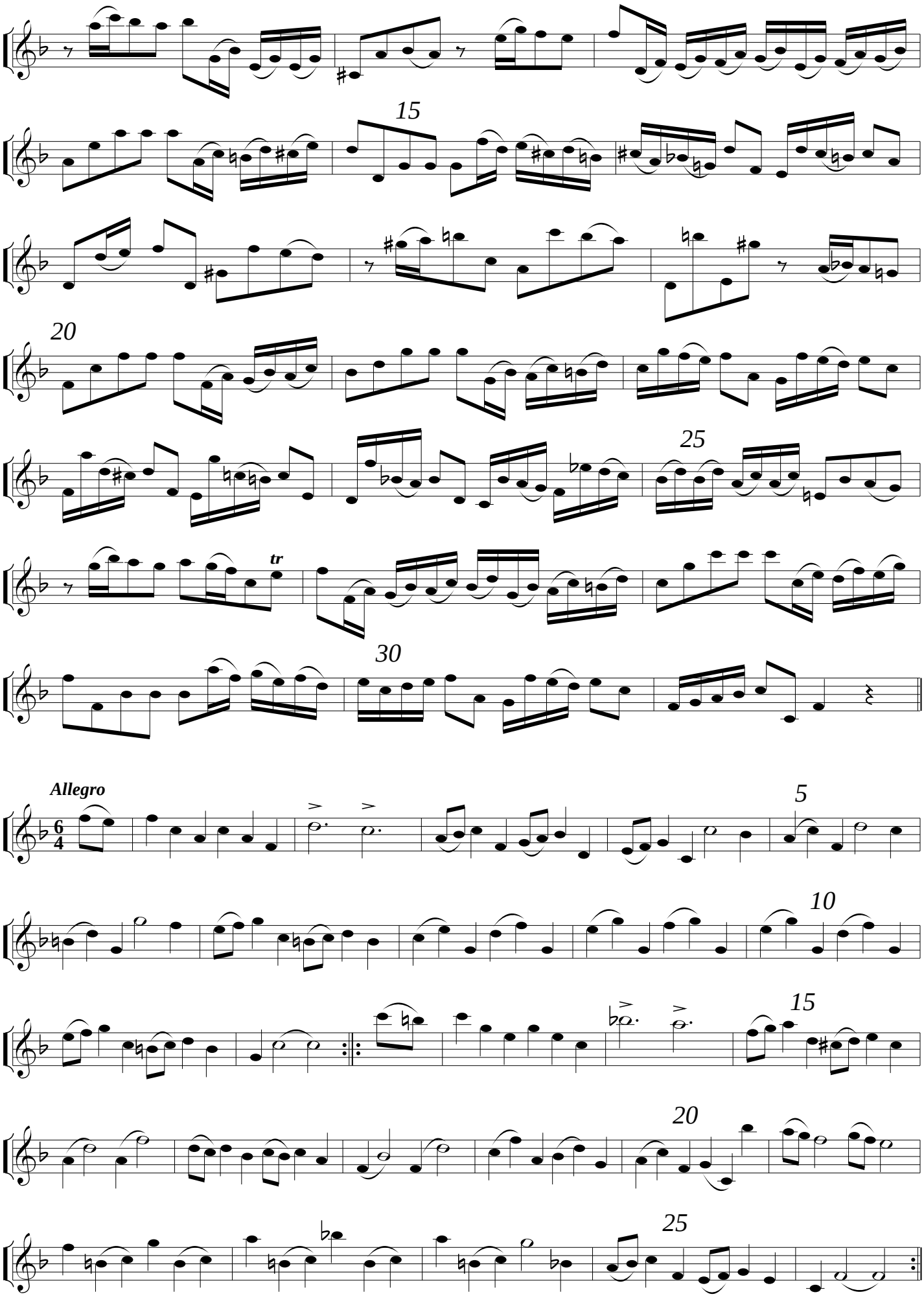
arranged for C recorder (c) 2001 Peter J Billam


Presto
5
10
15
20
25
30
35
40
45
50
55
60
tr

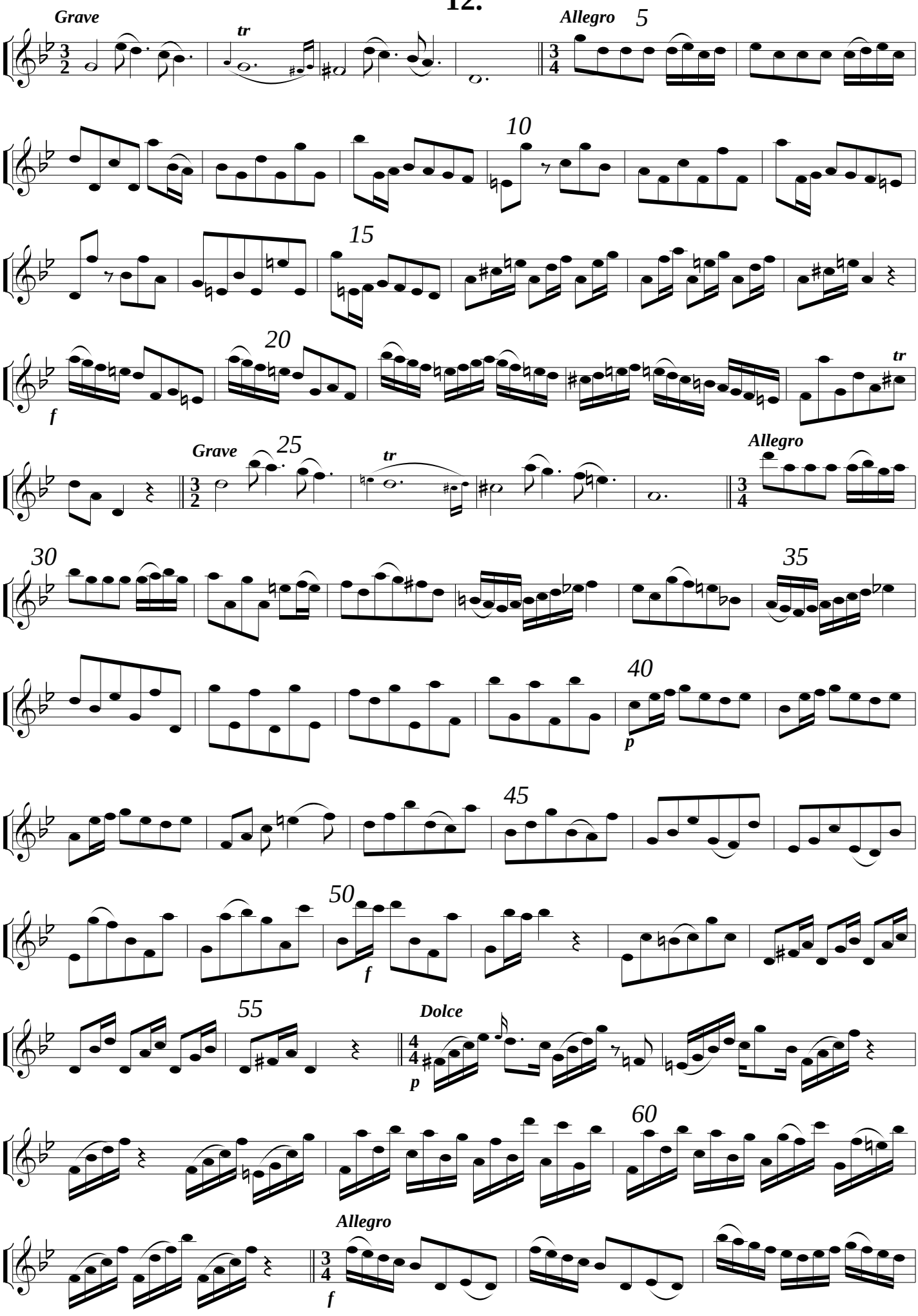

Moderato
5
10
15
20
tr

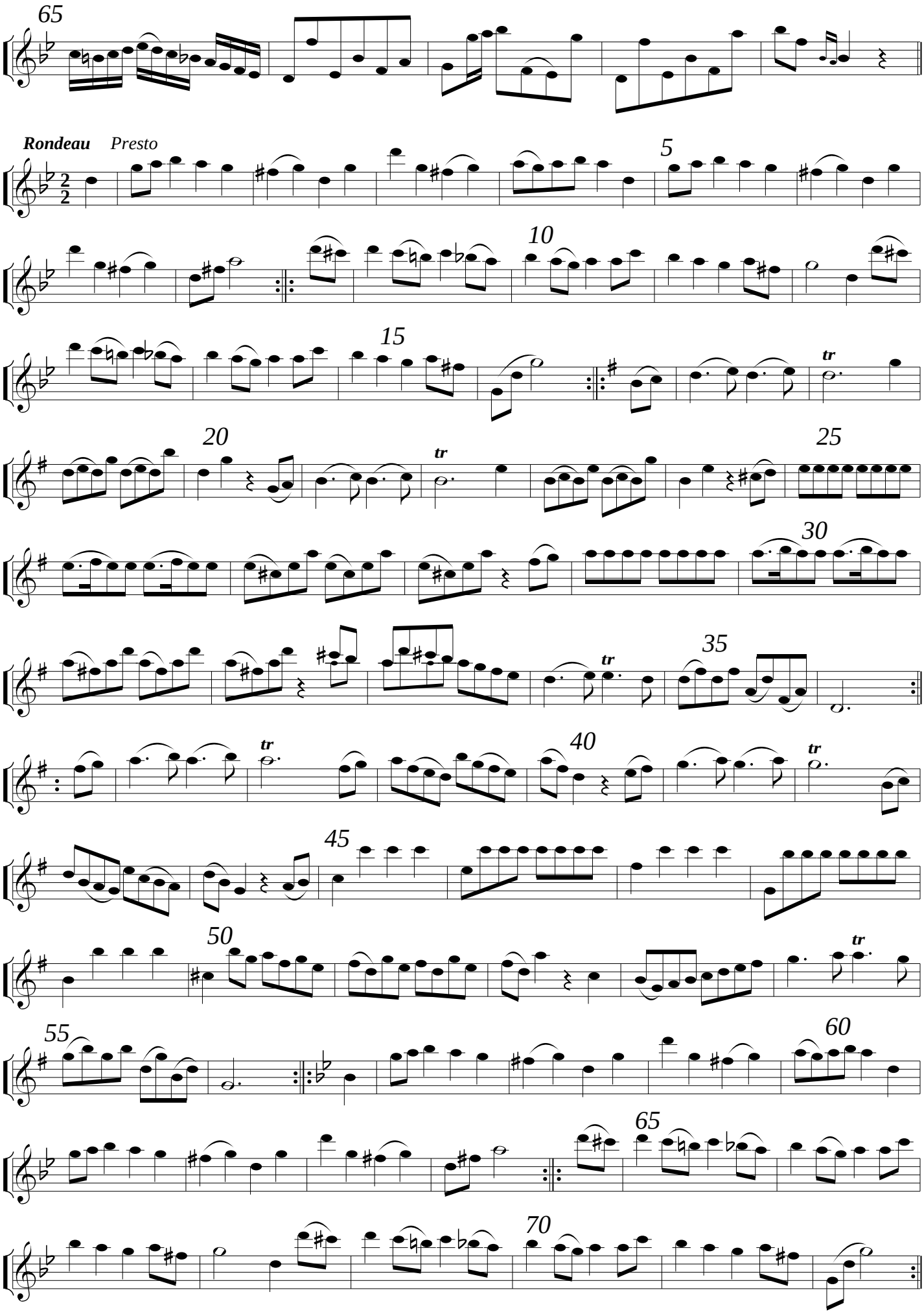
11.




15
20
25
tr
30
Allegro
5
10
15
20
25

12.


Grave
tr
Allegro
5
10
15
20
f
tr
Grave
25
tr
Allegro
30
35
40
p
45
50
f
55
Dolce
p
60
Allegro
f


65
Rondeau Presto
5
10
15
20
25
30
35
40
45
50
55
60
65
70
tr

Peter Billam was born in London in 1948, studied piano, and lived in Switzerland from 1973 to 1983, where he studied composition, classical guitar, flute and voice, worked as Musical Director of the *Théâtre Populaire Romand*, and as recording engineer, record producer and computer programmer. He moved to Tasmania in 1983, and lectured in composition at the Conservatorium. He founded **www.pjb.com.au**, becoming the first composer to sell scores on-line, taking scores from Composer to Performer in one immediate step. *Www.pjb.com.au* offers a new approach to music publishing. These pieces are **written to be read, made to be played !**

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Arrangements include: By J. S. Bach: *Trio BWV 655*, piano and flute; *Vor deinen Thron BWV 668*, piano; *Fugue in F minor BWV 689*, SATB recorders; *Four Duets BWV 802-5*, keyboard; *Six Preludes and Fugues* from Book I, keyboard; *Flute Sonata BWV 1031* in G major for alto recorder and keyboard; *Flute Sonata BWV 1032* completed by Peter Billam for flute and keyboard, also in C major for alto recorder, and in G major for descant; *Ricercare a 3 of the Musikalisches Opfer* for keyboard; *Ricercare a 6*, for sSATBG recorders, or strings, or two keyboards; and *Fuga Canonica*; from the *Art of Fugue*: *Contrapuncti 1*, *4* and *9* for keyboard, and *Contrapunctus 14* as completed by D. F. Tovey, for keyboard, or for SATB recorders, or for strings; *Passacaglia and Fugue in c* for piano four hands; *Chorales with Descant* for melody instrument and piano; *Cello Suites I*, *II* and *III* for flute or alto recorder, *Forty Chorales* for piano, *Der Geist hilft* for SATB-SATB recorders. By Bartók: *Suite op.14* for piano. By Brahms: *Fugue in Ab minor for organ*, for SATB recorders and gamba, in A minor; *Choralvorspiele for organ* plus settings by Isaac, Bach, Praetorius, recorders. *John Carr, Divisions on an Italian Ground*, flute or recorder and guitar. Franz Liszt, *Late piano pieces*, G.F. Händel: *Concerto Grosso in A minor* op 6 no 4, harpsichord and recorders; *Recorder Sonata in Bb* no 5, in G for tenor recorder and keyboard. Claudio Monteverdi, *Ecco Mormorar l'Onde*, SSATB recorders. Arnold Schoenberg: *Verklärte Nacht* for piano. Franz Schubert: *Four Songs*, voice and guitar; *Dances*, recorders and guitar, *Dances*, piano 4 hands. Scriabin, *Two Preludes op.67; Five Preludes op.74*, piano. Telemann, *Twelve Flute Fantasias* and *Six Duets*, recorder. Wilbye, *Draw on sweet Night*, SSATTB recorders, and for flute choir. *Twelve Italian Songs* and *Seven English Songs*, voice and guitar; *Folk Guitar Solos*; *Fourteen Folk Dance Tunes*, recorder and guitar; *Bushband Dances*, violin, accordeon and banjo; *Easy Classical Pieces*, Bb trumpet and piano; *Famous Beginnings*, for piano.

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