



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

Vivace

tr 5 tr 10 15 20 25 (D?) 7

Adagio

Musical score for the Adagio section. The piece is in A major (one sharp) and 3/8 time. The score consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp. It features a melodic line with a triplet of eighth notes (marked '3') and a dynamic marking of 'dim e accel...'. The second staff continues the melodic line with a '30' measure marker. The third staff shows further development of the melody. The fourth staff includes a '35' measure marker and a trill (marked 'tr'). The fifth staff concludes the Adagio section with a final trill.

Allegro

Musical score for the Allegro section. The piece is in A major (one sharp) and 3/8 time. The score consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp. It features a melodic line with a trill (marked 'tr') and a '5' measure marker. The second staff continues the melodic line with a '10' measure marker and a trill (marked 'tr'). The third staff shows further development of the melody with a '15' measure marker and a trill (marked 'tr'). The fourth staff concludes the Allegro section with a '20' measure marker and a trill (marked 'tr'). The score includes various ornaments and trills throughout.

Grave

Musical notation for the 'Grave' section, measures 1-10. The music is in 3/4 time and features a slow, somber mood. It begins with a treble clef and a key signature of one flat (B-flat). The first line contains measures 1-4, the second line measures 5-8, and the third line measures 9-10. Measure 10 includes a trill (tr) over a dotted quarter note. The notation includes various note values, rests, and dynamic markings.

Vivace

Musical notation for the 'Vivace' section, measures 11-45. The music is in 3/4 time and features a faster, more lively mood. It begins with a treble clef and a key signature of one flat (B-flat). The first line contains measures 11-15, the second line measures 16-20, the third line measures 21-25, the fourth line measures 26-30, the fifth line measures 31-35, the sixth line measures 36-40, and the seventh line measures 41-45. The notation includes various note values, rests, and dynamic markings, with measure numbers 5, 10, 15, 20, 25, 30, 35, 40, and 45 indicated above the staff.

Adagio

Allegro

3.

Largo

Vivace

Musical score for the first section of Fantasia 3. in b minor, measures 1-30. The score is written in treble clef with a key signature of one flat (B-flat). It features a complex, rhythmic melody with many sixteenth and thirty-second notes. Measure numbers 25 and 30 are indicated above the staff.

Musical score for the second section of Fantasia 3. in b minor, measures 31-40. The tempo is marked *Allegro* and the time signature is 6/8. The melody is more rhythmic and features some accents. Measure numbers 5, 10, 15, 20, 25, 30, and 35 are indicated above the staff. The section concludes with a double bar line and repeat dots.

Andante

Musical notation for the *Andante* section, measures 1 through 15. The piece is in 4/4 time and B-flat major. The notation includes various rhythmic patterns, slurs, and dynamic markings such as *f* and *mp*. Measure numbers 5, 10, and 15 are indicated above the staff.

Allegro

Musical notation for the *Allegro* section, measures 16 through 35. The piece is in 3/4 time and B-flat major. The notation includes various rhythmic patterns, slurs, and dynamic markings such as *f* and *mp*. Measure numbers 5, 10, 15, 20, 25, and 30 are indicated above the staff.

35

f *p*

40

f *mp*

45

f

50

f *tr*

Presto

f *p* 5

10

15

20

25

f

30

p *tr*

35

f

5 (a)

Presto

Largo 5 *tr* *Presto*

10 *Dolce*

15 *tr*

20

Allegro *f* 5

10 *p* *f*

15

20

25

30 *p* *f*

35 *tr*

tr *p*

40 *f*

45 *p*

50 *f* *tr*

Allegro 5

f *p* *f* 10

15

tr 20 *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 5

f *p* *f* 10

15

tr 20 *tr*

25

30 *f* *p* *f*

6.

Dolce

Musical score for the first section of Fantasia 6. in D minor, marked *Dolce*. The score consists of six staves of music in 3/4 time. The key signature is D minor (two flats). The tempo is marked *Dolce*. The score includes measure numbers 5, 10, 15, 20, and 25. There are trill ornaments (*tr*) above measures 15 and 20. The piece concludes with a double bar line and repeat dots.

Allegro

Musical score for the second section of Fantasia 6. in D minor, marked *Allegro*. The score consists of five staves of music in 4/4 time. The key signature is D minor (two flats). The tempo is marked *Allegro*. The score includes measure numbers 5, 10, 15, and 20. The piece begins with a forte (*f*) dynamic. The music is more rhythmic and complex than the first section, featuring many sixteenth and thirty-second notes.

Musical notation for measures 1-30. The first system (measures 1-14) features a complex rhythmic pattern with sixteenth-note runs and trills (tr) on measures 7, 8, 11, and 12. The second system (measures 15-24) continues with similar patterns, including a measure rest (7) on measure 15. The third system (measures 25-30) concludes with a measure rest (30) on measure 25.

Spiritoso

Musical notation for measures 31-44. The fourth system (measures 31-36) is marked *p* and includes a measure rest (5) on measure 31. The fifth system (measures 37-42) features dynamics *f*, *p*, and *f* with a measure rest (10) on measure 37. The sixth system (measures 43-48) includes a trill (tr) on measure 43, a measure rest (15) on measure 43, and a dynamic *p*. The seventh system (measures 49-54) includes a measure rest (20) on measure 49 and a dynamic *f*. The eighth system (measures 55-60) includes a trill (tr) on measure 55, a measure rest (25) on measure 55, and a dynamic *p*. The ninth system (measures 61-66) includes a measure rest (30) on measure 61 and a dynamic *f*. The tenth system (measures 67-72) includes a measure rest (35) on measure 67, a trill (tr) on measure 72, and a dynamic *p*. The eleventh system (measures 73-78) includes a measure rest (40) on measure 73, a trill (tr) on measure 78, and a dynamic *p*.

Largo

7.

Musical score for Fantasia 7. in D major by Georg Philipp Telemann, arranged for C recorder. The score consists of ten staves of music in 4/4 time, marked "Largo". It features various musical notations including trills (tr), triplets (3), and dynamic markings (f, p). Measure numbers 5, 10, 20, 25, 30, 35, 40, 45, 50, 55, 60, and 65 are indicated. The piece concludes with a section marked "1a" and "2a Allegro" in 3/8 time.

Musical score for measures 45 to 95. The score is written in treble clef with a key signature of one sharp (F#). It begins with a trill (tr) and a tempo marking of 70. The music features intricate sixteenth-note patterns and slurs. Measure 75 is marked with a 75. Measure 80 is marked with an 80. Measure 85 is marked with an 85. The tempo changes to *Largo* at measure 85, with a dynamic marking of *f*. The key signature changes to one flat (Bb) at measure 90. The score concludes with a trill (tr) and a triplet of eighth notes (3). The piece ends with a repeat sign and two endings: *1a Allegro* and *2a*.

Musical score for measures 96 to 140. The tempo is marked *Presto* and the time signature is 2/2. The score begins with a trill (tr) and a measure number of 5. Measure 10 is marked with a trill (tr) and a 10. Measure 15 is marked with a trill (tr) and a 15. Measure 20 is marked with a 20. Measure 25 is marked with a 25. Measure 30 is marked with a 30 and a trill (tr). Measure 35 is marked with a 35. The piece concludes with a final note.

Largo

8.

(e?)

(F#?)

5

10

15

tr

tr

Spiritoso

5

Musical score for the first section of Fantasia 8. in e minor, measures 10-30. The score is written in a single system with a treble clef and a key signature of one flat (B-flat). The tempo is not explicitly marked for this section. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 10, 15, 20, 25, and 30 are indicated above the staff.

Musical score for the second section of Fantasia 8. in e minor, measures 1-20. The tempo is marked *Allegro* with an accent (>) above the first measure. The time signature is 3/4. The score is written in a single system with a treble clef and a key signature of one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 5, 10, 15, and 20 are indicated above the staff. A trill (tr) is marked above the final note of measure 15.

Affettuoso

Musical score for the first section of Fantasia 9. in E major, marked *Affettuoso*. The score consists of five staves of music in 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features various melodic lines with trills (tr) and ornaments (5). The second staff includes a triplet (3) and a measure rest (z). The third staff has a trill (tr) and a repeat sign. The fourth staff continues the melodic development. The fifth staff concludes the section with a triplet (3) and a trill (tr).

Allegro

Musical score for the second section of Fantasia 9. in E major, marked *Allegro*. The score consists of five staves of music in 3/8 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music is more rhythmic and complex, featuring various melodic lines with trills (tr) and ornaments (5). The second staff includes a triplet (3) and a measure rest (z). The third staff has a trill (tr) and a repeat sign. The fourth staff continues the melodic development. The fifth staff concludes the section with a triplet (3) and a trill (tr).

35

40

45

Grave

Vivace

5

10

15

20

25

10.

A tempo giusto

5

10

15

20

25

30

35

40

45

50

Presto

Moderato

11.

Allegro

f

5

10

15

20

25

Detailed description: This section of the score is in 4/4 time with a key signature of one flat (F major). It begins with a forte (*f*) dynamic. The music consists of continuous eighth-note patterns, often beamed in pairs. Measure numbers 5, 10, 15, 20, and 25 are indicated above the staves. The section concludes with a fermata.

Adagio

Vivace

p

tr *tr*

5

10

Detailed description: This section begins with a piano (*p*) dynamic and includes trills (*tr*). It starts in 4/4 time with a key signature of one flat. After a few measures, the tempo changes to *Vivace*. The music features eighth-note patterns similar to the first section. Measure numbers 5 and 10 are indicated above the staves.

15

20

25

30

Allegro

5

10

15

20

25

Grave *tr* *Allegro* 5

10

15

20

f

Grave 25 *tr* *Allegro*

30

35

40

p

45

50

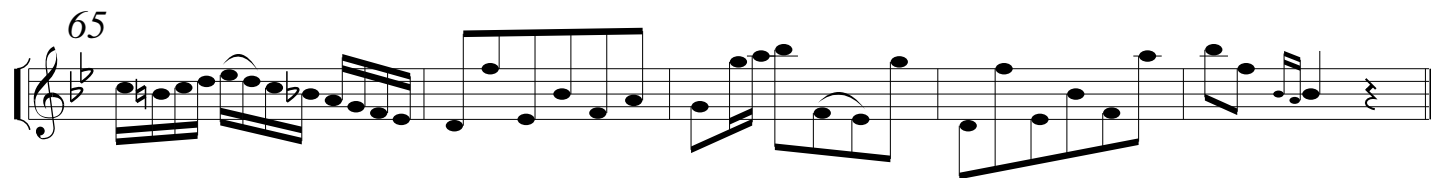
f

55 *Dolce* *p*


60

Allegro *f*

65



Rondeau Presto



5

10

15

20

25

30

35

40

45

50

55

60

65

70

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 !**

Compositions at *www.pjb.com.au* include: *Five Short Pieces*, guitar, 1979; *Divisions on an Italian Ground*, flute and guitar, 1980; *De Profundis* and *Nacht*, on poems by Lama Anagarika Govinda, voice and piano, 1980; *Fünf Bagatellen*, piano, 1980; *Five Rounds*, choir, 1986; *Go Forth and Multiply*, choir, 1986; *Three Violin Duets*, 1987; *Fable*, for piano, 1987; *To Erich Jantsch*, SAATB recorders, 1988; *A Suite of Curves*, trombone (or horn) and piano, 1990; *Two Recorder Duets*, alto recorders, or other melody instruments, 1991; *Trombone Quintet*, trombone, flute, piano, bass, and percussion, 1994; *Three Songs*, on poems by Jack Kerouac, Vikram Seth and Dylan Thomas, voice and piano (only the first and third of these are available), 1994; *Piano Study*, piano, 1994; *Four Dances*, various ensembles including recorder quartet, string quartet, 1995; *The Poet in the Clouds*, on a poem by S. T. Coleridge, SATB choir, 1995; *Tres Casidas del Diván del Tamarit*, on poems by Federico García Lorca, voice and piano, 1997; *Three Suites*, for the solo line, piano, and piano and a solo line, 2000; *Die Zeiten*, on poems by Kästner, Bachman and Jünger, choir (only the second and third of these are available), 2000; *Three Duets* for flutes, 2001; *For Four Hands* for piano four hands, 2002; *Three Preludes* for piano, 2003; *Second Solo Suite* for flute, violin, viola or cello, 2003; *Guitar Duet* for two guitars, 2006; *We Who Mourn* for choir, 2007; *Trio With Guitar* for guitar and two clarinets or two recorders or two violas, 2008; *Canons* for two- and four-hand piano, 2009; *Flute Trio*, 2012; *Twenty Studies* for piano, 2013-14; *Music for Strings* and *Two Encores for Strings* for 2vln, 2vla, 2vlc, 2015; *Album for Choir*, 2015; *Eight Pieces for Guitar*, 2017.

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*, SSATB 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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