



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

1.

tr 5 tr

10

15

20

25

(D?)

Adagio

Musical score for the Adagio section. It consists of five staves of music in treble clef with a key signature of one sharp (F#). The first staff begins with a measure marked '3' and includes the instruction 'dim e accel ...'. The second staff has a measure marked '30' with the instruction 'simile ...'. The third and fourth staves continue the melodic line with various ornaments and dynamics. The fifth staff starts at measure 35 and features a trill ('tr') over a note.

Allegro

Musical score for the Allegro section. It consists of four staves of music in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The first staff includes a trill ('tr') and a measure marked '5'. The second staff has a measure marked '10' and a trill ('tr'). The third staff has measures marked '15' and '20', with a trill ('tr') at measure 20. The fourth staff has measures marked '25', '1a', and '2a', with a trill ('tr') at measure 25.

2.

Grave

Musical notation for the 'Grave' section, measures 1-10. The music is in 3/4 time and features a series of eighth notes and sixteenth notes, with a trill (tr) in measure 10.

Vivace

Musical notation for the 'Vivace' section, measures 11-45. The music is in 3/4 time and features a series of eighth notes and sixteenth notes, with various accidentals and dynamics.

Adagio

Allegro

3.

Largo

Vivace

The first section of the score is written in 4/4 time. It begins with a *Largo* tempo and transitions to *Vivace*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one flat (B minor). The section is marked with measure numbers 10, 15, and 20.

Largo

20

The second section of the score is written in 4/4 time. It begins with a *Largo* tempo and transitions to *Vivace*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one flat (B minor). The section is marked with measure numbers 20 and 25.

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 minor). It features a complex, rhythmic melody with many sixteenth and thirty-second notes. Measure numbers 25 and 30 are indicated at the beginning of their respective staves.

Allegro

Musical score for the second section of Fantasia 3. in b minor, measures 1-40. The tempo is marked *Allegro*. The score is written in treble clef with a key signature of one flat (B minor) and a time signature of 6/8. It features a more rhythmic and dance-like melody. Measure numbers 5, 10, 15, 20, 25, 30, 35, and 40 are indicated at the beginning of their respective staves.

4.

Andante

Allegro

35
f *p*

40
f *mp*

45

50
f *tr*

Presto
f *p* 5 *tr*

10

15

20

25
f

30
p *tr*

35
f

5 (a)

Presto

Largo 5

Presto 7

10 *Dolce*

15 *tr*

20

Allegro *f* 5

10 *p* *f*

15

20

25

30 *p* *f*

35 *tr*

40 *f*

45 *p*

50 *f* *tr*

Allegro 5

15 *f* *p* *f*

20 *tr*

25

30 *f* *p* *f*

30 *p* *f*

35 *tr*

40 *p* *f*

45 *p*

50 *f* *tr*

Allegro 5

f *p* *f*

15

20 *tr* *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 music features various melodic lines, including trills (tr) and repeat signs. Measure numbers 5, 10, 15, 20, and 25 are indicated at the start of their respective staves.

Allegro

f

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 music is more rhythmic and complex, featuring a forte (*f*) dynamic. Measure numbers 5, 10, 15, and 20 are indicated at the start of their respective staves.

Musical notation for the first section of Fantasia 6. in D minor, measures 1-30. The music is in D minor (three flats) and 3/4 time. It features a complex rhythmic pattern with sixteenth and thirty-second notes. Trills (tr) are indicated above several notes. Measure numbers 25 and 30 are marked at the beginning of their respective lines.

Musical notation for the second section of Fantasia 6. in D minor, measures 31-45, marked *Spirituoso*. The music is in D minor (three flats) and 3/2 time. It features a more melodic and expressive style with slurs and accents. Dynamics include *p* (piano), *f* (forte), and *tr* (trill). Measure numbers 5, 10, 15, 20, 25, 30, 35, and 40 are marked at the beginning of their respective lines.

Largo

7.

f

tr

5

3

3

10

tr

1a

2a

Allegro

p

20

25

tr

f

30

35

40

45

50

55

60

65

tr 70

75 80

85 *Largo* *f* *tr* 3

90 *tr* 1a *Allegro* 2a

Presto 5

tr 10

tr 15

20 25

30 *tr*

35

8.

Largo

Musical score for Fantasia 8. in e minor, measures 1-15. The score is written in treble clef with a key signature of one flat (B-flat). It features a series of eighth and sixteenth notes with various ornaments and accidentals. Measure numbers 5, 10, and 15 are indicated above the staves. Annotations include '(e?)', '(F#?)', and 'tr'.

Spiritoso

Musical score for Fantasia 8. in e minor, measures 16-19. The score is written in treble clef with a key signature of one flat (B-flat) and a 12/8 time signature. It features a series of eighth and sixteenth notes with various ornaments and accidentals. A measure number 5 is indicated above the second staff. An annotation 'tr' is present above the final measure.

Musical score for the first section of Fantasia 8. in e minor, measures 10-30. The score is written in treble clef with a key signature of one flat (B-flat) and a common time signature. It consists of seven staves of music. Measure numbers 10, 15, 20, 25, and 30 are indicated above the staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

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

9.

Affettuoso

Musical notation for measures 1-25 of Fantasia 9. in E major, Affettuoso. The score is in treble clef, E major, and 3/4 time. It features various rhythmic patterns, including eighth and sixteenth notes, and includes trills (tr) and a triplet (3). Measure numbers 5, 10, 15, 20, and 25 are indicated above the staff.

Allegro

Musical notation for measures 26-35 of Fantasia 9. in E major, Allegro. The score is in treble clef, E major, and 3/8 time. It features a fast, rhythmic pattern of eighth and sixteenth notes. Measure numbers 5, 10, 15, 20, 25, and 30 are indicated above the staff.

35

40

45

Grave

Vivace

5

7

10

15

20

25

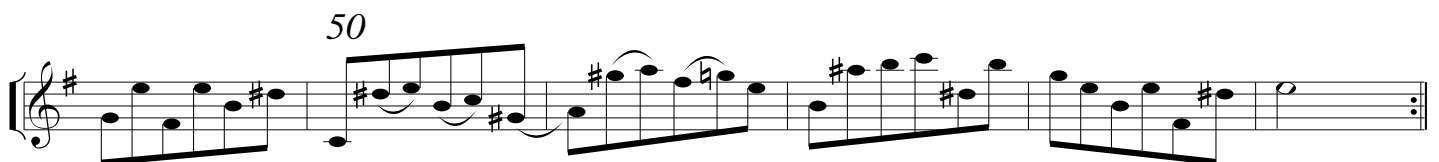
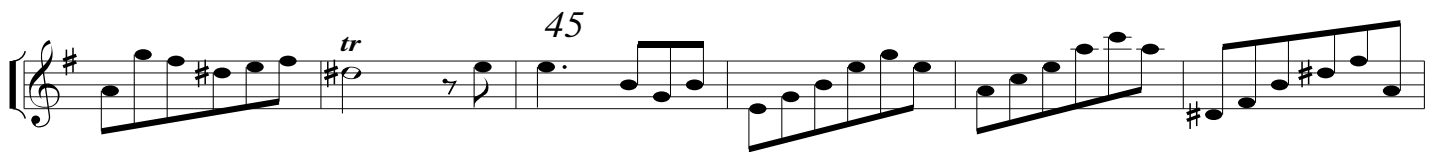
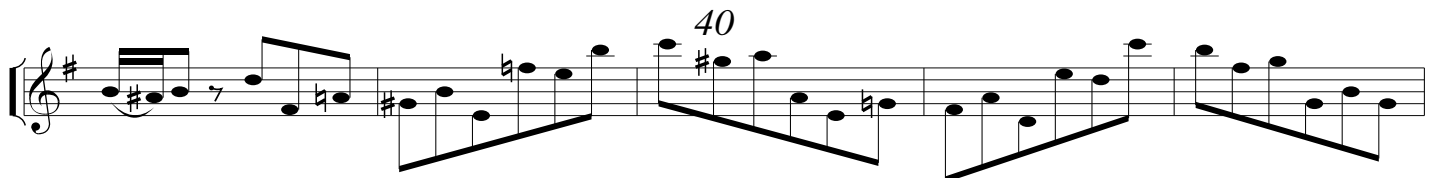
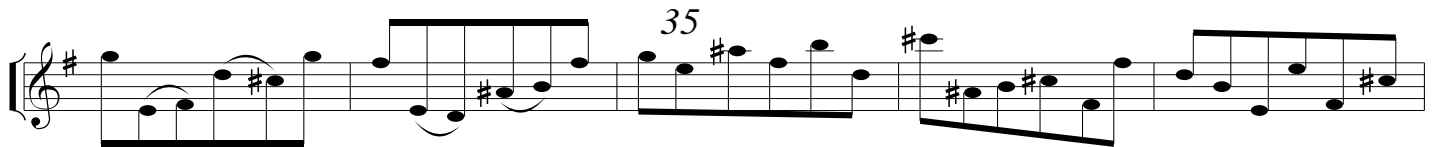
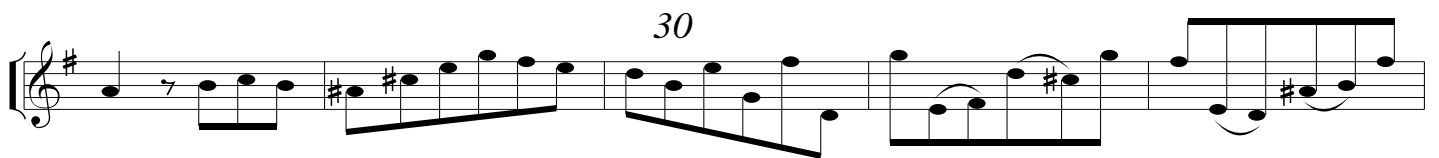
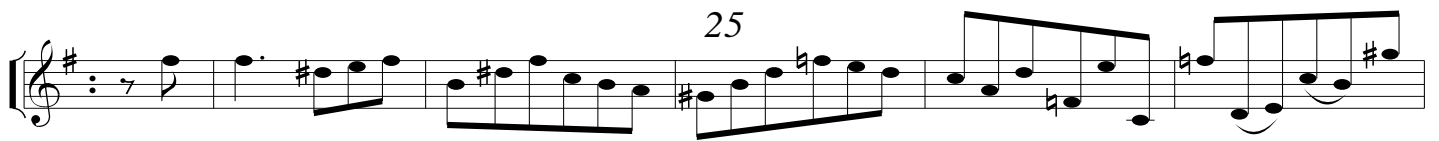
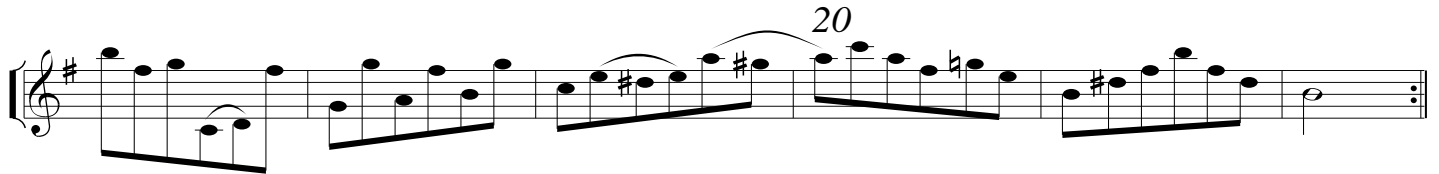
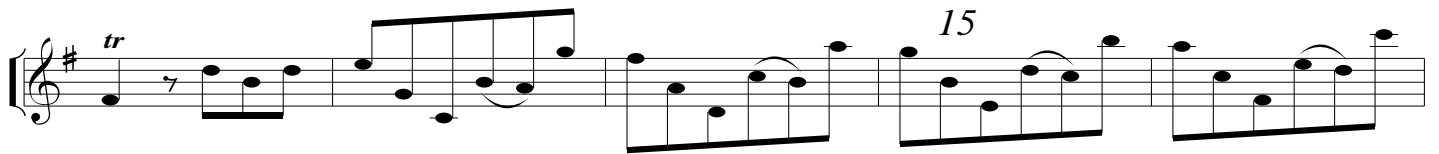
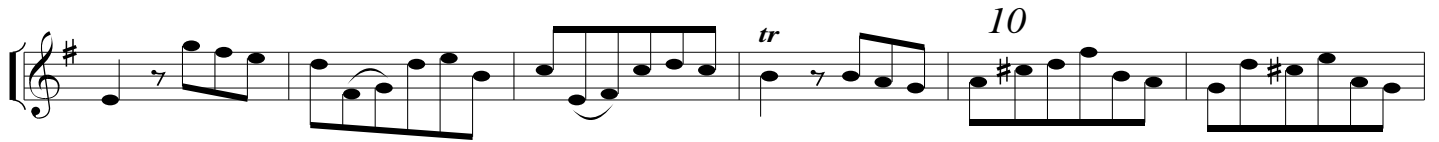
30

35

A tempo giusto

10.

5



Presto

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

Moderato

5 10 15 20

Allegro
f

5
10
15
20

Adagio *tr tr* *Vivace*
p

5
10

15

20

25

30

tr

Detailed description: This section of the score consists of six staves of music in treble clef, 3/4 time. It begins with a treble clef, a key signature of one flat (F major), and a 7-measure rest. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several accidentals, including sharps and flats, and some notes are marked with a '7' (likely indicating a fingering). A trill is marked with 'tr' above a note in the fifth staff. Measure numbers 15, 20, 25, and 30 are placed above the staves to indicate the progression of the piece.

Allegro

5

10

15

20

25

Detailed description: This section of the score consists of five staves of music in treble clef, 6/4 time. It begins with the tempo marking 'Allegro' and a 6/4 time signature. The music is characterized by a steady, rhythmic pattern of eighth notes. There are several accents (marked with a '>') and a repeat sign (double bar line with two dots) in the third staff. Measure numbers 5, 10, 15, 20, and 25 are placed above the staves. The key signature remains one flat.

12.

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

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. *Wwww.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*, SAATTB 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*, 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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