



# Twelve Fantasias

*by Georg Philipp Telemann*

*Arranged by Peter Billam*


**For C recorder**

© Peter J Billam, 2001

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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.

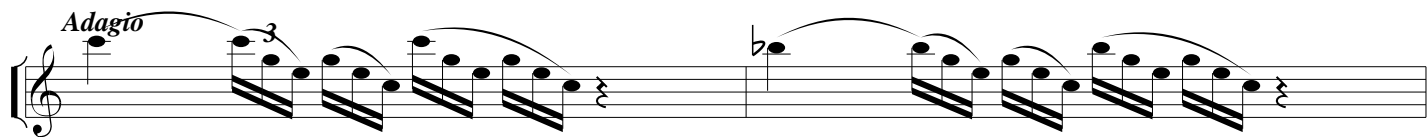
Fantasias 9, 10 and 12 also involve a top C# (or F#), and Fantasia 6 involves a difficult low Eb (or Ab); more playable alternatives are provided in small print.

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

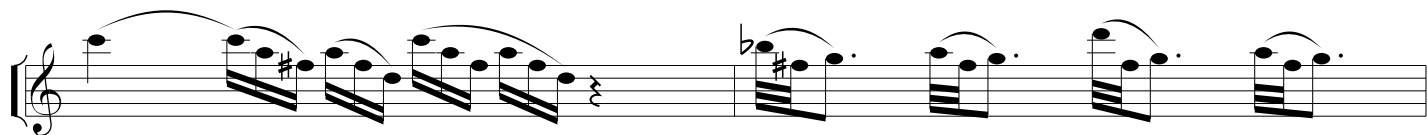
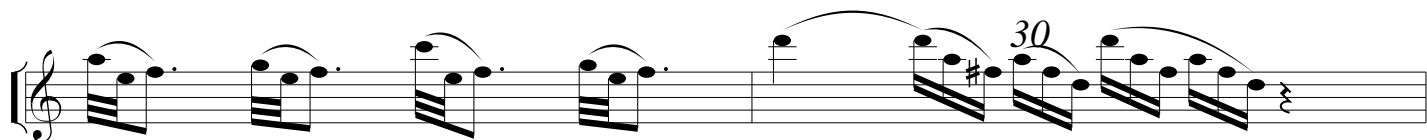
The musical score is written for a C recorder in 4/4 time, marked 'Vivace'. It consists of nine staves of music. The first staff begins with a treble clef and a 4/4 time signature. The music is in A major. The score includes various musical notations such as slurs, trills (marked 'tr'), and dynamic markings like 'f' and 'b'. Measure numbers 5, 10, 15, 20, and 25 are indicated at the start of their respective staves. The piece concludes with a fermata and a final note on the ninth staff.

*Adagio*

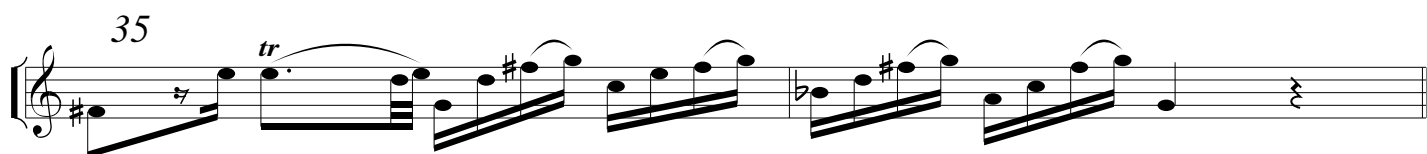


*dim e accel ...*

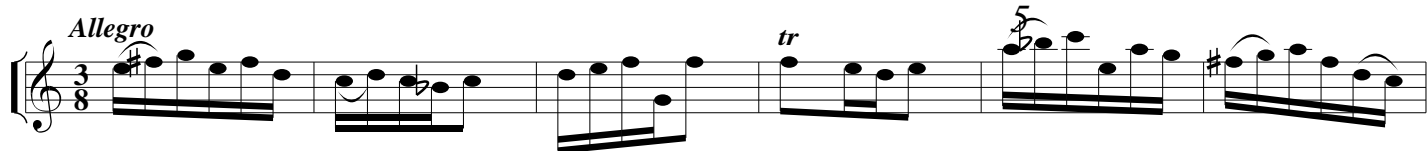
*simile ...*



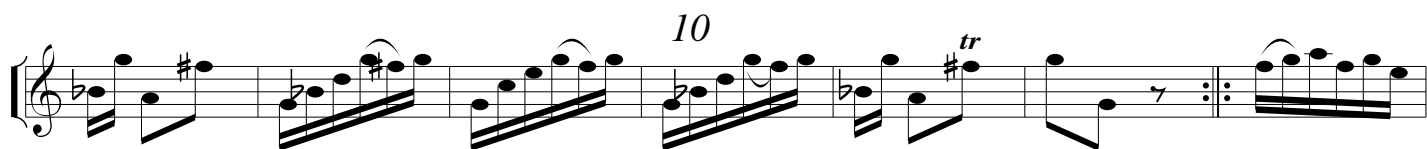
35



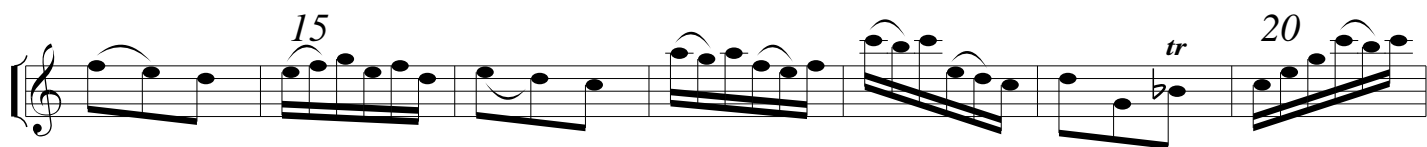
*Allegro*



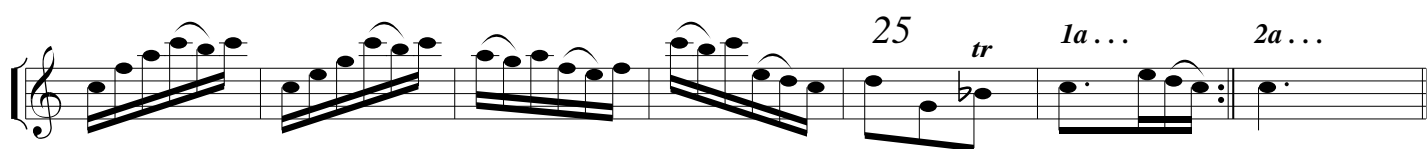
10



15



25



*1a ...*

*2a ...*

*Grave*

2.

5

10 tr

*Vivace*

5

10

15

20

25

30

35

40

45

*Adagio*

*Allegro*

5

10

15

20

25

30

35

3.

Largo

Vivace

25

30

*Allegro*

5

10

15

20

25

30

35

40

4.

*Andante*

Musical score for the first section of Fantasia 4. in Bb major, marked *Andante*. It consists of five staves of music in 4/4 time, featuring a melodic line with various ornaments and rests.

*Allegro*

Musical score for the second section of Fantasia 4. in Bb major, marked *Allegro*. It consists of six staves of music in 3/4 time, featuring a more rhythmic and ornamented melodic line. Dynamics include *f*, *mp*, and *p*.

The musical score is written for a C recorder in Bb major, 2/2 time. It consists of ten staves of music. The first staff begins with a forte (*f*) dynamic and a measure rest, followed by a piano (*p*) dynamic. The second staff starts with *f* and ends with mezzo-piano (*mp*). The third staff begins with a measure rest. The fourth staff starts with a measure rest and ends with a trill (*tr*). The fifth staff is marked *Presto* and starts with *f*, followed by a piano (*p*) dynamic. The sixth staff begins with a measure rest. The seventh staff starts with a measure rest. The eighth staff begins with a measure rest. The ninth staff starts with a measure rest and ends with a trill (*tr*) and a piano (*p*) dynamic. The tenth staff begins with a measure rest and ends with a forte (*f*) dynamic. Measure numbers 35, 40, 45, 50, 5, 10, 15, 20, 25, and 30 are indicated at the start of their respective staves. The score includes various musical notations such as slurs, accents, and trills.

**5 (a)**

*Presto*

*Largo* 5 *tr.* *Presto*

10 *Largo*

15 *tr.*

20

*Allegro*

*f*

10 *f*

15

20

25

The musical score is written for a C recorder in C major, 6/8 time. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The music is characterized by flowing eighth-note patterns and occasional trills. Dynamics range from piano (*p*) to forte (*f*). Fingerings are indicated by numbers 1-5 above notes. Trills are marked with *tr*. The score includes several measures of rests, indicated by a zed symbol (*z*). The tempo is marked *Allegro* starting from the sixth staff. The piece concludes with a repeat sign at the end of the tenth staff.

5 (b)

*Presto*

*Largo* *5* *tr.* *Presto*

*10* *Largo*

*15* *tr.*

*20*

*Allegro* *f* *5*

*10* *f*

*15*

*20*

*25*

30 *p* *f*

35 *tr*

40 *f*

45

50 *f* *tr-p*

*Allegro* 5

10 *f* *p* *f*

15

20 *tr* *tr*

25

30 *f* *p* *f*

## 6.

*Dolce*

Musical score for the first section, marked *Dolce*. The score consists of six staves of music in 3/4 time, featuring a melodic line with various ornaments and trills. The key signature is D minor (two flats). The first staff begins with a treble clef and a 3/4 time signature. The second staff is marked with a '5' above the first measure. The third staff has a 'tr' above the 15th measure. The fourth staff has a '20' above the 20th measure. The fifth staff has a '25' above the 25th measure. The sixth staff has a 'tr' above the 30th measure.

*Allegro*

Musical score for the second section, marked *Allegro*. The score consists of five staves of music in 4/4 time, featuring a more rhythmic and complex melodic line. The key signature is D minor (two flats). The first staff begins with a treble clef and a 4/4 time signature, and is marked with a 'f' below the first measure. The second staff is marked with a '5' above the first measure. The third staff has a '10' above the 10th measure. The fourth staff has a '15' above the 15th measure. The fifth staff has a '20' above the 20th measure.



Largo

7.

Musical score for the first section of Fantasia 7. in D major, measures 45-95. The score is written in treble clef with a key signature of one flat (B-flat). It features various musical notations including trills (tr), slurs, and dynamic markings such as *f*. Measure numbers 70, 75, 80, and 85 are indicated above the staff. The tempo is marked *Largo*. The time signature changes from 4/4 to 4/4# (4/4 with a sharp sign) at measure 85. The section concludes with a repeat sign and a first ending (1a...) marked *Allegro* in 3/8 time, and a second ending (2a...) marked with a fermata.

Musical score for the second section of Fantasia 7. in D major, measures 1-35. The score is written in treble clef with a key signature of one flat (B-flat) and a time signature of 2/2. It features various musical notations including trills (tr), slurs, and dynamic markings such as *f*. Measure numbers 5, 10, 15, 20, 25, 30, and 35 are indicated above the staff. The tempo is marked *Presto*. The section concludes with a fermata.

Largo

8.

Musical score for the Largo section of Fantasia 8. in e minor by Georg Philipp Telemann. The score consists of eight staves of music in 12/8 time. The key signature is one flat (B-flat). The tempo is marked 'Largo'. The score includes various musical ornaments such as mordents and grace notes, and trills (tr). Measure numbers 5, 10, and 15 are indicated above the staves.

Spiritoso

Musical score for the Spiritoso section of Fantasia 8. in e minor by Georg Philipp Telemann. The score consists of three staves of music in 12/8 time. The key signature is one flat (B-flat). The tempo is marked 'Spiritoso'. The score includes various musical ornaments such as mordents and grace notes. A measure number 5 is indicated above the second staff.

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 two flats (B-flat and E-flat). It consists of six staves of music. Measure numbers 10, 15, 20, 25, and 30 are indicated at the beginning of their respective 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 section is marked *Allegro* and is written in 3/4 time. It consists of five staves of music. Measure numbers 5, 10, 15, and 20 are indicated. The music is characterized by a more rhythmic and energetic feel, with many notes marked with accents (>). A trill (tr) is indicated above the final note of the fifth staff.

9.

*Affettuoso*

5

10

15

20

25

*Allegro*

5

10

15

20

25

30

35

40

45

Grave

Vivace

5

10

15

20

25

30

35

10.

A tempo giusto

5

10

15

20

25

30

35

40

45

50

*Presto*

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

*Moderato*

5  
10  
15  
20

*Allegro*

*f*

5

10

15

20

25

*Adagio*

*Vivace*

*p*

*tr*

*tr*

*tr*

5

10

15

20

25

tr

30

*Allegro*

5

10

15

20

25

12.

*Grave* *tr* *Allegro* 5

10 15 20 25 30 35 40 45 50 55 60

*f* *Grave* *tr* *Allegro* *p* *Dolce* *p* *f* *Allegro* *f*

65

*Rondo 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, lectured in composition at the Conservatorium, conducted recorder ensembles and choirs, studied recorder, voice and harpsichord. He founded **www.pjb.com.au**, becoming the first composer to sell scores on-line, with on-line delivery, 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; *Flute Sonata BWV 1031* transposed into 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*, from the *Musikalisches Opfer* for keyboard; *Ricercare a 6*, for sSATBG recorders, or strings, or two keyboards; *Fuga Canonica in Epidiapente* for keyboard and melody instrument; 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 Johannes Brahms: *Fugue in Ab minor for organ*, for SATB recorders and gamba, in A minor; *Choralvorspiele for organ* with previous settings by Isaac, Bach, Praetorius, recorders. By Franz Schubert: *Four Songs*, voice and guitar; *Schubert Dances*, recorders and guitar, *Schubert Dances*, piano 4 hands. By 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. By other composers: *Claudio Monteverdi, Ecco Mormorar l'Onde*, SSATB recorders; *Twelve Italian Songs*, voice and guitar; *John Wilbye, Draw on sweet Night*, SSATTB recorders, and for flute choir; *Telemann, Twelve Flute Fantasias*, recorder; *John Carr, Divisions on an Italian Ground*, flute or recorder and guitar; *Fourteen Folk Dance Tunes*, recorder and guitar; *Easy Classical Pieces*, Bb trumpet and piano.

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