



Twelve Fantasias

by Georg Philipp Telemann

Arranged by Peter Billam

For C recorder

© Peter J Billam, 2001

This score may be freely photocopied, and redistributed in paper form. It may be freely performed to live audiences; performing rights are waived. It may not be redistributed in electronic form, and all other rights, such as those of recording and broadcast, remain reserved by the arranger, Peter Billam, GPO Box 669, Hobart TAS 7001, Australia.

This printing 22 September 2009.

<http://www.pjb.com.au>

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

1.

Vivace

The musical score is written for a C recorder in 4/4 time, marked 'Vivace'. It consists of nine staves of music. The key signature is one sharp (F#). The score includes various musical ornaments and techniques:

- Staff 1:** Starts with a melodic line. Measure 5 is marked.
- Staff 2:** Continues the melodic line.
- Staff 3:** Features trills (tr) and grace notes. Measure 10 is marked.
- Staff 4:** Continues the melodic line.
- Staff 5:** Continues the melodic line.
- Staff 6:** Measure 15 is marked. Includes a flat (b) ornament.
- Staff 7:** Measure 20 is marked.
- Staff 8:** Continues the melodic line.
- Staff 9:** Measure 25 is marked. Ends with a fermata and a final note.

Adagio

dim e accel . . . *simile . . .*

3

30

35

tr.

Allegro

tr

5

10

tr

15

20

25

tr

1a . . . 2a . . .

Grave

2.

5

10

tr

Vivace

5

10

15

20

25

30

35

40

45

Adagio

5 10 15

Allegro

5 10 15 20 25 30 35

Largo

3.

Vivace

5

10

15

Largo

20

Vivace

The musical score is written for a C recorder in the key of B minor (one flat) and 6/8 time. It consists of ten staves of music. The first four staves are a continuous melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 25, 30, and 30 are indicated above the staves. The fifth staff begins with the tempo marking *Allegro* and a 6/8 time signature. The music continues with various rhythmic patterns and melodic lines. Measure numbers 5, 10, 15, 20, 25, 30, and 35 are indicated above the staves. The piece concludes with a final cadence in the tenth staff.

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 five staves of music in 3/4 time, featuring a more rhythmic and ornamented melodic line. Dynamics include *f*, *mp*, and *p*.

f *p* *f* *mp* *f* *tr* *Presto* *f* *p* *tr* *5* *tr* *10* *15* *20* *25* *f* *30* *tr* *p* *tr* *35* *f*

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 (Bb), and a 6/8 time signature. The music is characterized by flowing eighth-note patterns and occasional trills. Dynamics include *p* (piano) and *f* (forte). Measure numbers 30, 35, 40, 45, and 50 are marked. The second staff continues the piece, featuring a trill marked *tr.* and dynamics *p* and *f*. Measure numbers 40, 45, and 50 are marked. The third staff begins with a trill marked *tr.* and dynamics *p* and *f*. Measure numbers 45 and 50 are marked. The fourth staff continues with dynamics *f* and *p*. Measure numbers 50 and 5 are marked. The fifth staff begins with the tempo marking *Allegro* and dynamics *f* and *p*. Measure numbers 5, 10, 15, 20, and 25 are marked. The sixth staff continues with dynamics *f* and *p*. Measure numbers 10, 15, 20, and 25 are marked. The seventh staff begins with a trill marked *tr.* and dynamics *f* and *p*. Measure numbers 15, 20, 25, and 30 are marked. The eighth staff continues with dynamics *f* and *p*. Measure numbers 20, 25, and 30 are marked. The ninth staff begins with a trill marked *tr.* and dynamics *f* and *p*. Measure numbers 25, 30, and 30 are marked. The tenth staff concludes the piece with dynamics *f* and *p*. Measure numbers 30 and 30 are marked.

5 (b)

Presto

Largo *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*

Dolce

6.

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. The music features a melodic line with various ornaments and trills.

*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 tempo is marked *Allegro* and the dynamics are marked *f*. The score includes measure numbers 5, 10, 15, and 20. The music features a more rhythmic and complex melodic line.

7

25

30

Spirituoso

p

f *p* *f*

p

f

p

f

p

f

p

Largo

f

7.

5

3

10

1a ...

2a ... *Allegro*

p

20

25

f

30

35

40

45

50

55

60

65

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 a series of eighth-note patterns with trills (tr) and slurs. Measure numbers 70, 75, 80, 85, and 90 are indicated. The tempo is marked *Largo* and the dynamics include *f*. The section concludes with a 3-measure phrase and a repeat sign.

Musical score for the second section of Fantasia 7. in D major, measures 96-140. The tempo is marked *Presto* and the time signature is 2/2. The score consists of eighth-note patterns with trills (tr) and slurs. Measure numbers 5, 10, 15, 20, 25, and 30 are indicated. The section concludes with a 5-measure phrase and a repeat sign.

Largo

8.

Musical score for the Largo section of Fantasia 8. in e minor by Georg Philipp Telemann. The score is written in 12/8 time and consists of eight staves. The key signature is E minor (three flats). The tempo is marked 'Largo'. The score includes various musical ornaments such as mordents 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 is written in 12/8 time and consists of three staves. The key signature is E minor (three flats). The tempo is marked 'Spiritoso'. The score includes various musical ornaments such as mordents and trills (tr). 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) and a common time signature. It consists of five systems of music. Measure numbers 10, 15, 20, 25, and 30 are indicated at the beginning of their respective systems. 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 treble clef with a key signature of two flats and a 3/4 time signature. It consists of five systems of music. Measure numbers 5, 10, 15, and 20 are indicated at the beginning of their respective systems. The music is characterized by a more rhythmic and energetic feel, featuring many eighth and sixteenth notes, often with accents. A trill (tr) is marked above the final note of the fifth system.

Affettuoso

9.

5

10

15

20

25

Allegro

5

10

15

20

25

30

35

40

45

Grave

Vivace

10

15

20

25

30

A tempo giusto

10.

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
25

Allegro

f

5

10

15

20

25

Adagio

Vivace

p

tr

5

10

Musical score for the first section of Fantasia 11. in G major, featuring a continuous sixteenth-note melody. The score is written in treble clef with a key signature of one flat (F major). The first system includes a fermata over the first measure. Measure numbers 15, 20, 25, and 30 are indicated above the staff. A trill (tr) is marked above a note in the fifth system.

Musical score for the second section of Fantasia 11. in G major, marked *Allegro*. The score is written in treble clef with a key signature of one flat (F major) and a 6/4 time signature. The first measure of this section has a fermata. Measure numbers 5, 10, 15, 20, and 25 are indicated above the staff. The section concludes with a double bar line and repeat dots.

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

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. *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; *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.

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.

Wwww.pjb.com.au offers innovative and unusually **generous and useful licensing conditions**:

- You may not redistribute the piece in electronic form
- You may print out or photocopy as many copies as you wish
- You may give these copies to whoever you want
- You may freely perform the piece to live audiences; performing rights are waived

These are extremely practical and generous copyright conditions, and have been devised so as to be as useful to you as possible. Feel free to visit . . .

www.pjb.com.au