



# 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>*



# Notice

**You have downloaded a PDF file  
directly from [www.pjb.com.au/mus/free/](http://www.pjb.com.au/mus/free/)  
The files in this directory are out-of-date.  
They were superseded about two years ago.  
They are no longer maintained.**

**You have been given an out-of-date URL :-)**

**Please consult:**

**[www.pjb.com.au/mus/arr.html](http://www.pjb.com.au/mus/arr.html)**

**or**

**[www.pjb.com.au/mus/arr/a4/](http://www.pjb.com.au/mus/arr/a4/)**

**or**

**[www.pjb.com.au/mus/arr/us/](http://www.pjb.com.au/mus/arr/us/)**

**for up-to-date versions, available in a  
choice of A4 and US-Letter page sizes.**



## 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



*Adagio*

3 *dim e accel...* *simile...* 30 35 *tr*

*Allegro*

5 *tr* 10 *tr* 15 20 *tr* 25 *tr* 1a 2a

2.

Grave

The first section of the piece is marked 'Grave' and is written in 3/4 time. It consists of three staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The second staff continues the melody with quarter notes D5, E5, F5, and G5. The third staff features a trill on G5, marked with a 'tr' and a fermata, followed by a quarter note G5 and a half note F5.

Vivace

The second section of the piece is marked 'Vivace' and is written in 3/4 time. It consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The second staff continues the melody with quarter notes D5, E5, F5, and G5. The third staff features a trill on G5, marked with a 'tr' and a fermata, followed by a quarter note G5 and a half note F5. The fourth staff continues the melody with quarter notes E5, D5, C5, and Bb4. The fifth staff features a trill on Bb4, marked with a 'tr' and a fermata, followed by a quarter note Bb4 and a half note A4. The sixth staff continues the melody with quarter notes G4, F4, E4, and D4. The seventh staff features a trill on D4, marked with a 'tr' and a fermata, followed by a quarter note D4 and a half note C4. The eighth staff continues the melody with quarter notes B3, A3, G3, and F3. The ninth staff features a trill on F3, marked with a 'tr' and a fermata, followed by a quarter note F3 and a half note E3. The tenth staff continues the melody with quarter notes D3, C3, B2, and A2.

*Adagio*

tr tr tr tr tr

5 tr tr tr

tr tr tr tr

*Allegro*

5

10

15

20

25 tr

30

35



25

30

*Allegro*

5

10

15

20

25

30

35

40

*Andante*

*Allegro*

35

*f* *p*

40

*f* *mp*

45

50

*f* *tr*

*Presto*

5

*f* *p* *tr*

10

15

20

25

*f*

30

*p* *tr*

35

*f*

5 (a)

*Presto*

*Largo* *Presto*

10 *Dolce*

15 *tr*

20

*Allegro* *f*

10 *p* *f*

15

20

25

30 *p* *f*

*tr* 35

*tr* *p*

40 *f*

45 *p*

50 *f* *tr*

*Allegro* 5

*f* *p* *f*

10

15

*tr* 20 *tr*

25

*f* *p* *f* 30

5 (b)

*Presto*

*Largo*

5

*Presto*

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

10 *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 first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The music features a variety of melodic lines, including eighth and sixteenth notes, and rests. The second staff is marked with a '5' at the beginning. The third staff includes a trill ornament ('tr') and a repeat sign. The fourth staff is marked with a '20' at the beginning. The fifth staff is marked with a '25' at the beginning. The sixth staff concludes with a trill ornament ('tr') and a repeat sign.

*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 first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The music is more rhythmic and energetic, featuring eighth and sixteenth notes. The second staff is marked with a '5' at the beginning. The third staff is marked with a '10' at the beginning. The fourth staff is marked with a '15' at the beginning. The fifth staff is marked with a '20' at the beginning.

Musical notation for measures 1-30. The key signature is D minor (two flats). The time signature is 3/2. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and trills (tr) in measures 7, 9, 11, and 13. Measure numbers 25 and 30 are indicated above the staff.

*Spiritoso*

Musical notation for measures 31-45. The key signature is D minor (two flats). The time signature is 3/2. The notation includes various rhythmic patterns, including quarter and eighth notes, and trills (tr) in measures 33, 35, 37, and 43. Dynamic markings include *p* (piano) and *f* (forte). Measure numbers 5, 10, 15, 20, 25, 30, and 40 are indicated above the staff.

The musical score is written for a C recorder in D major, 4/4 time. It begins with a *Largo* tempo and a forte (*f*) dynamic. The first measure is marked with a 7. The score includes several trills (*tr*) and triplets (*3*). At measure 11, the tempo changes to *Allegro*. The score is divided into sections labeled *1a* and *2a*. The dynamics range from *f* to *p*. The key signature is D major, indicated by two sharps (F# and C#). The score ends at measure 65.

tr 70

75 80

85 *Largo* tr 3

*f*

90

1a *Allegro* 2a

*Presto* 5

tr 10

tr 15

20 25

30 tr

35

Largo

8.

Spiritoso

10

15

20

25

30

*Allegro* >

5 >

10

15 *tr*

20

9.

*Affettuoso*

Musical score for measures 9-25 of Fantasia 9. in E major. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with various ornaments and trills. Measure numbers 9, 10, 15, 20, and 25 are indicated above the staff. Trills are marked with 'tr' and ornaments with a squiggle symbol. A triplet of eighth notes is marked with a '3' above it.

*Allegro*

Musical score for measures 25-30 of Fantasia 9. in E major. The score is written in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It features a rhythmic pattern of eighth and sixteenth notes. Measure numbers 5, 10, 15, 20, 25, and 30 are indicated above the staff. The music is characterized by its fast, rhythmic movement.

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

11.

*Allegro*

*f*

10

15

20

25

*Adagio*

*Vivace*

*p*

*tr tr*

5

10

Musical score for the first section of Fantasia 11. in G major. The score consists of six staves of treble clef notation. The first staff begins with a treble clef, a key signature of one flat (F major), and a 7/8 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 15, 20, and 25 are indicated above the staves. A trill (tr) is marked above a note in the fifth staff. The section concludes with a double bar line and a fermata.

*Allegro*

Musical score for the second section of Fantasia 11. in G major. The score consists of five staves of treble clef notation. The first staff begins with a treble clef, a key signature of one flat (F major), and a 6/4 time signature. The tempo is marked *Allegro*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 5, 10, 15, 20, and 25 are indicated above the staves. The section concludes with a double bar line and a fermata.

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

**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 !**

**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*, 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.

**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 Epi diapente* 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.

*Www.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*