



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

1.

Vivace

5

10

15

20

25

(D ?)

Adagio

Musical score for the Adagio section of Fantasia 1. in A major by Georg Philipp Telemann, arranged for C recorder. The score is written in treble clef with a key signature of one sharp (F#). It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The tempo is marked *Adagio*. The first staff contains measures 1 through 12, with a fermata over measure 12. The second staff contains measures 13 through 24, with a fermata over measure 24. The third staff contains measures 25 through 34, with a fermata over measure 34. The fourth staff contains measures 35 through 44, with a fermata over measure 44. The fifth staff contains measures 45 through 54, with a fermata over measure 54. The tempo is marked *dim e accel ...* and *simile ...*. The score includes various musical notations such as slurs, ties, and dynamic markings.

Musical score for the Allegro section of Fantasia 1. in A major by Georg Philipp Telemann, arranged for C recorder. The score is written in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It consists of four staves of music. The first staff contains measures 1 through 10, with a fermata over measure 10. The second staff contains measures 11 through 20, with a fermata over measure 20. The third staff contains measures 21 through 30, with a fermata over measure 30. The fourth staff contains measures 31 through 40, with a fermata over measure 40. The tempo is marked *Allegro*. The score includes various musical notations such as slurs, ties, and dynamic markings.

Grave
Vivace

Adagio

The Adagio section is written in 4/4 time and consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is characterized by wide intervals and a slow, spacious feel. The second staff continues the melody, featuring several trills marked 'tr'. The third staff begins with a measure rest followed by a five-measure rest, then continues the melodic line with more trills. The fourth staff concludes the section with a final melodic phrase and a double bar line.

Allegro

The Allegro section is written in 2/4 time and consists of seven staves of music. It begins with a treble clef and a key signature of one flat. The tempo is marked 'Allegro'. The first staff contains measures 1 through 5. The second staff contains measures 6 through 10. The third staff contains measures 11 through 15. The fourth staff contains measures 16 through 20. The fifth staff contains measures 21 through 25. The sixth staff contains measures 26 through 30. The seventh staff contains measures 31 through 35. The section is characterized by a more rhythmic and energetic feel, with frequent eighth and sixteenth notes. It concludes with a double bar line.

3.

*Largo**Vivace*

Measures 1-19 of the musical score. The piece is in 4/4 time and B minor. It begins with a *Largo* tempo and transitions to *Vivace* at measure 3. The notation includes various rhythmic values, accidentals, and slurs. Measure numbers 5, 10, and 15 are indicated above the staves.

Largo

20

Measures 20-24 of the musical score. The tempo returns to *Largo* at measure 20 and changes to *Vivace* at measure 24. The notation includes various rhythmic values, accidentals, and slurs.

25

30

Allegro

5

10

15

20

25

30

35

40

Andante

5

10

10

Allegro

f

mp

5

10

15

f

mp

20

25

30

f

p

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

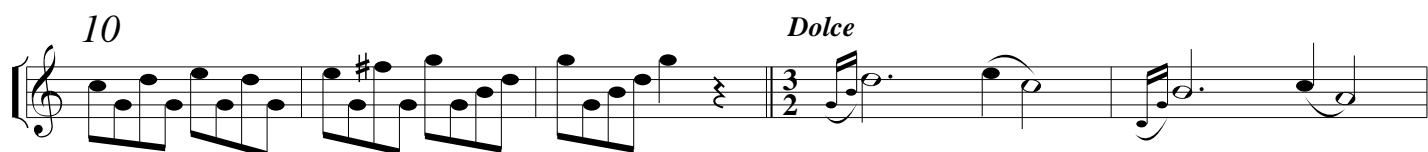
5 (a)

Presto*Largo*

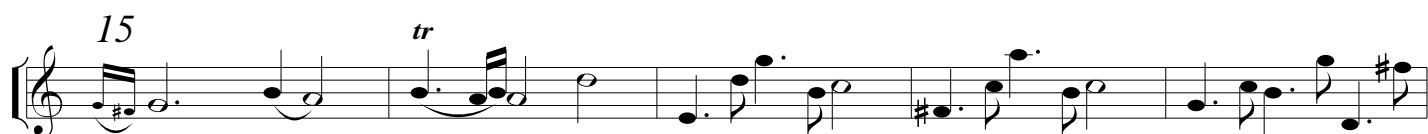
5

Presto

10

Dolce

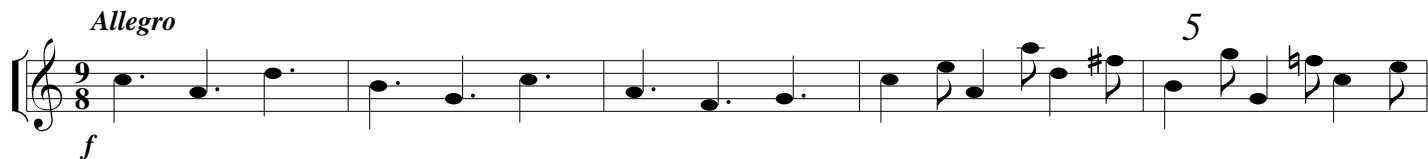
15

tr

20

*Allegro*

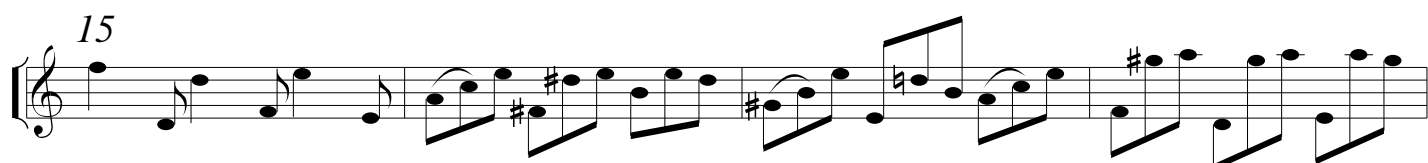
5

*f*

10

*p**f*

15



20



25



30

p *f*

35

tr

p

40

f

45

p

50

f *tr*

Allegro

5

10

f *p* *f*

15

20

tr

25

30

f *p* *f*

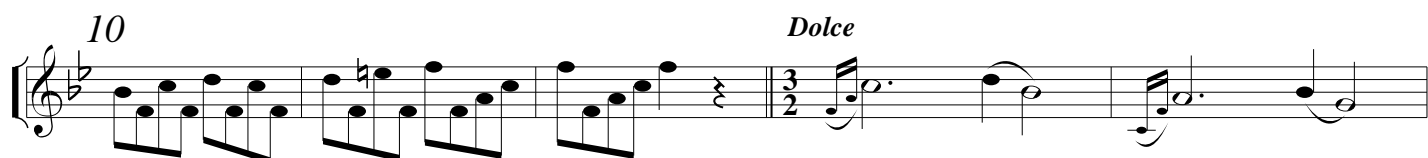
5 (b)

Presto*Largo*

5

*Presto*

10

Dolce

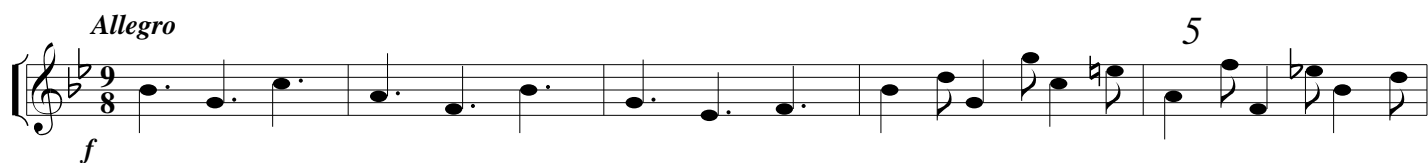
15

tr

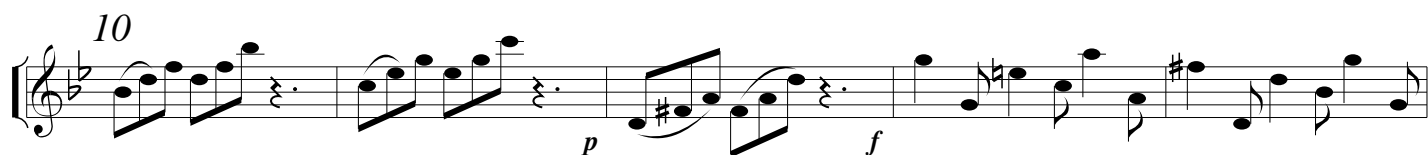
20

*Allegro*

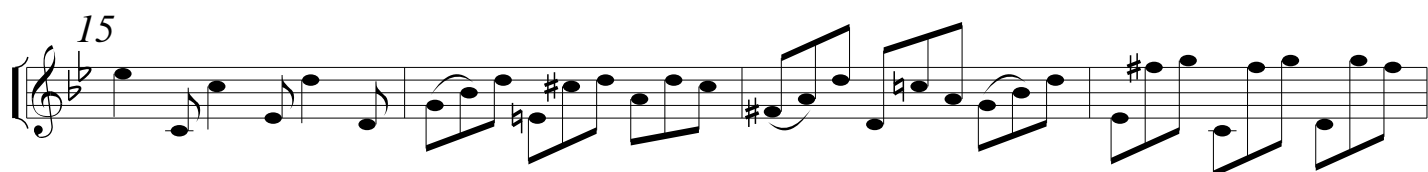
5

*f*

10

*p**f*

15



20



25



The musical score is written for a C recorder in Bb major (indicated by two flats in the key signature). It consists of ten staves of music. The first staff begins with a treble clef and a key signature of two flats. The music is in 8/8 time. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Dynamics like *p* (piano) and *f* (forte) are indicated. Trills are marked with 'tr'. The piece is divided into sections with measure numbers 30, 35, 40, 45, 50, 5, 10, 15, 20, 25, and 30. The tempo marking 'Allegro' appears above the sixth staff. The score concludes with a double bar line and repeat dots.

Dolce

5 10 15 20 25

tr

Allegro

f 5 10 15 20

tr

Measures 1-30 of the Fantasia 6. in D minor. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). Measures 1-10 feature a continuous eighth-note pattern with trills (tr) on measures 7, 9, 11, and 13. Measure 25 begins a new section with a half-note melody. Measure 30 ends with a whole note and a fermata.

Measures 31-40 of the Fantasia 6. in D minor, marked *Spiritoso*. The time signature changes to 3/2. Measure 31 starts with a piano (*p*) dynamic. Measures 32-33 have a fermata. Measures 34-35 have a forte (*f*) dynamic. Measures 36-37 have a piano (*p*) dynamic. Measures 38-39 have a forte (*f*) dynamic. Measure 40 ends with a trill (tr) and a fermata. The score is written in treble clef with a key signature of two flats (B-flat and E-flat).

Largo

7.

5

3

3

10

1a

2a

Allegro

20

25

30

35

40

45

50

55

60

65

Measures 65-95 of the Fantasia 7. in D major. The score is written in treble clef with a key signature of one sharp (F#). The tempo is marked *Largo*. The time signature is 4/4. The music features various ornaments (trills, triplets) and a forte (*f*) dynamic. The piece concludes with a repeat sign and a final measure.

Measures 96-135 of the Fantasia 7. in D major. The tempo is marked *Presto*. The time signature is 2/2. The music features various ornaments (trills, triplets) and a forte (*f*) dynamic. The piece concludes with a repeat sign and a final measure.

Largo

Musical score for the *Largo* section of Fantasia 8. in e minor by Georg Philipp Telemann, arranged for C recorder. The score consists of 15 measures across seven staves. It features a melodic line with various ornaments, including mordents and grace notes, and a bass line with a five-measure rest in the third measure. The key signature is one flat (B-flat).

Spiritoso

Musical score for the *Spiritoso* section of Fantasia 8. in e minor by Georg Philipp Telemann, arranged for C recorder. The score consists of 5 measures across three staves. It features a melodic line with various ornaments, including mordents and grace notes, and a bass line with a five-measure rest in the first measure. The key signature is one flat (B-flat).

10

15

20

25

30

Allegro >

5 >

10

15 *tr*

20

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

11.

Allegro

Measures 1-25 of Fantasia 11. in G major. The score is written for a single melodic line in G major (one sharp, F#) and 4/4 time. It begins with a forte (*f*) dynamic and an *Allegro* tempo. The music consists of continuous eighth-note and sixteenth-note patterns. Measure numbers 5, 10, 15, 20, and 25 are indicated above the staves. The piece concludes with a double bar line at measure 25.

*Adagio**Vivace*

Measures 26-35 of Fantasia 11. in G major. The score continues from measure 25. Measures 26-27 are marked *Adagio* and *p* (piano), featuring a half rest followed by a half note G and a half note A, both with trills (*tr*). At measure 28, the tempo changes to *Vivace*. The music resumes with eighth-note and sixteenth-note patterns. Measure numbers 5, 10, and 15 are indicated above the staves for this section. The piece concludes with a double bar line at measure 35.

15

20

25

30

Allegro

5

10

15

20

25

Grave *tr* *Allegro* 5

10

15

20 *f* *tr*

Grave 25 *tr* *Allegro*

30 35

40 *p*

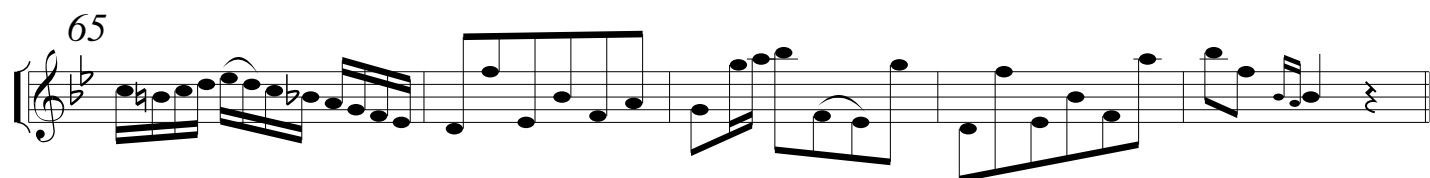
45

50 *f*

55 *Dolce* *p*

60

Allegro *f*



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, 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; *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; *Keyboard Studies*, 2013.

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; *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; *Choralsvorspiele for organ* plus settings by Isaac, Bach, Praetorius, recorders. John Carr, *Divisions on an Italian Ground*, flute or recorder and guitar. 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. Claudio Monteverdi, *Ecco Mormorar l'Onde*, SSATB recorders. By Arnold Schoenberg: *Verklärte Nacht* for piano. By 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*, recorder. John Wilbye, *Draw on sweet Night*, SSATTB recorders, and for flute choir. *Twelve Italian Songs*, voice and guitar; *Fourteen Folk Dance Tunes*, recorder and guitar; *Bushband Dances*, violin, piano accordeon and banjo; *Easy Classical Pieces*, Bb trumpet and piano.

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