



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. The piece is in A major (one sharp) and common time. The score consists of five staves. The first staff begins with a treble clef and a key signature of one sharp. It features a series of eighth notes, with a triplet of eighth notes marked '3' and the instruction 'dim e accel ...'. The second staff continues the melodic line, marked '30'. The third staff shows further development of the melody. The fourth staff includes a trill marked 'tr'. The fifth staff begins with a measure marked '35' and continues the melodic line.

Allegro

Musical score for the *Allegro* section. The piece is in A major (one sharp) and 3/8 time. The score consists of four staves. The first staff begins with a treble clef and a key signature of one sharp. It features a series of eighth notes, with a trill marked 'tr' and a measure marked '5'. The second staff continues the melodic line, marked '10'. The third staff shows further development of the melody, marked '15'. The fourth staff begins with a measure marked '20' and continues the melodic line, marked '25'. The piece concludes with two measures marked '1a' and '2a'.

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. The fourth staff concludes the section with a final trill and a measure rest.

Allegro

The Allegro section is written in 2/4 time and consists of seven staves of music. The tempo is faster than the Adagio section. The first staff begins with a treble clef and a key signature of one flat. The melody is more rhythmic and features many eighth and sixteenth notes. The second staff includes a measure rest followed by a ten-measure rest. The third staff includes a measure rest followed by a fifteen-measure rest. The fourth staff includes a measure rest followed by a twenty-measure rest. The fifth staff includes a measure rest followed by a twenty-five-measure rest. The sixth staff includes a measure rest followed by a thirty-measure rest. The seventh staff concludes the section with a final measure rest.

3.

*Largo**Vivace*

5

10

15

20

Largo

Vivace

Measures 1-30 of the Fantasia 3. in b minor by Georg Philipp Telemann. The score is written in treble clef with a key signature of one flat (B-flat). The tempo is marked 'Allegro'. The music features a series of eighth and sixteenth notes, with some measures containing triplets. Measure numbers 25 and 30 are indicated above the staff.

Measures 31-45 of the Fantasia 3. in b minor by Georg Philipp Telemann. The score is written in treble clef with a key signature of one flat (B-flat). The tempo is marked 'Allegro'. The music continues with eighth and sixteenth notes, including some measures with triplets. Measure numbers 5, 10, 15, 20, 25, 30, 35, and 40 are indicated above the staff.

Andante
Allegro

f *p* *mp* *f* *tr*

Presto *f* *p* *tr* *5* *tr*

10 *15* *20* *25* *f* *30* *p* *tr* *35* *f*

5 (a)

Presto

Largo 5 *tr* *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*

5 (b)

Presto

Largo 5 *Presto*

10 *Dolce*

15 *tr*

20

Allegro *f* 5

10 *p* *f*

15

20

25

The musical score is written for a C recorder in B-flat major (three flats). It consists of two parts, each with ten staves. The first part begins with a treble clef and a key signature of three flats. It features various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *p* (piano) and *f* (forte). Trills are indicated with 'tr' above the notes. Measure numbers 30, 35, 40, 45, 50, and 55 are placed above the staves. The second part starts with the tempo marking 'Allegro' and a 6/8 time signature. It continues with similar notation and dynamics, with measure numbers 5, 10, 15, 20, 25, and 30. The score concludes with a double bar line and repeat dots.

Dolce

Musical score for the first section of Fantasia 6. in D minor, marked *Dolce*. The score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It consists of six staves of music. The first staff begins with a treble clef and a key signature of two flats. The second staff has a measure rest marked '5'. The third staff has a measure rest marked '10'. The fourth staff has a measure rest marked '15'. The fifth staff has a measure rest marked '20'. The sixth staff has a measure rest marked '25'. The piece concludes with a double bar line and repeat dots.

Allegro

Musical score for the second section of Fantasia 6. in D minor, marked *Allegro*. The score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of five staves of music. The first staff begins with a treble clef and a key signature of two flats, and is marked with a forte 'f' dynamic. The second staff has a measure rest marked '5'. The third staff has a measure rest marked '10'. The fourth staff has a measure rest marked '15'. The fifth staff has a measure rest marked '20'. The piece concludes with a double bar line and repeat dots.

tr tr tr tr

25 30

Spirituoso

p f p f p f p f

5 10 15 20 25 30 35 40

tr tr tr tr tr tr tr

7.

Musical score for Fantasia 7. in D major by Georg Philipp Telemann, arranged for C recorder. The score is in 4/4 time and consists of 65 measures. It features various musical notations including trills (tr), triplets (3), and dynamic markings (f, p). The tempo changes from Largo to Allegro at measure 20. The score is divided into two parts: 1a and 2a.

Measures 1-10: Largo tempo. Measures 11-19: 1a section. Measures 20-29: 2a section, tempo change to Allegro. Measures 30-65: Continuation of the 2a section.

Measures 65-90 of the Fantasia 7. in D major. The score is written in treble clef with a key signature of one sharp (F#). Measures 65-84 are in 4/4 time. Measure 85 is the start of a new section in 4/4 time, marked *Largo* and *f*. Measures 86-90 continue in 4/4 time. Measure 91 is the start of a new section in 3/8 time, marked *1a Allegro*. Measure 92 is marked *2a*. The score includes trills (*tr*) and a triplet of eighth notes in measure 86.

Measures 91-120 of the Fantasia 7. in D major. The score is written in treble clef with a key signature of one sharp (F#). Measures 91-100 are in 3/8 time, marked *Presto*. Measures 101-120 are in 2/2 time. The score includes trills (*tr*) and various rhythmic patterns.

Largo

8.

5

(e ?)

(F# ?)

10

tr

tr

15

Spiritoso

5

Musical score for Fantasia 8. in e minor, Georg Philipp Telemann, measures 10 to 30. The score is written in treble clef, key of E minor (three flats), and common time. It features a series of eighth and sixteenth notes, often beamed together, with some rests and accidentals. Measure numbers 10, 15, 20, 25, and 30 are indicated above the staff.

Musical score for Fantasia 8. in e minor, Georg Philipp Telemann, measures 31 to 20. The score is written in treble clef, key of E minor (three flats), and common time. It features a series of eighth and sixteenth notes, often beamed together, with some rests and accidentals. Measure numbers 5, 10, 15, and 20 are indicated above the staff. The tempo marking *Allegro* is present at the beginning of this section. A trill (tr) is marked above the final note of measure 15.

Affettuoso

Musical score for the first section of Fantasia 9. in E major, marked *Affettuoso*. The score consists of five staves of music in 3/4 time. The key signature is one sharp (F#). The first staff begins with a treble clef and a key signature of one sharp. The music features various melodic lines with trills, triplets, and repeat signs. The staves are numbered 5, 10, 15, 20, and 25.

Allegro

Musical score for the second section of Fantasia 9. in E major, marked *Allegro*. The score consists of five staves of music in 3/8 time. The key signature is one sharp (F#). The music features rapid melodic lines with many beamed notes and triplets. The staves are numbered 5, 10, 15, 20, and 25.

35

40

45

Grave

Vivace

5

10

15

20

25

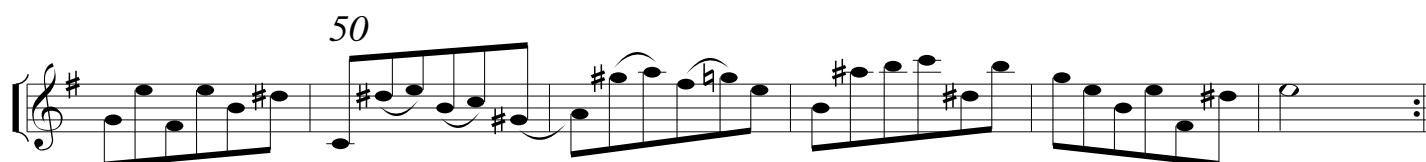
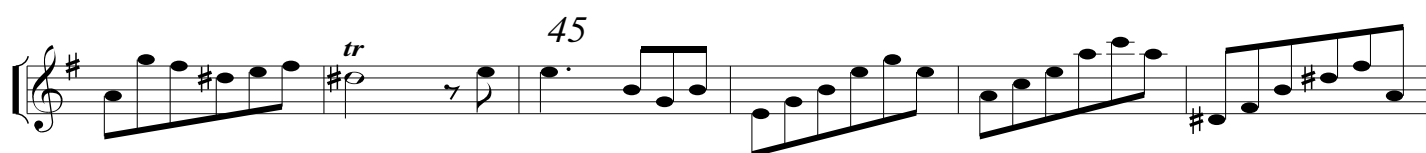
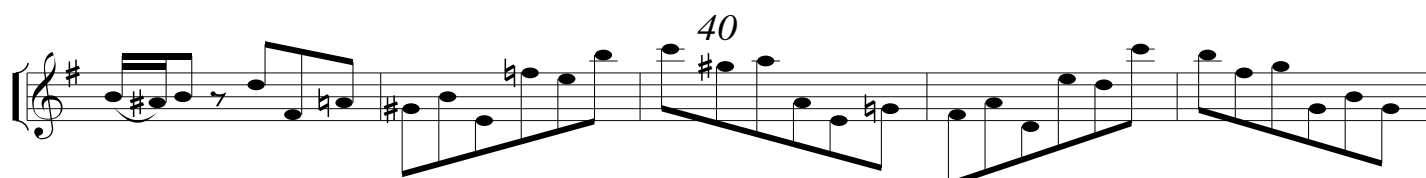
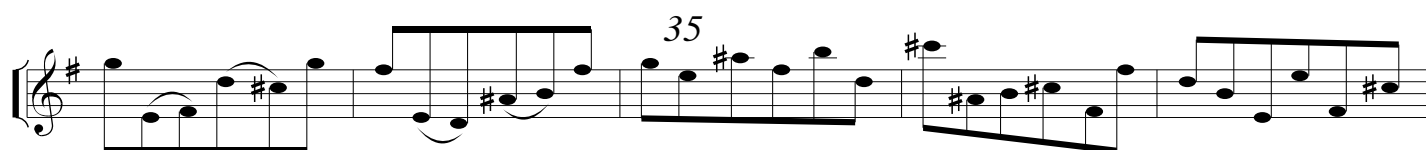
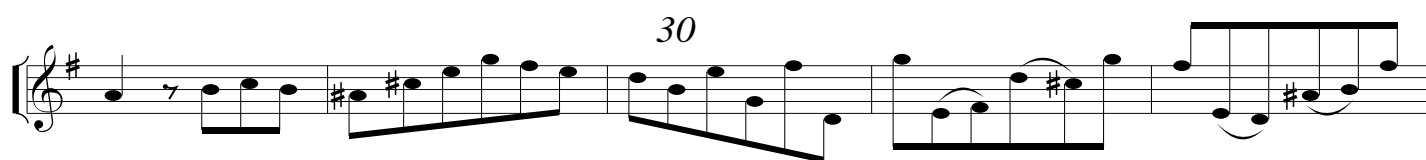
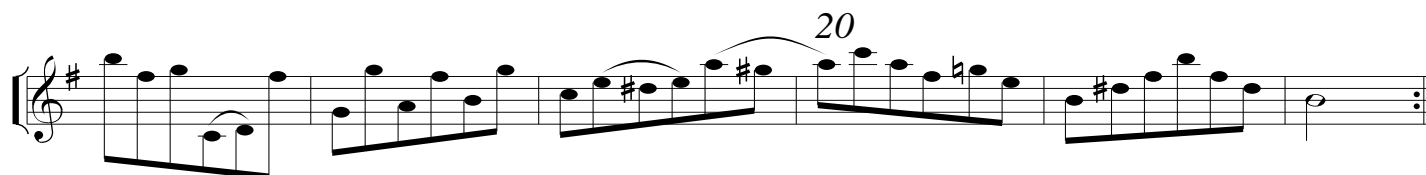
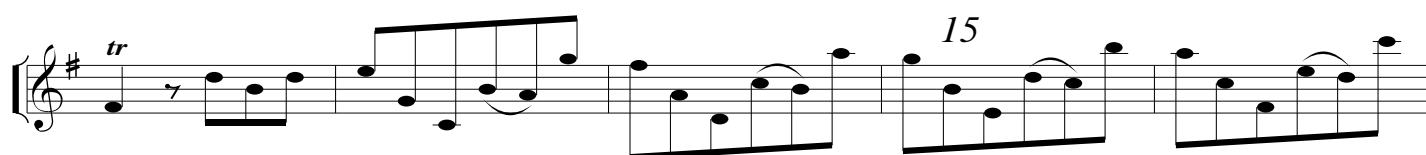
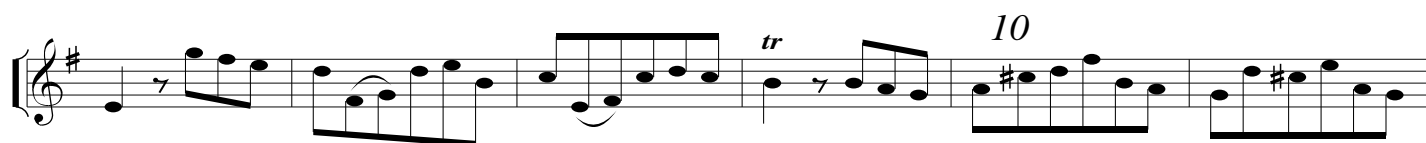
30

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

25

Adagio

p

tr *tr*

Vivace

5

10

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*

65

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 Epiadiapente* 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* 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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