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

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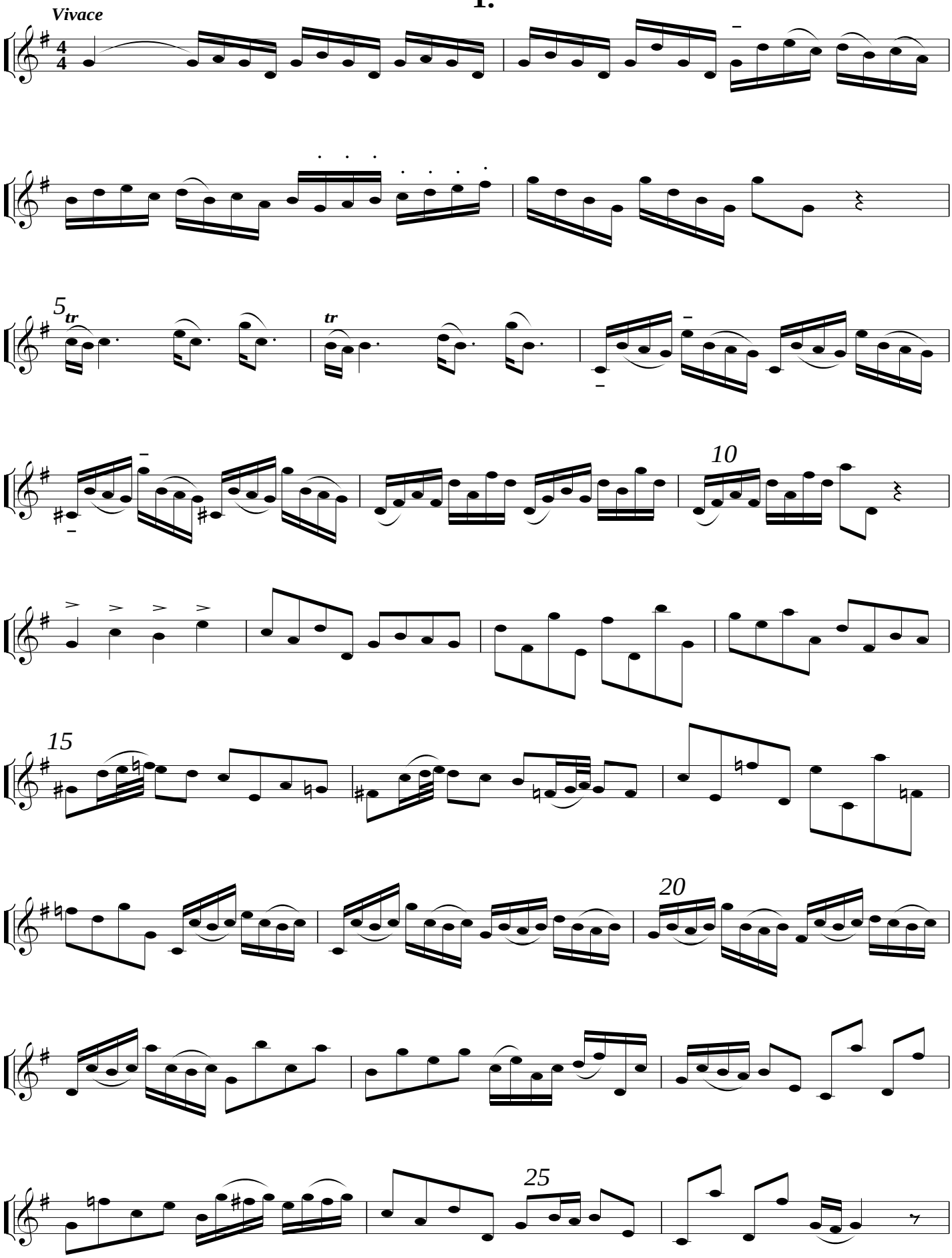
1.



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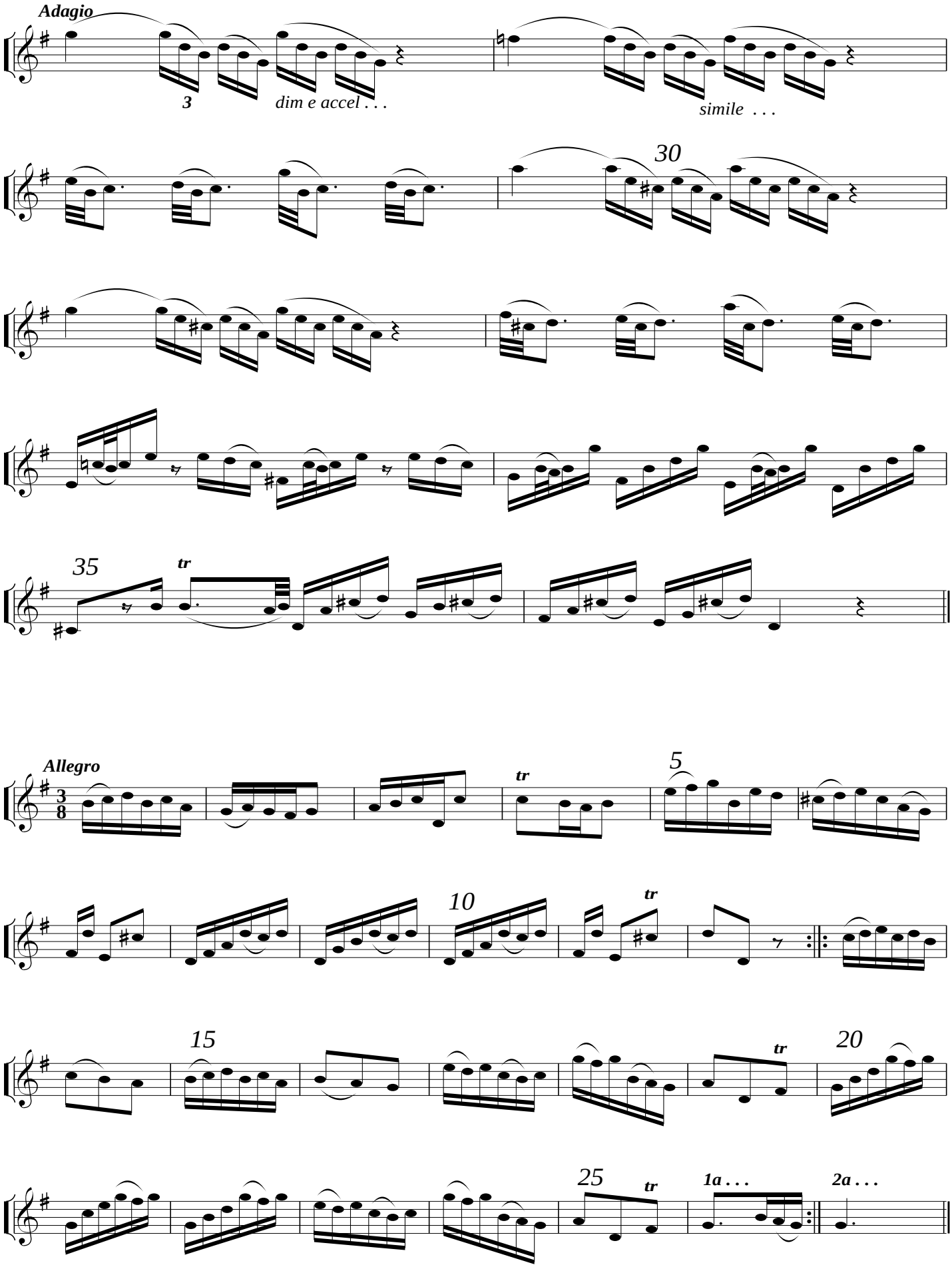
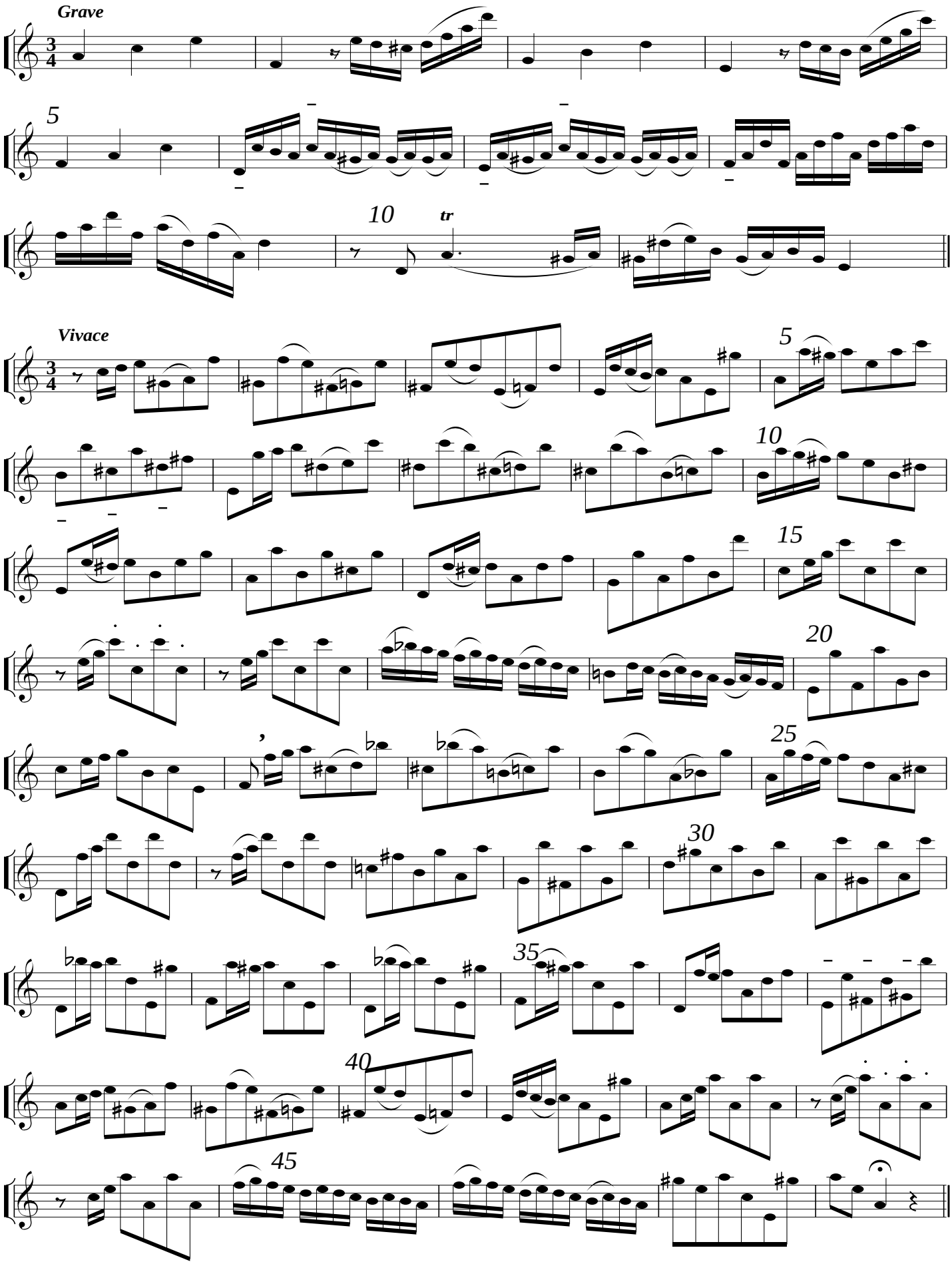
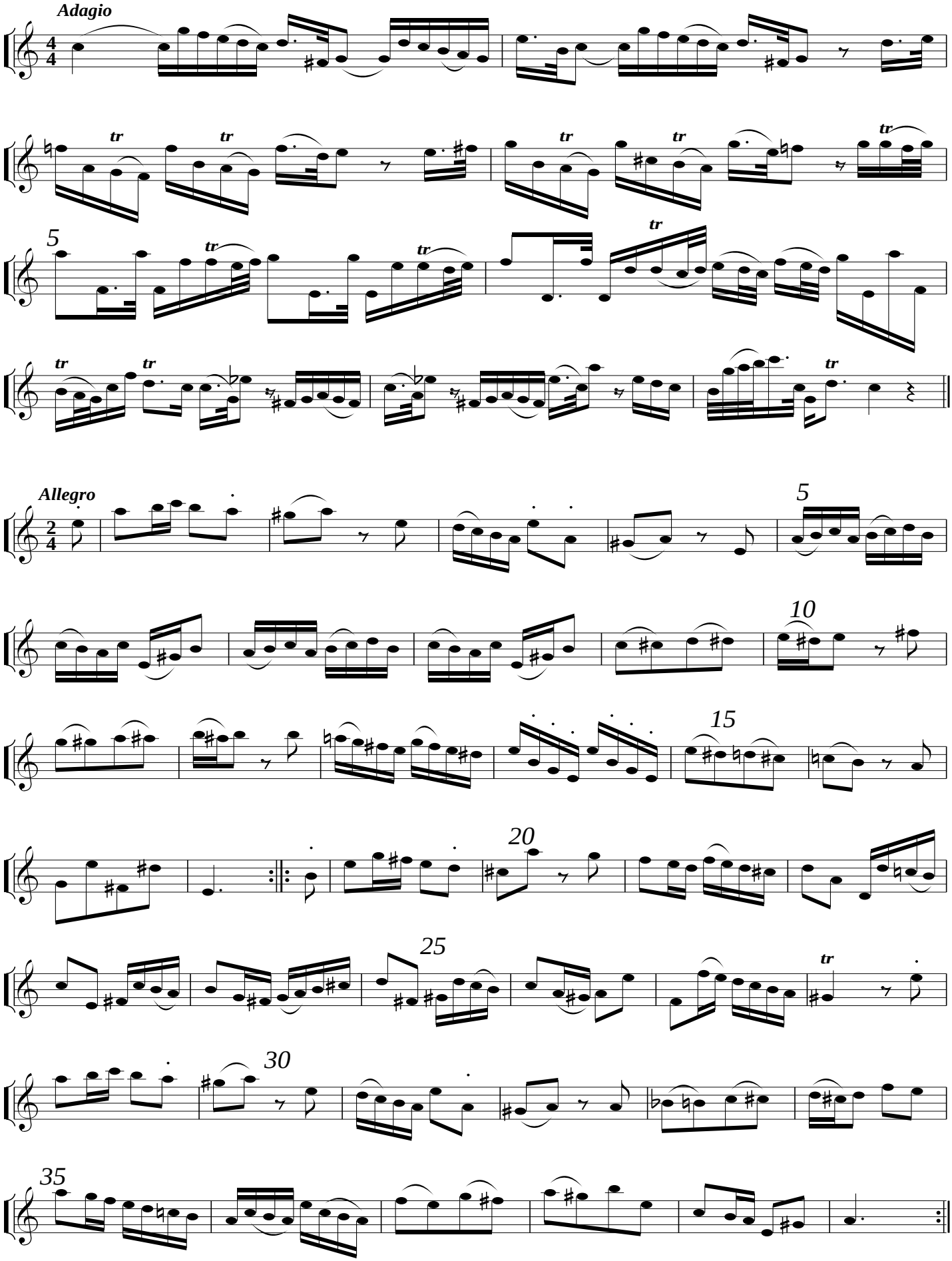

Adagio
3
dim e accel . . .
simile . . .
30
35
tr
Allegro
3
8
tr
5
10
tr
15
tr
20
25
tr
1a . . .
2a . . .

2.

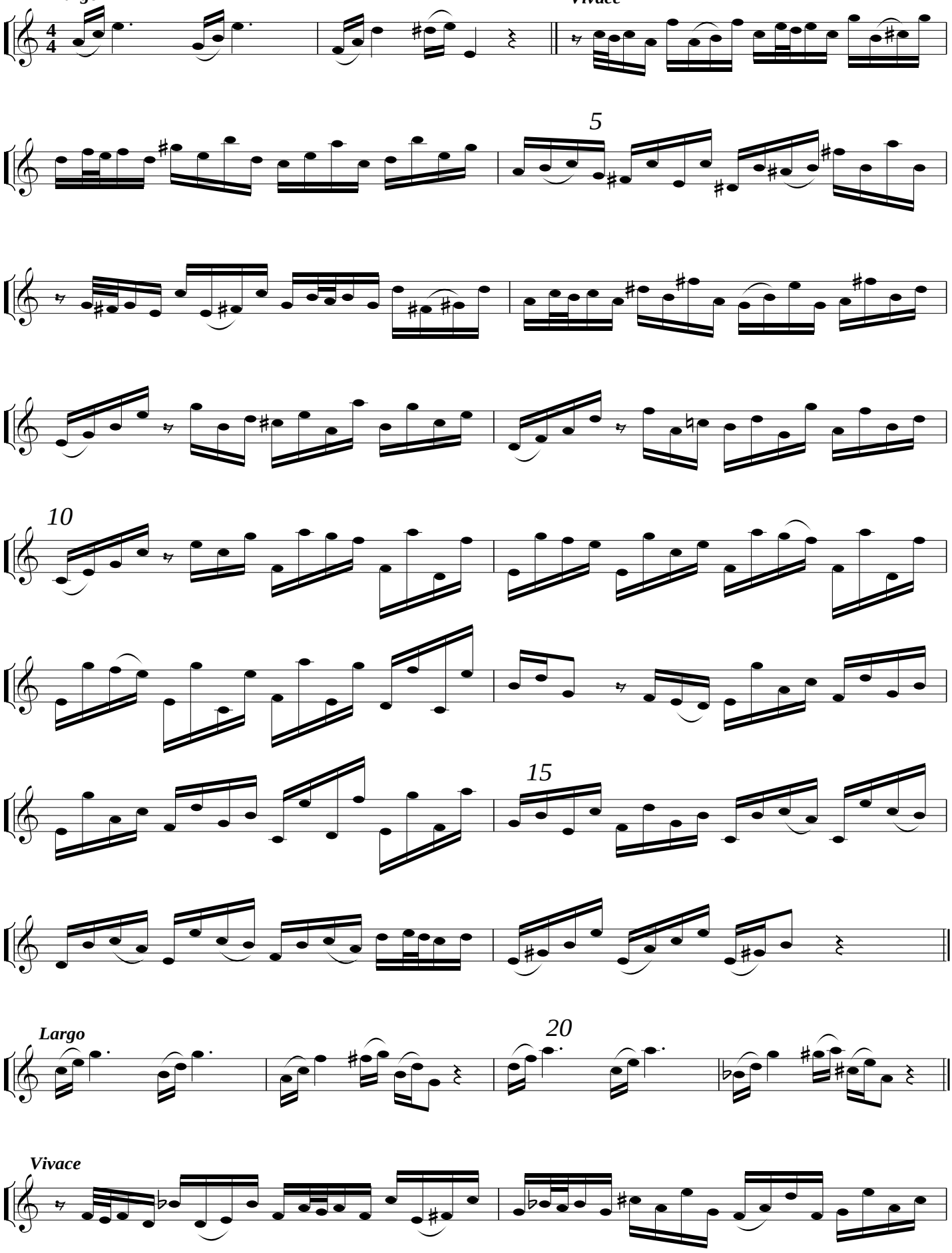



Adagio
Allegro

3.

Largo

Vivace



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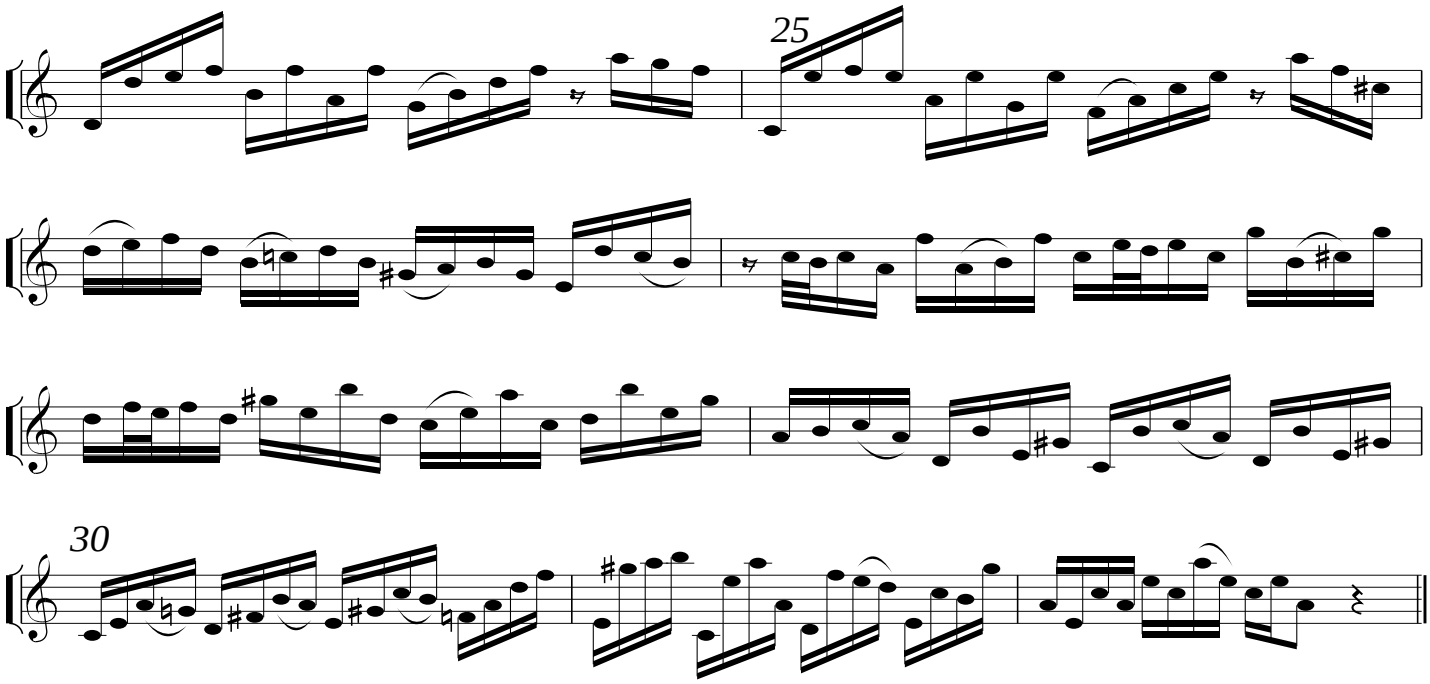
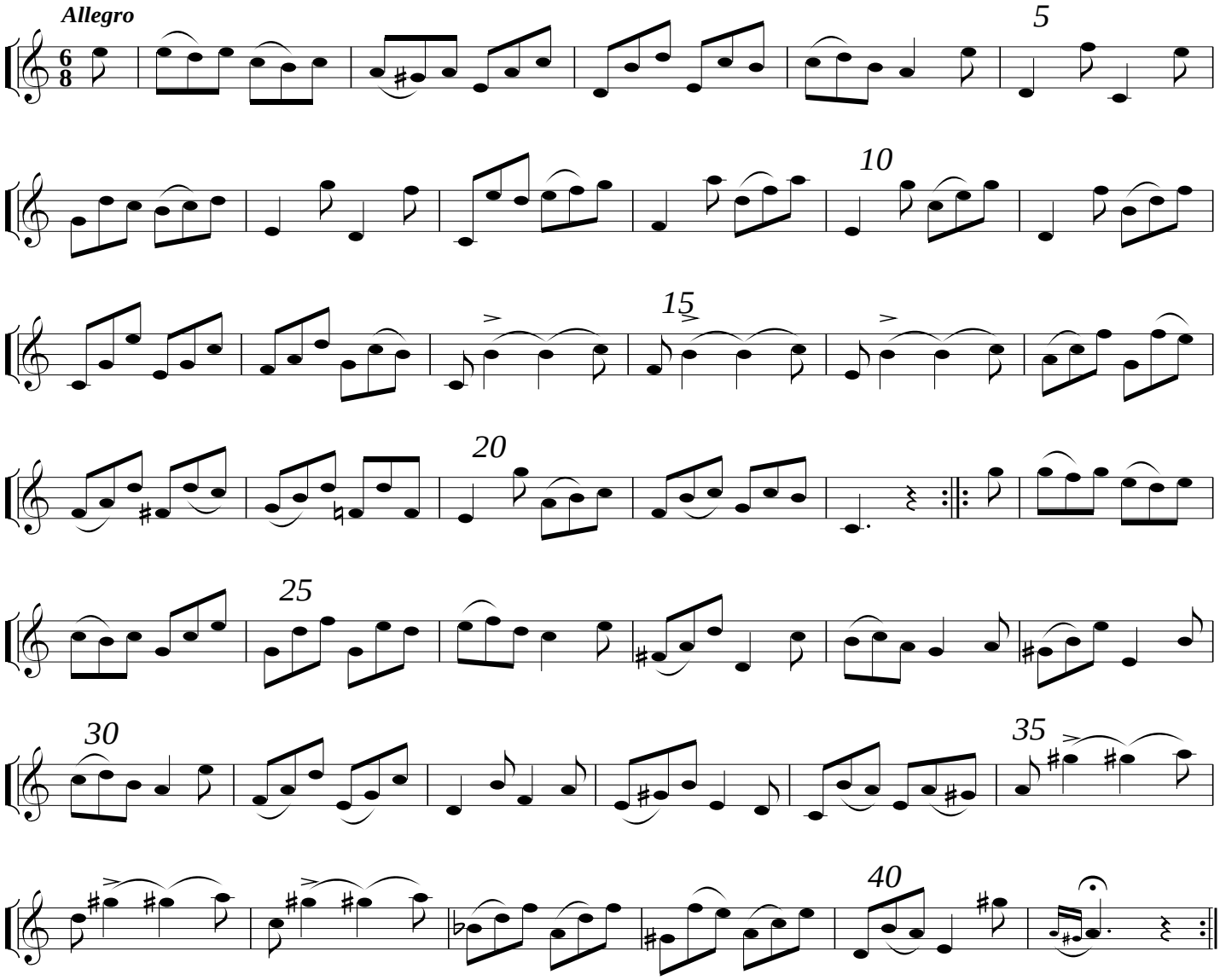
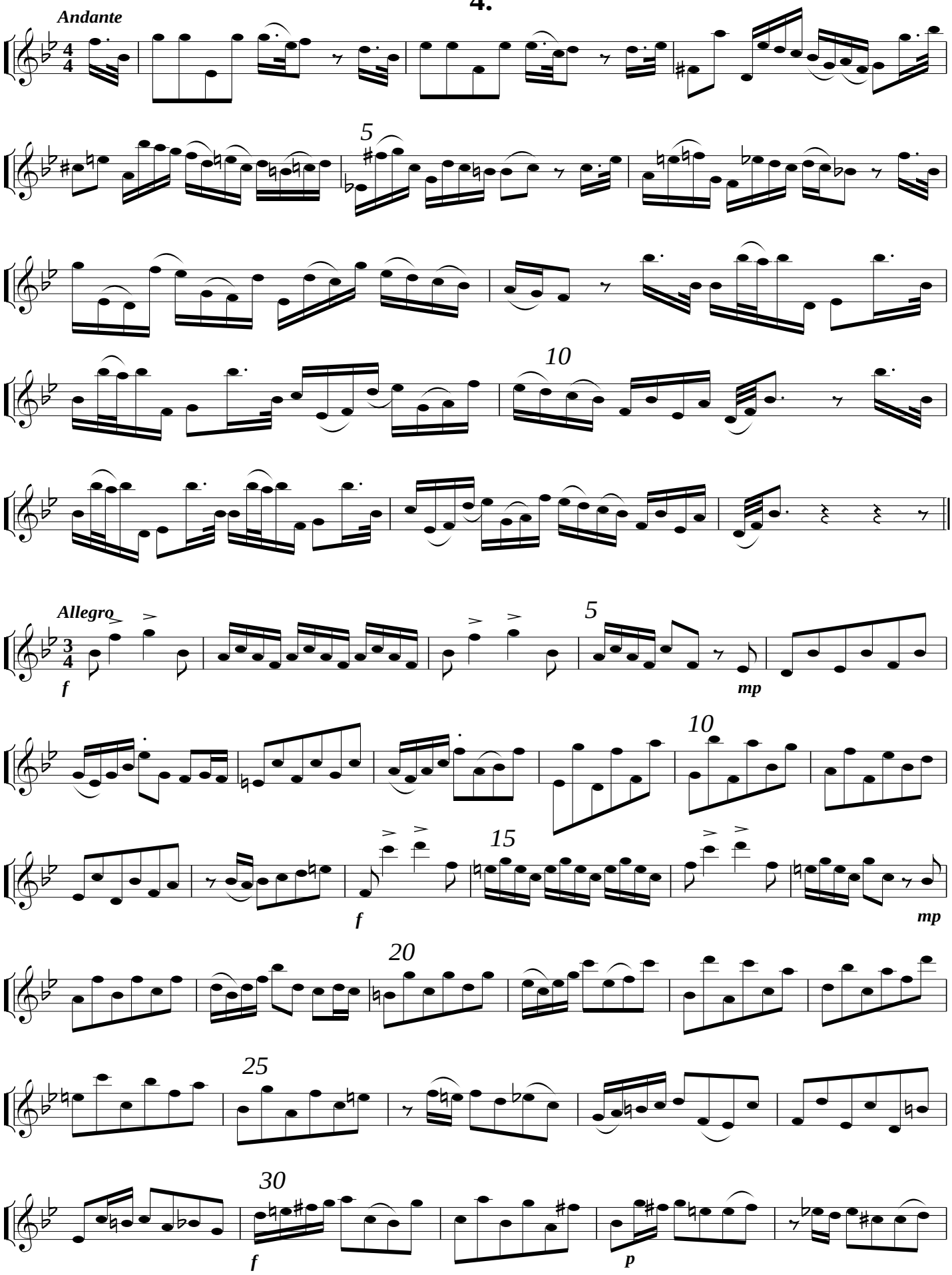
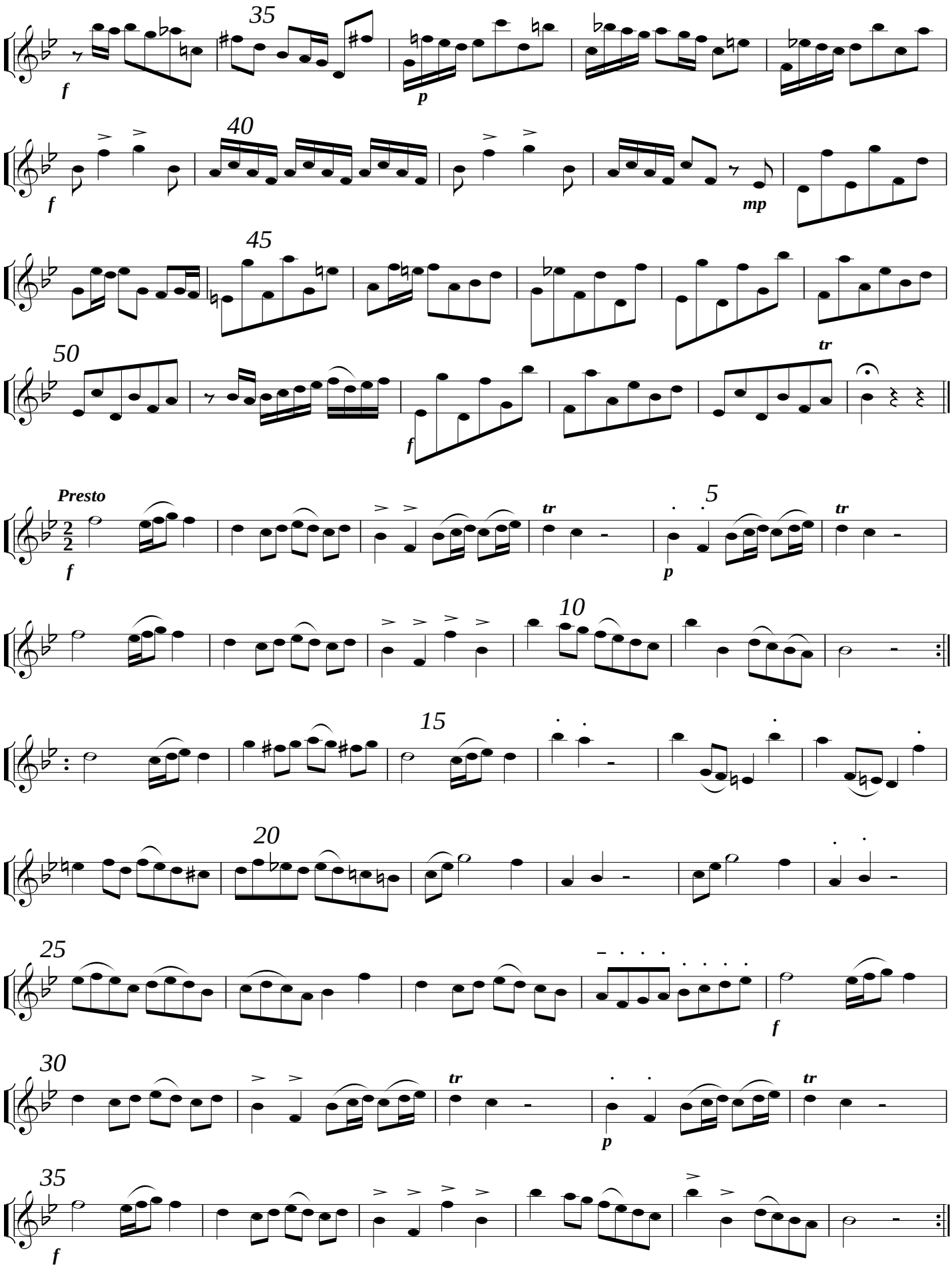

25
30

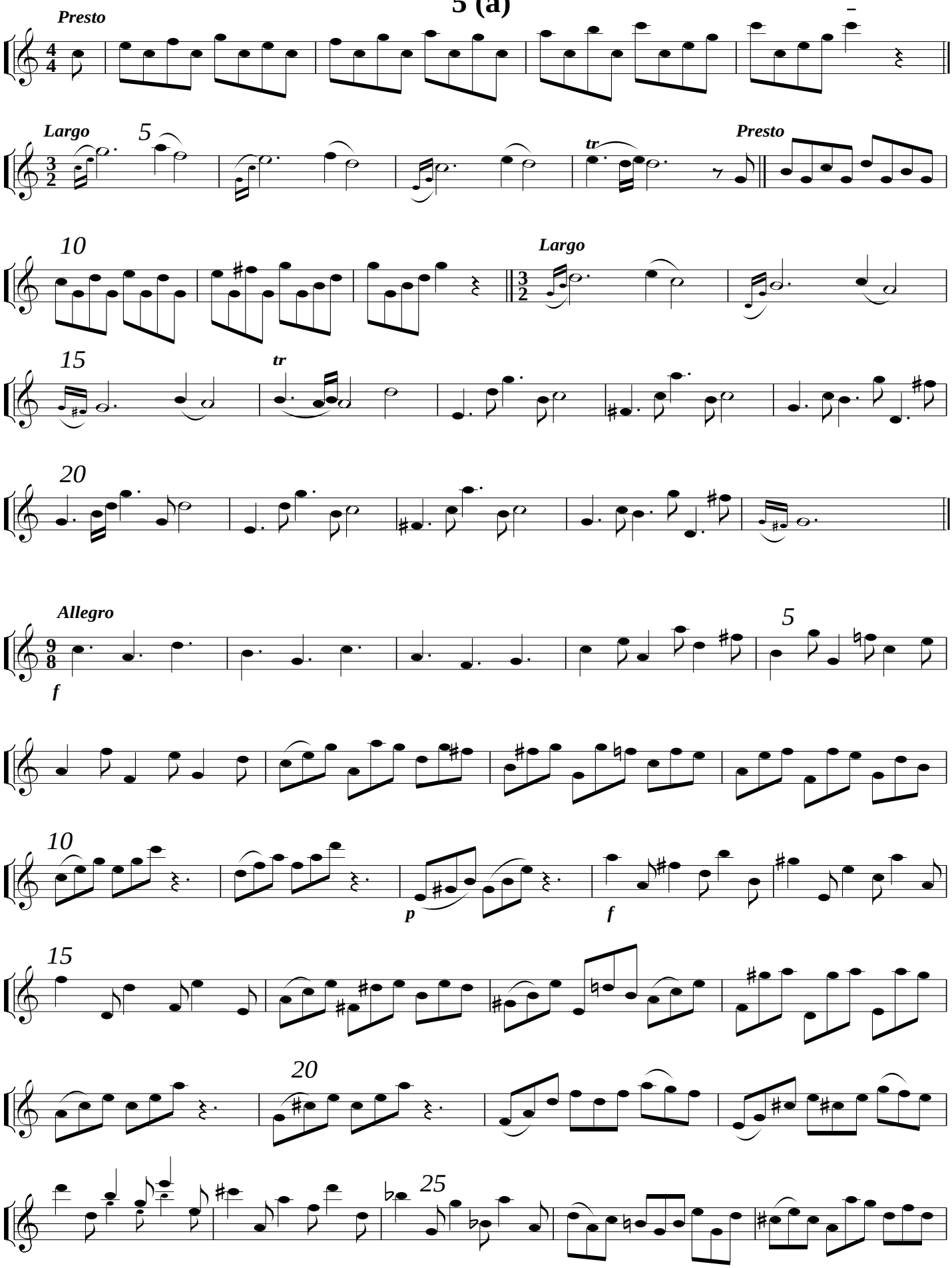

Allegro
5
10
15
20
25
30
35
40

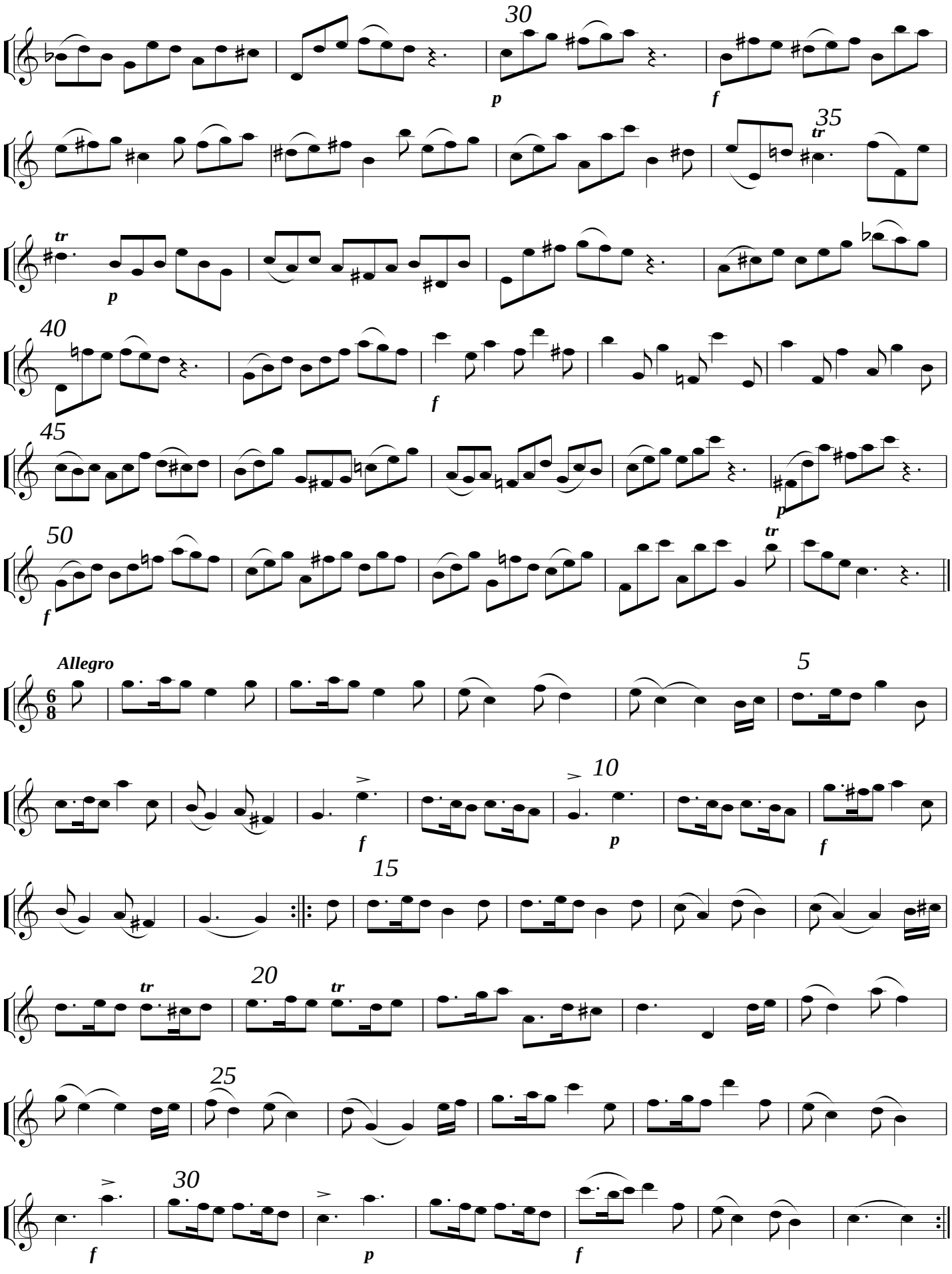
4.



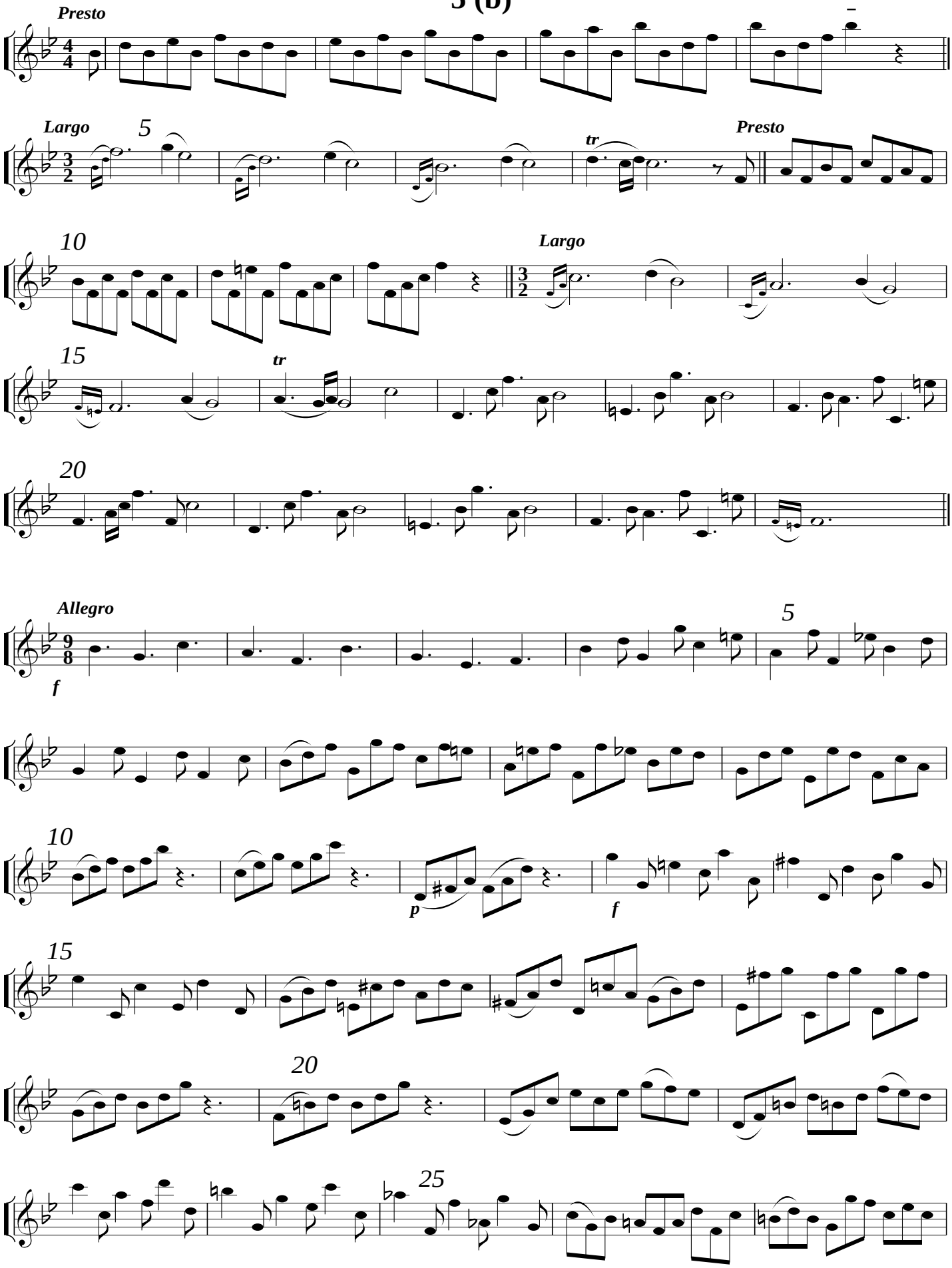

35
f
p
40
f
mp
45
50
tr
f
Presto
2
2
f
tr
5
p
tr
10
15
20
25
f
30
tr
p
tr
35
f

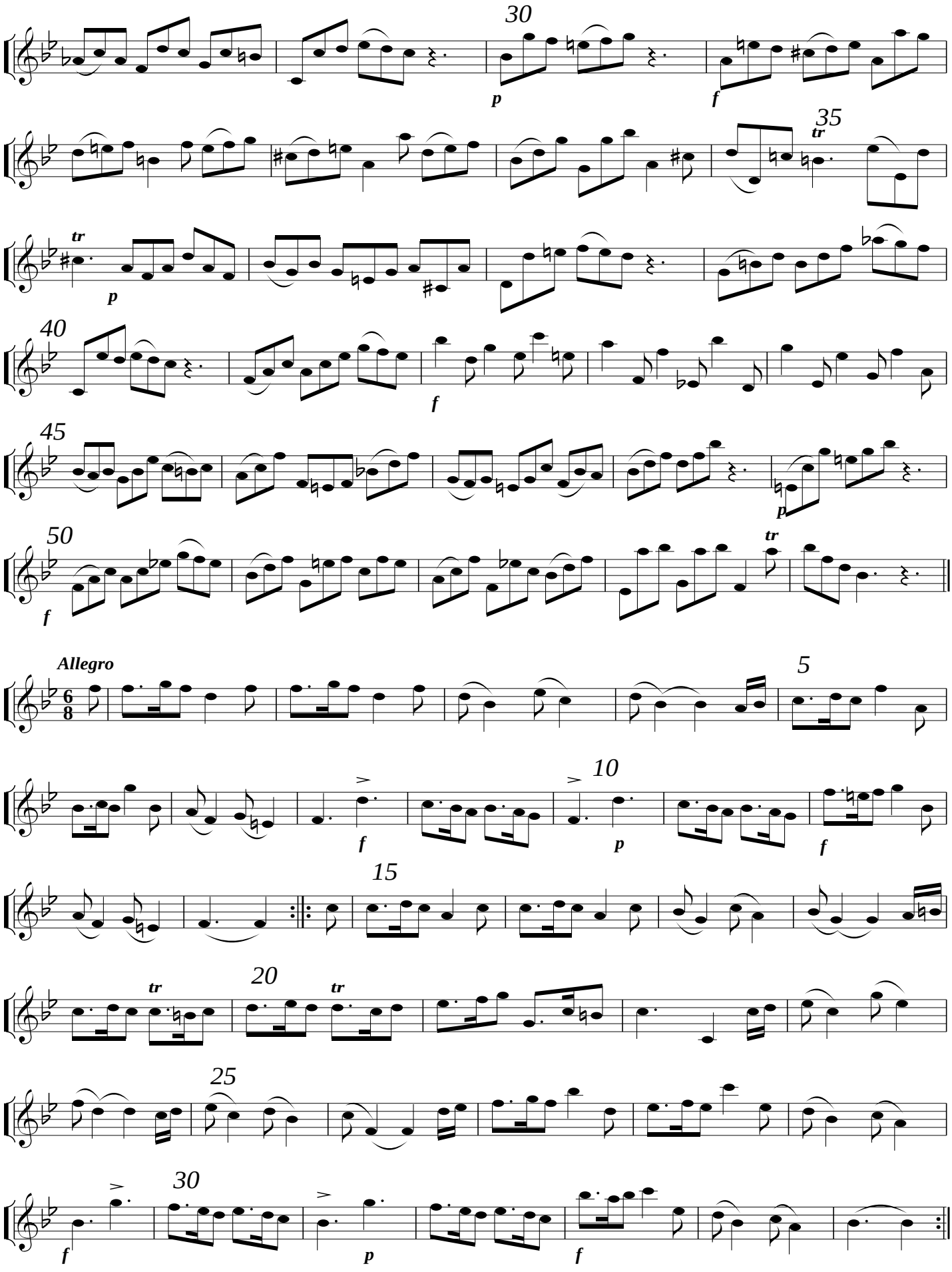
5 (a)



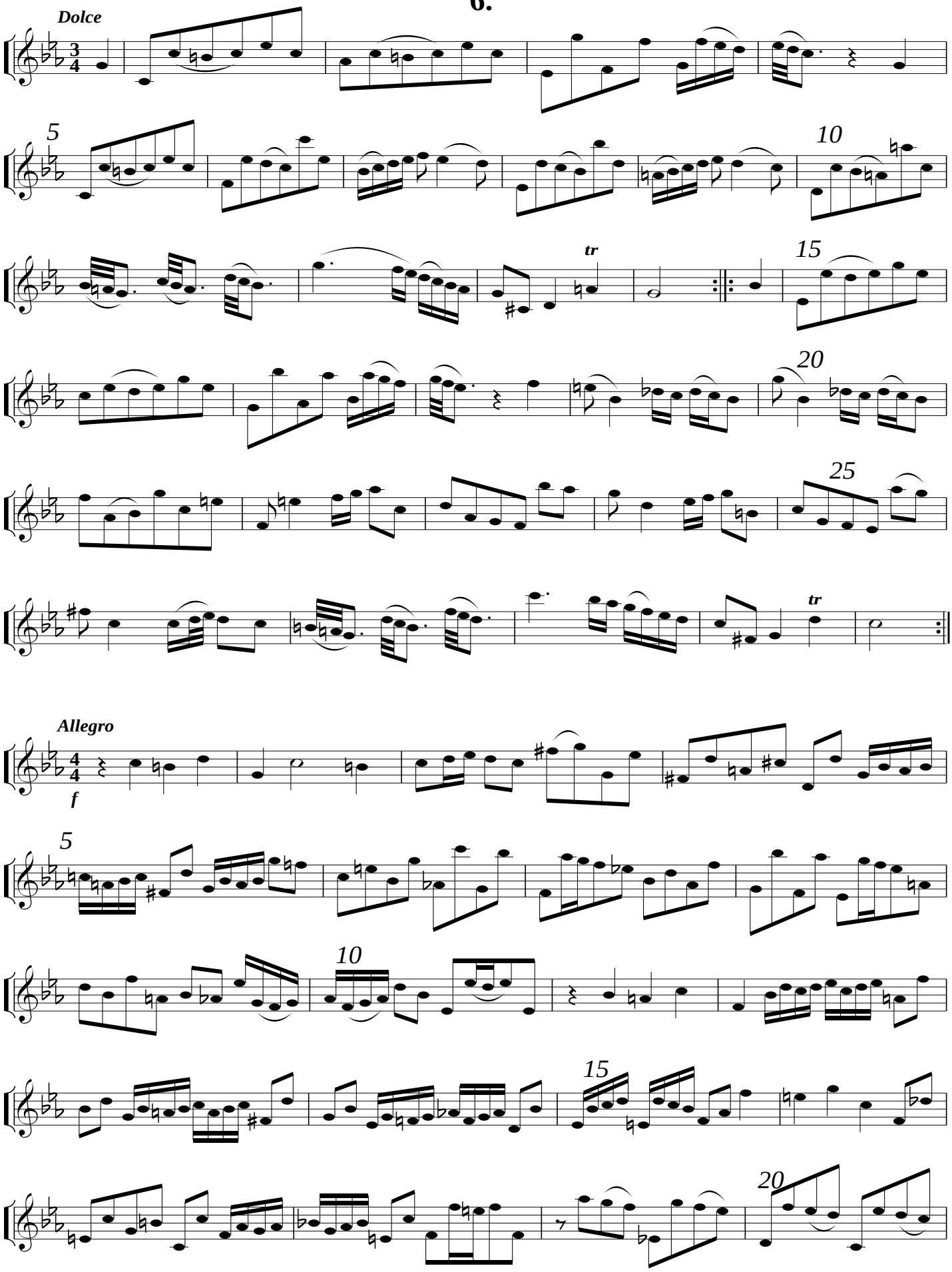

30
p
f
35
tr
tr
p
40
f
45
p
50
f
Allegro
6
8
5
f
10
p
f
15
20
tr
tr
25
30
f
p
f

5 (b)




30
p
f
35
tr
tr
p
40
f
45
p
50
tr
f
Allegro
6/8
5
f
10
p
f
15
tr
20
tr
25
30
f
p
f

6.



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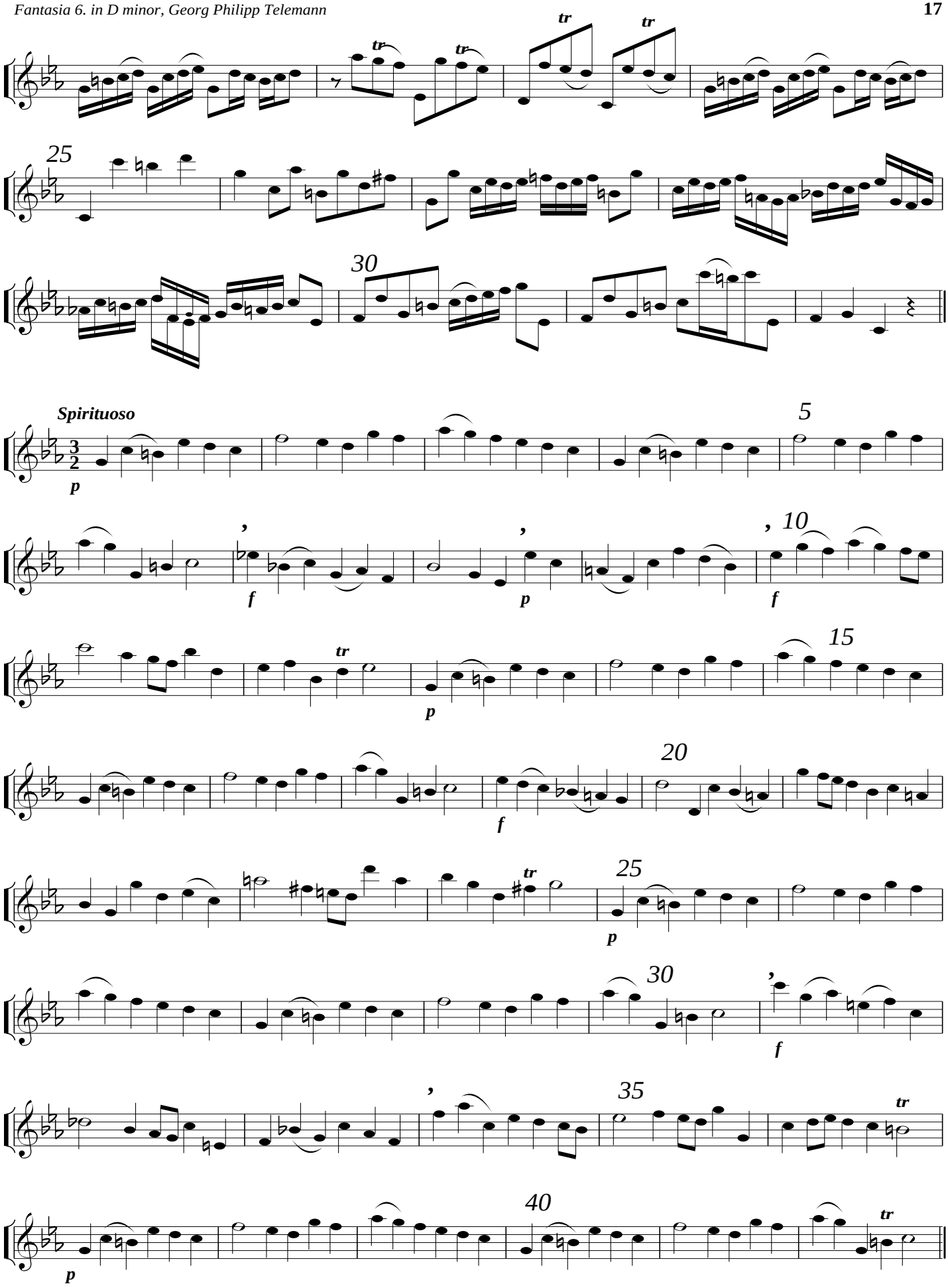
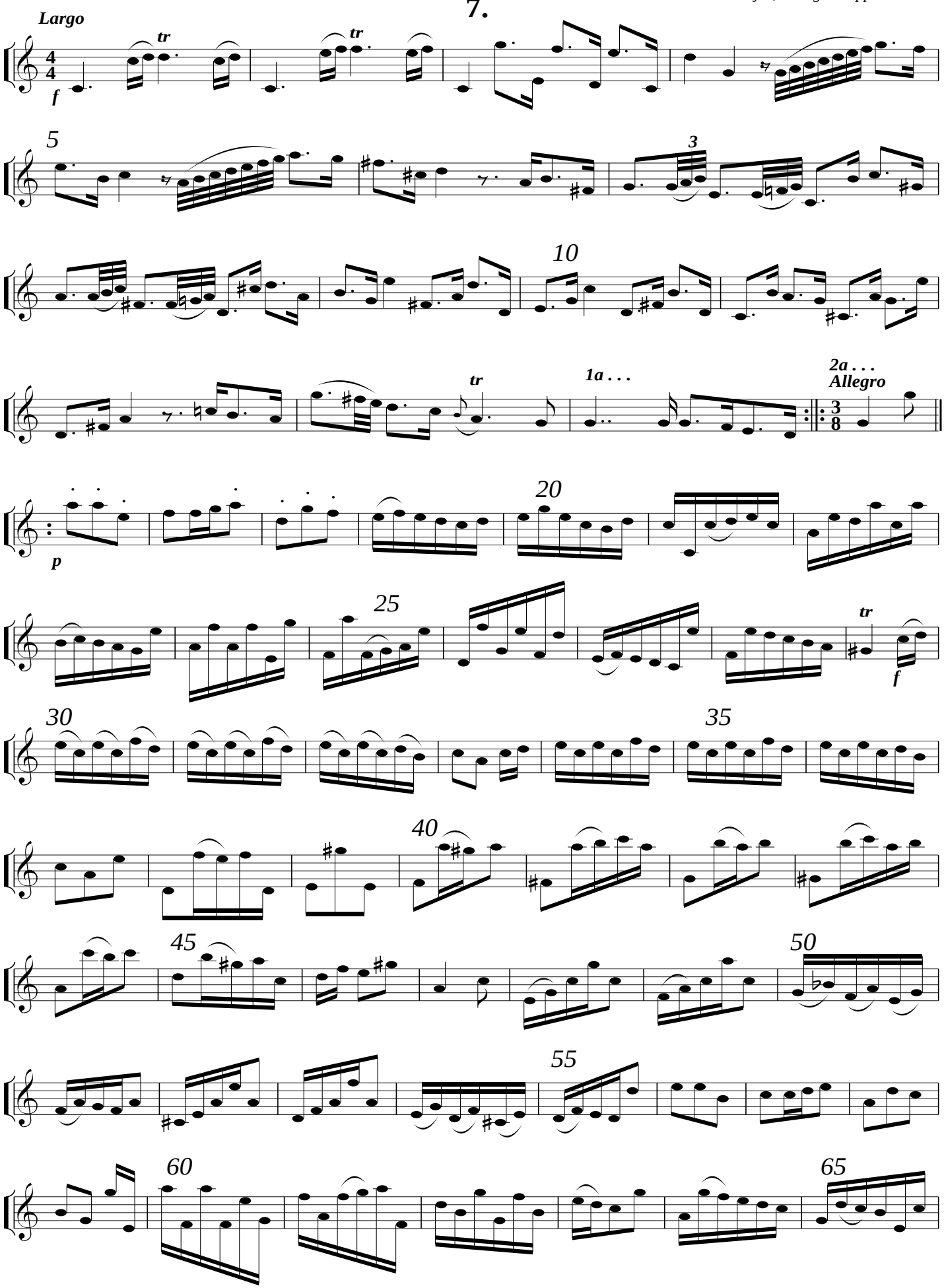

25
30
Spirituoso
5
10
15
20
25
30
35
40

7.



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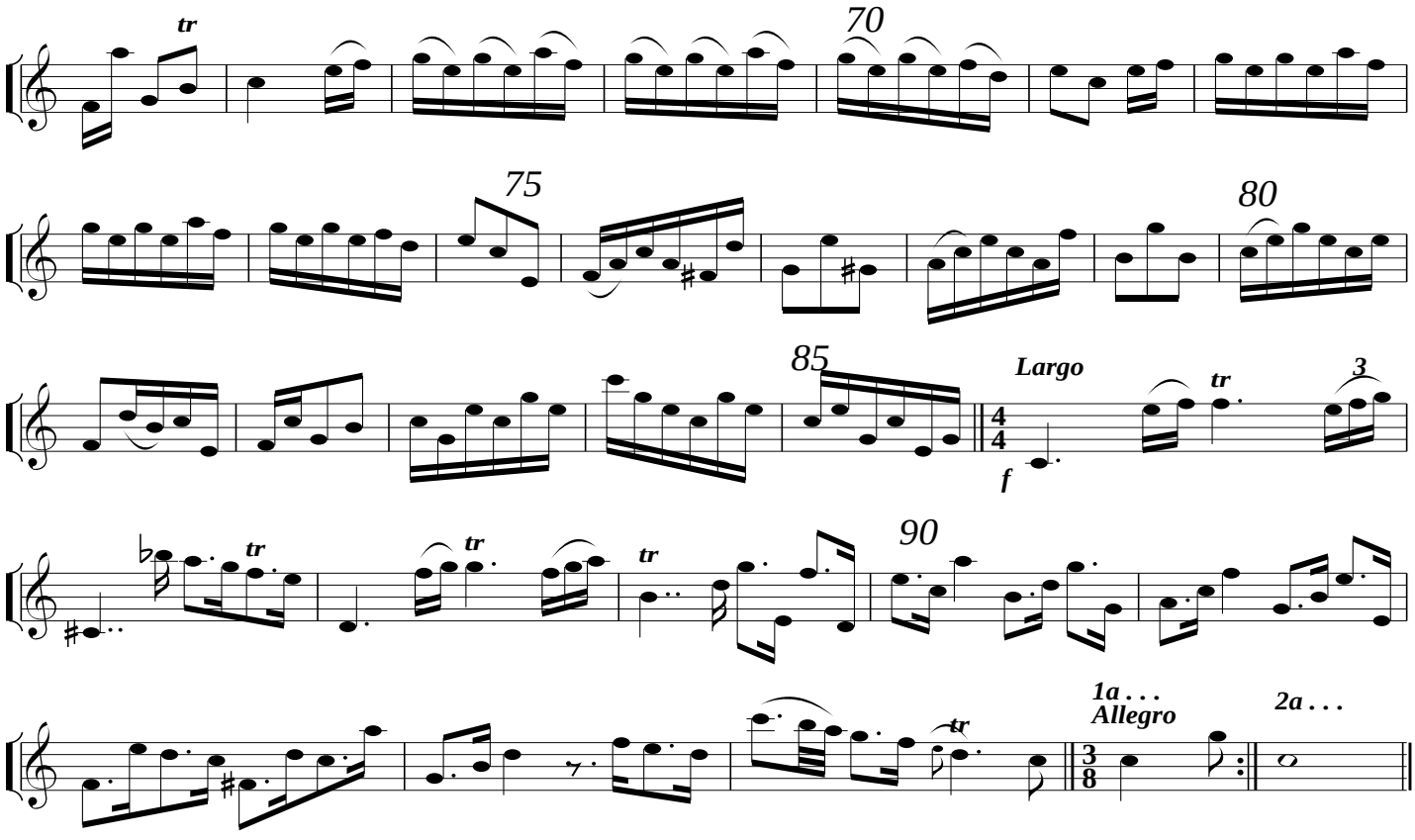
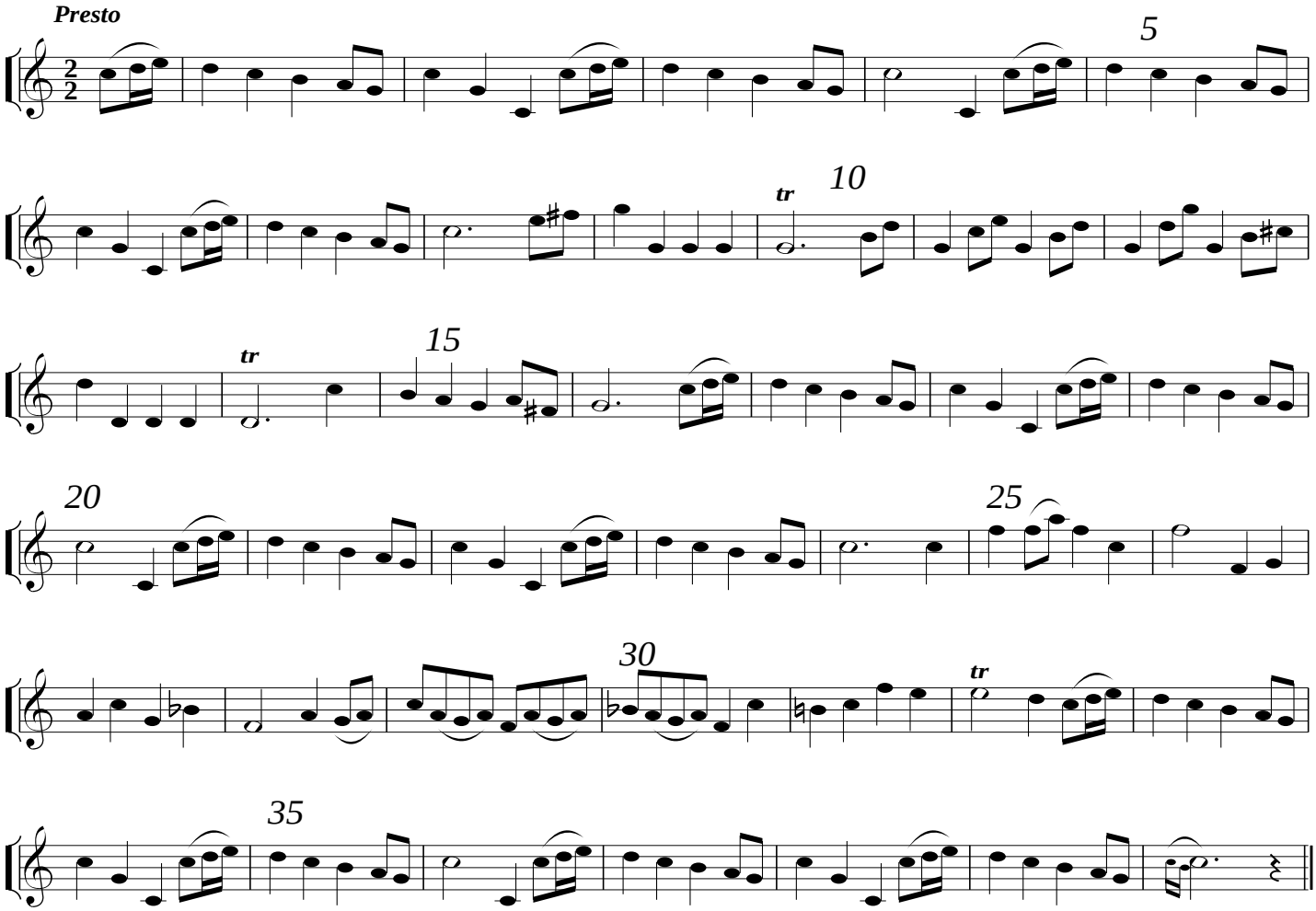
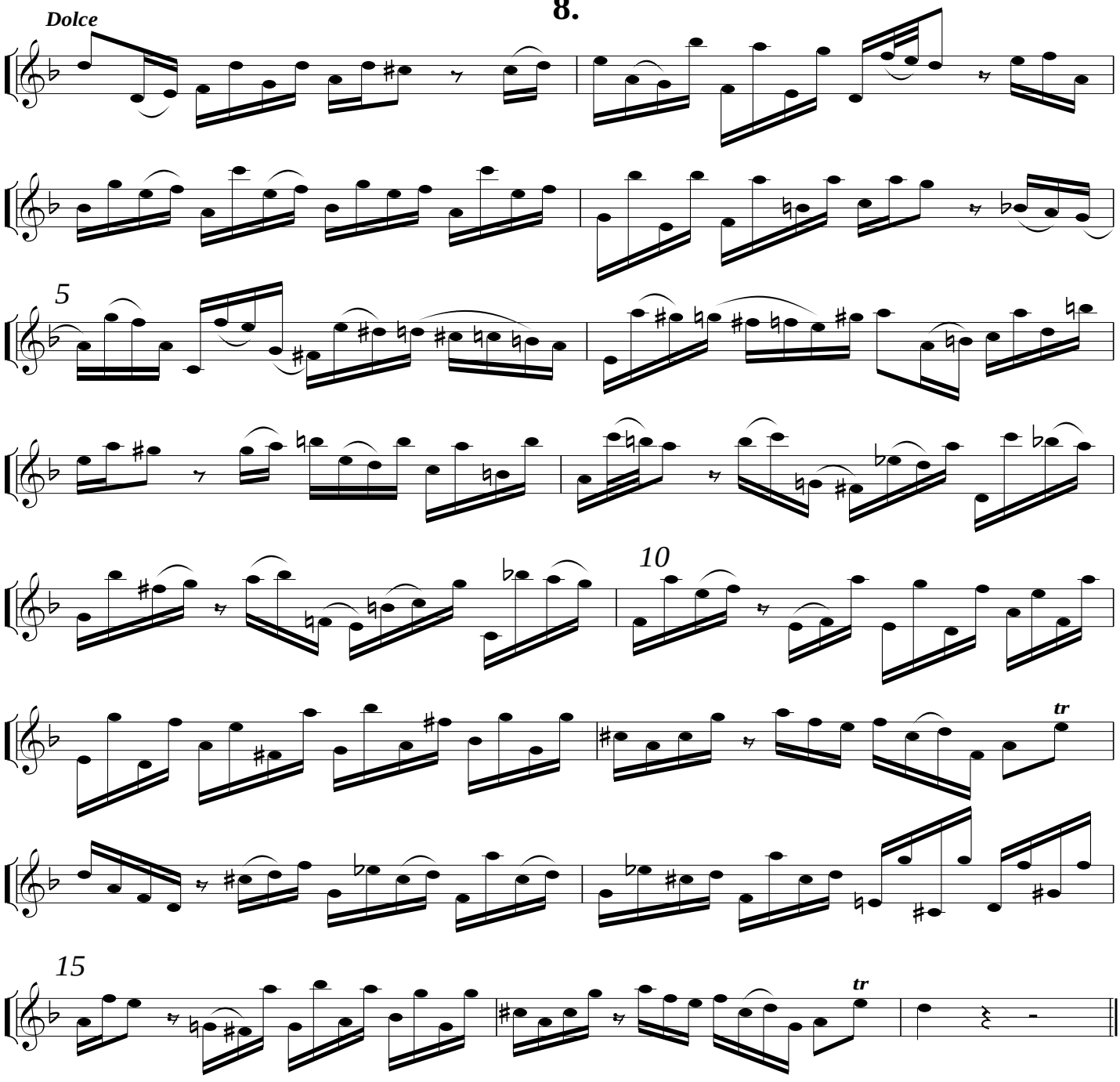

tr
70
75
80
85
Largo
4
4
f
tr
3
90
1a . . .
Allegro
2a . . .

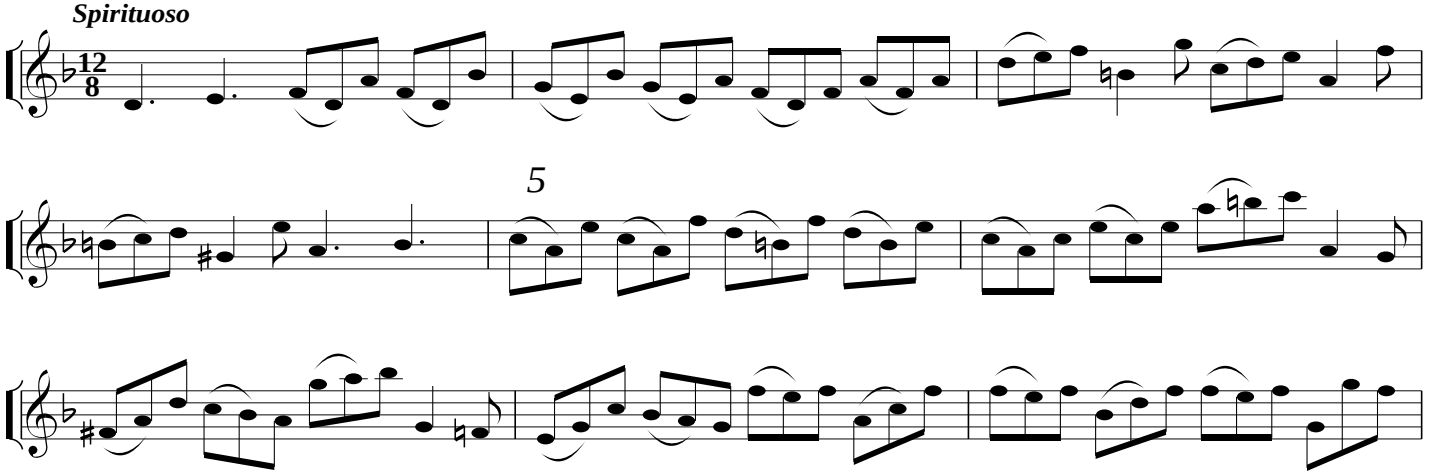

Presto
2
2
5
10
15
20
25
30
35

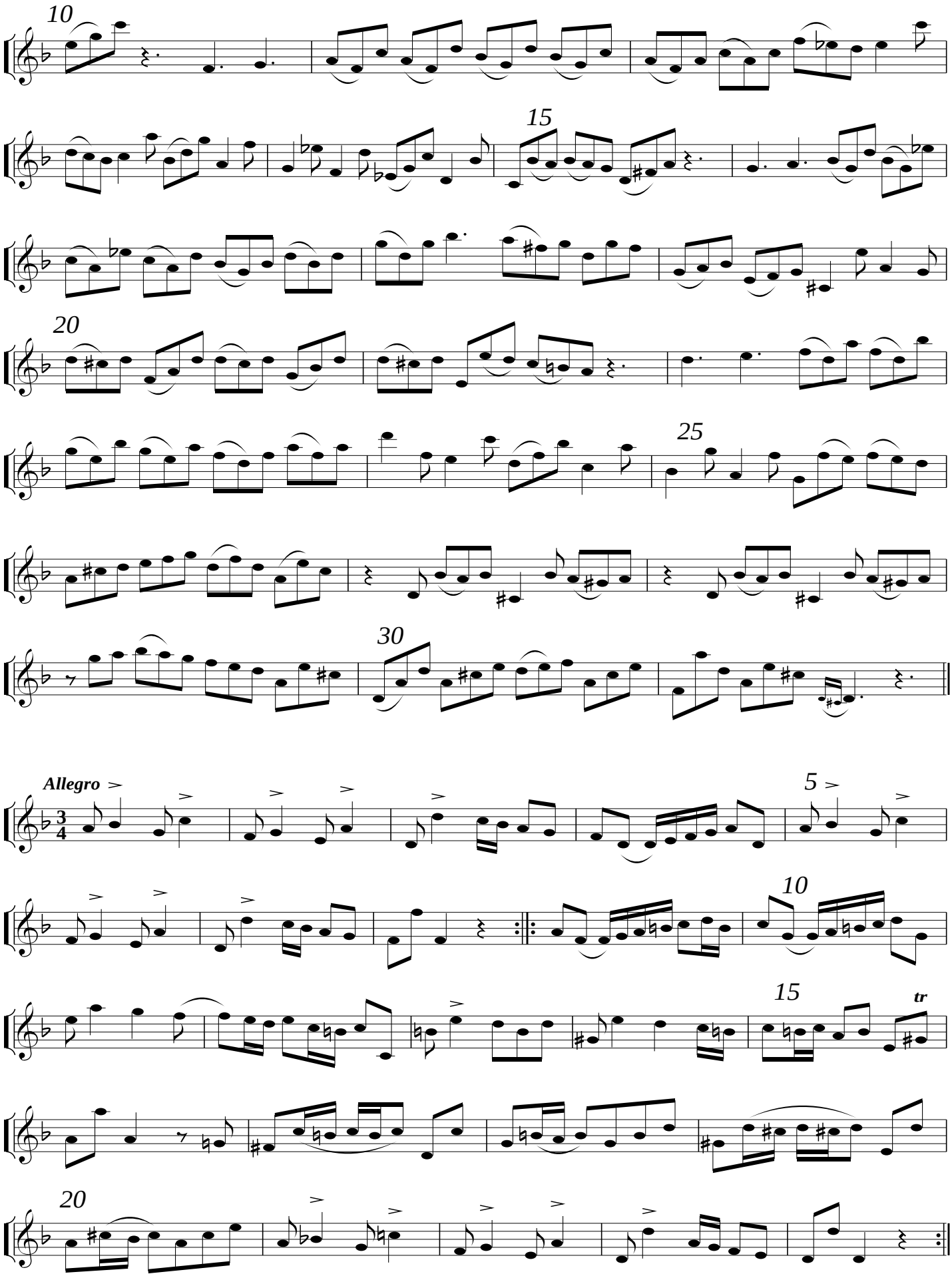
8.

Dolce



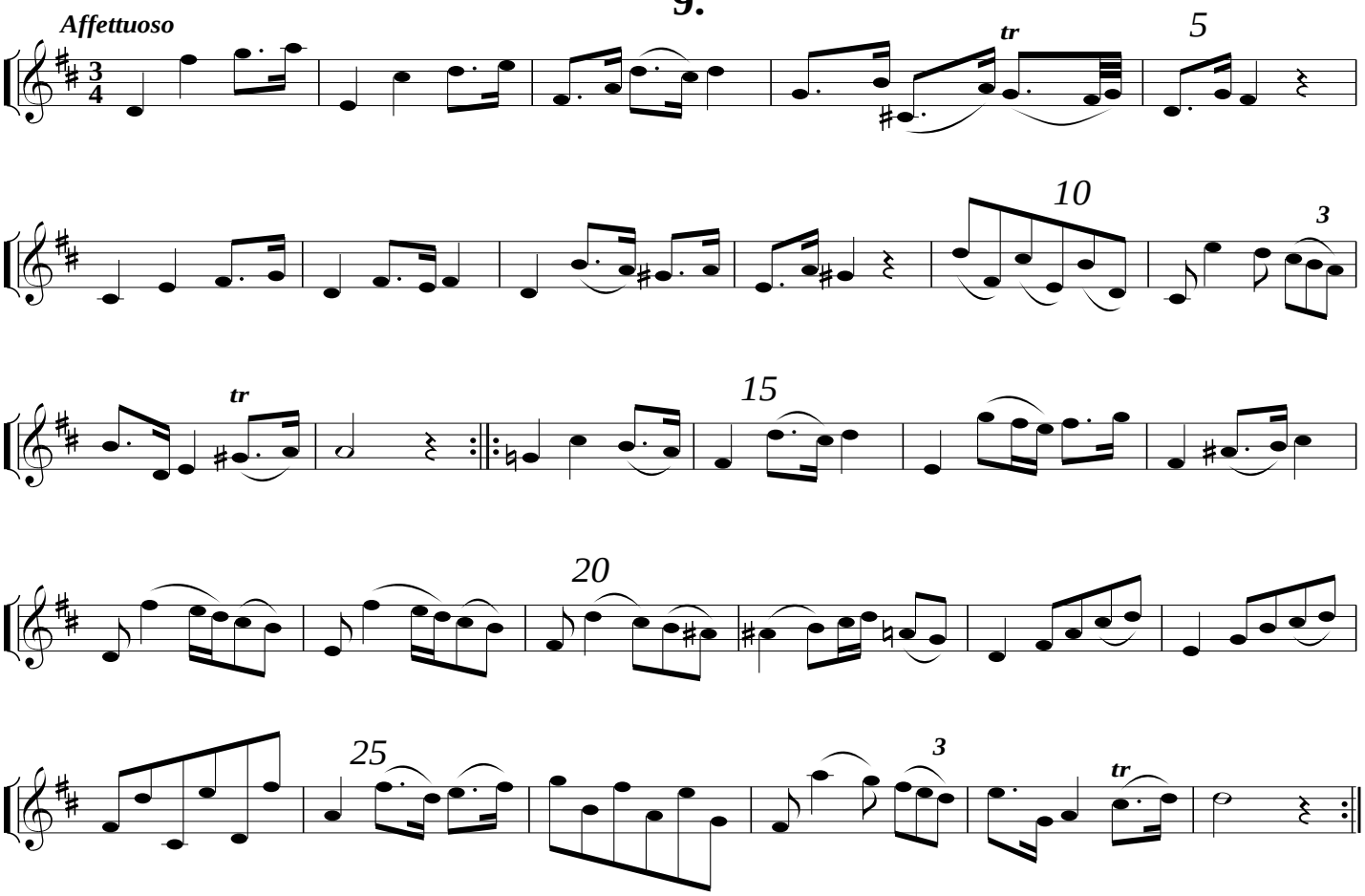
Spirituoso



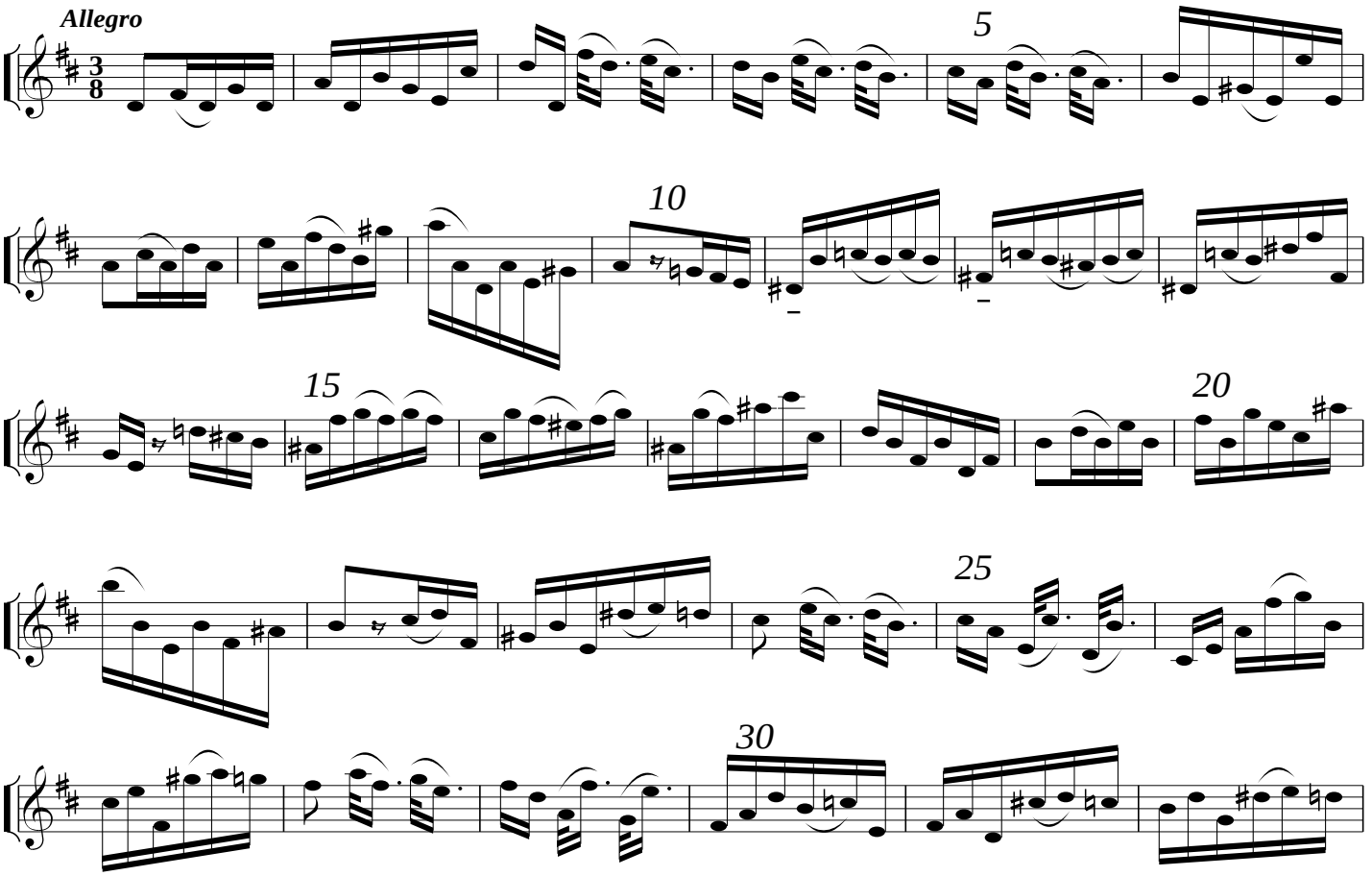

10
15
20
25
30
Allegro
3
4
5
10
15
tr
20

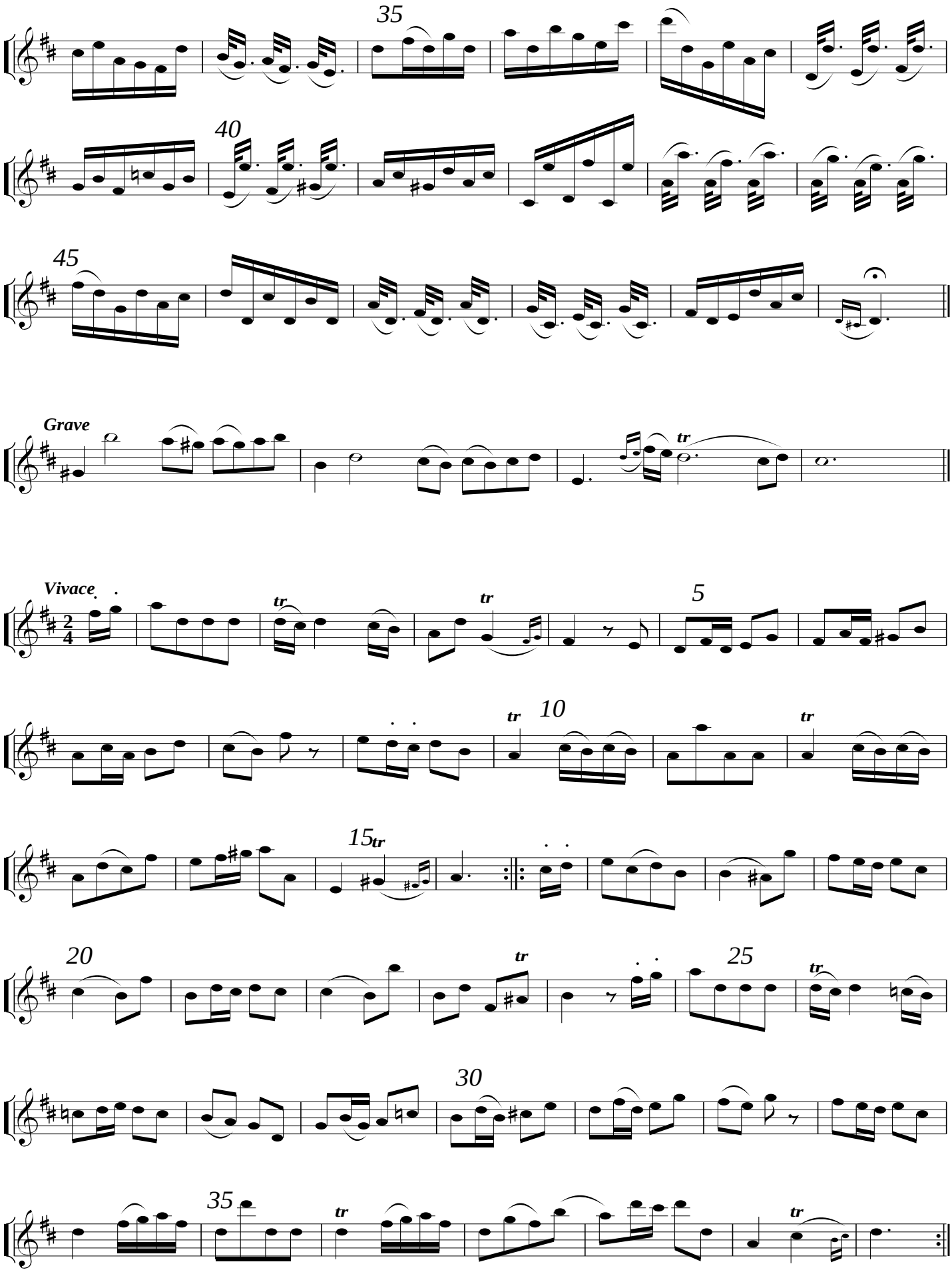
9.

Affettuoso



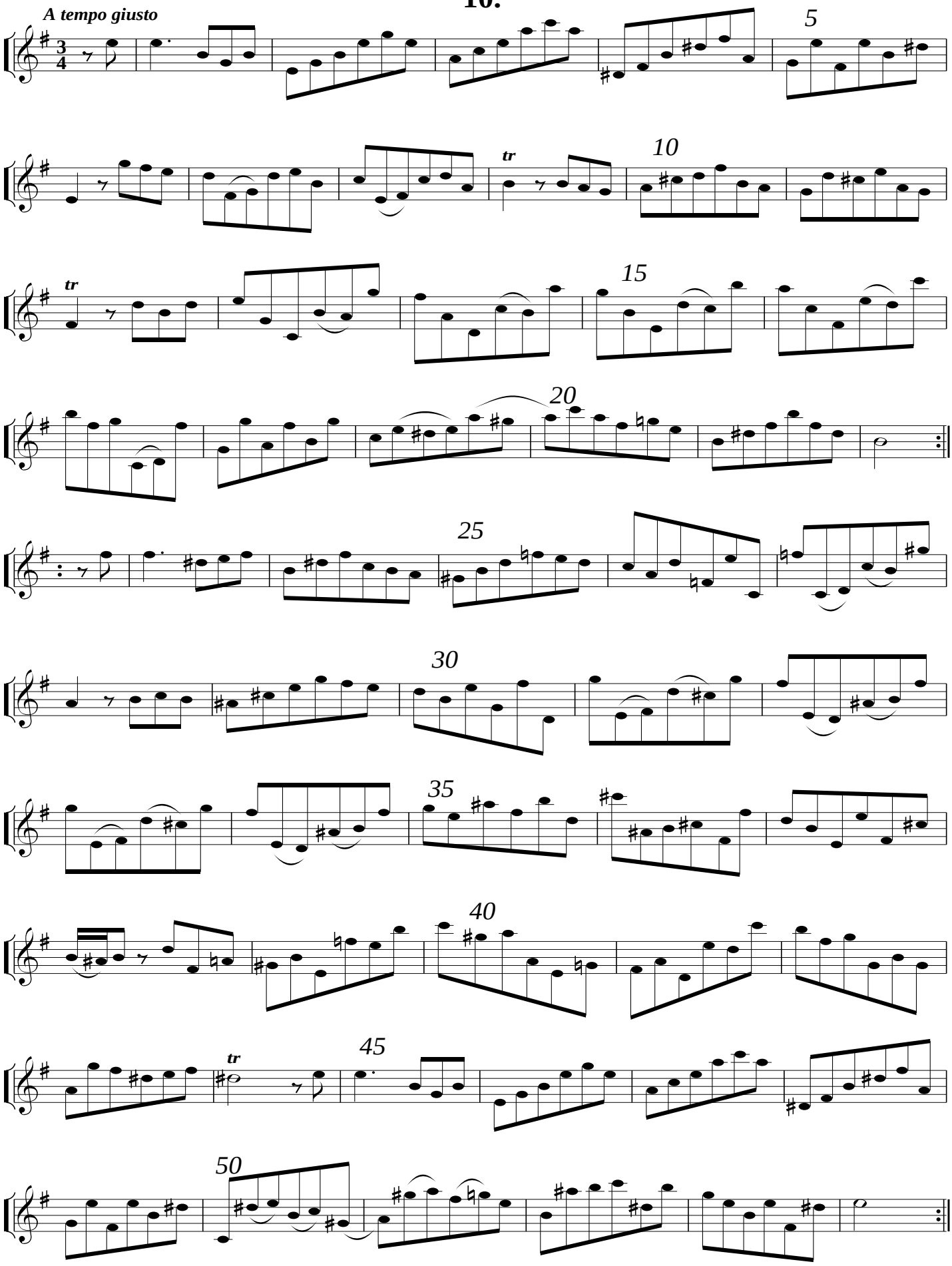
Allegro




35
40
45
Grave
tr
Vivace
2
4
tr
tr
5
tr
10
tr
15tr
20
tr
25
tr
30
35
tr
tr

10.

A tempo giusto



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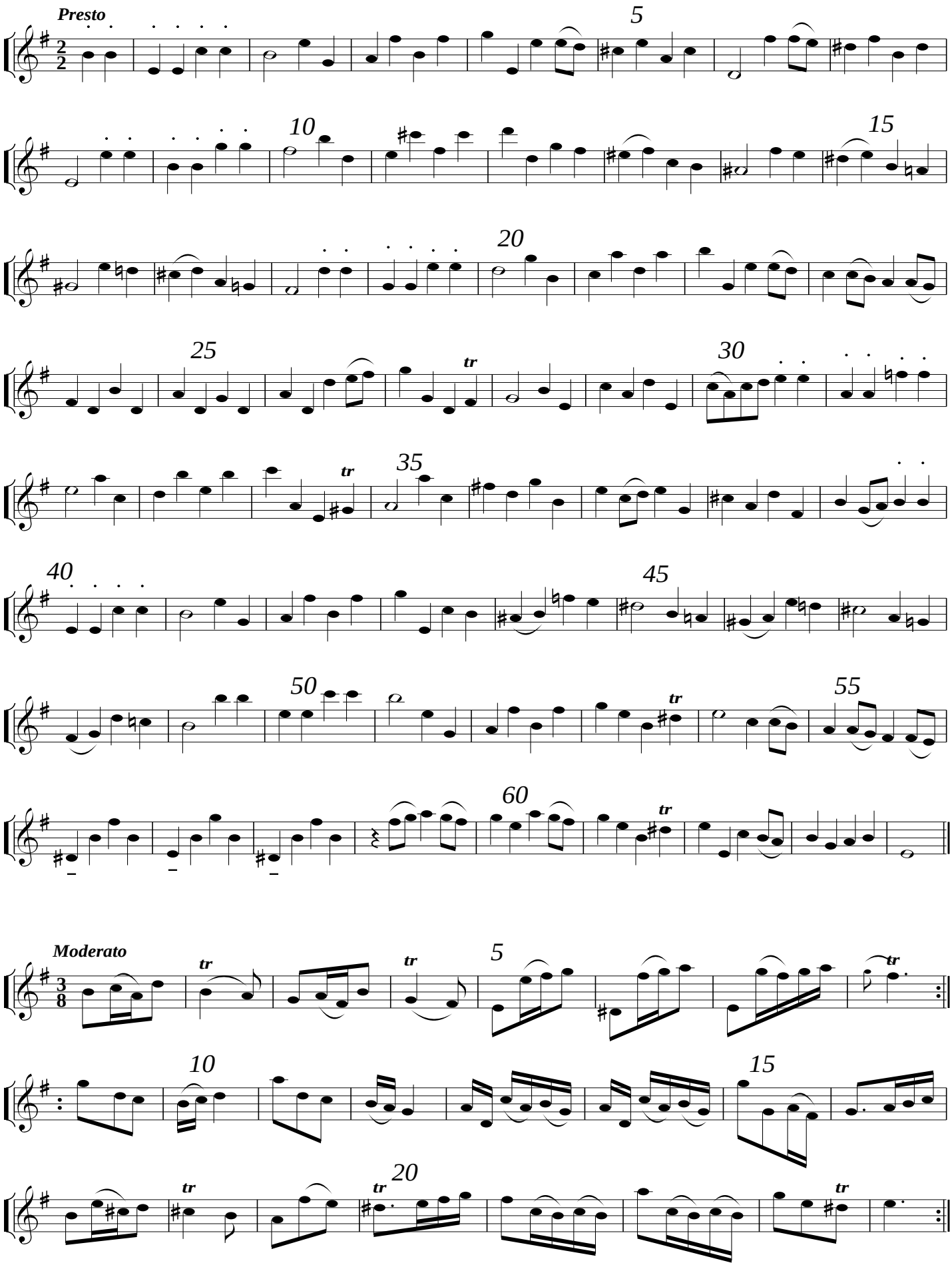
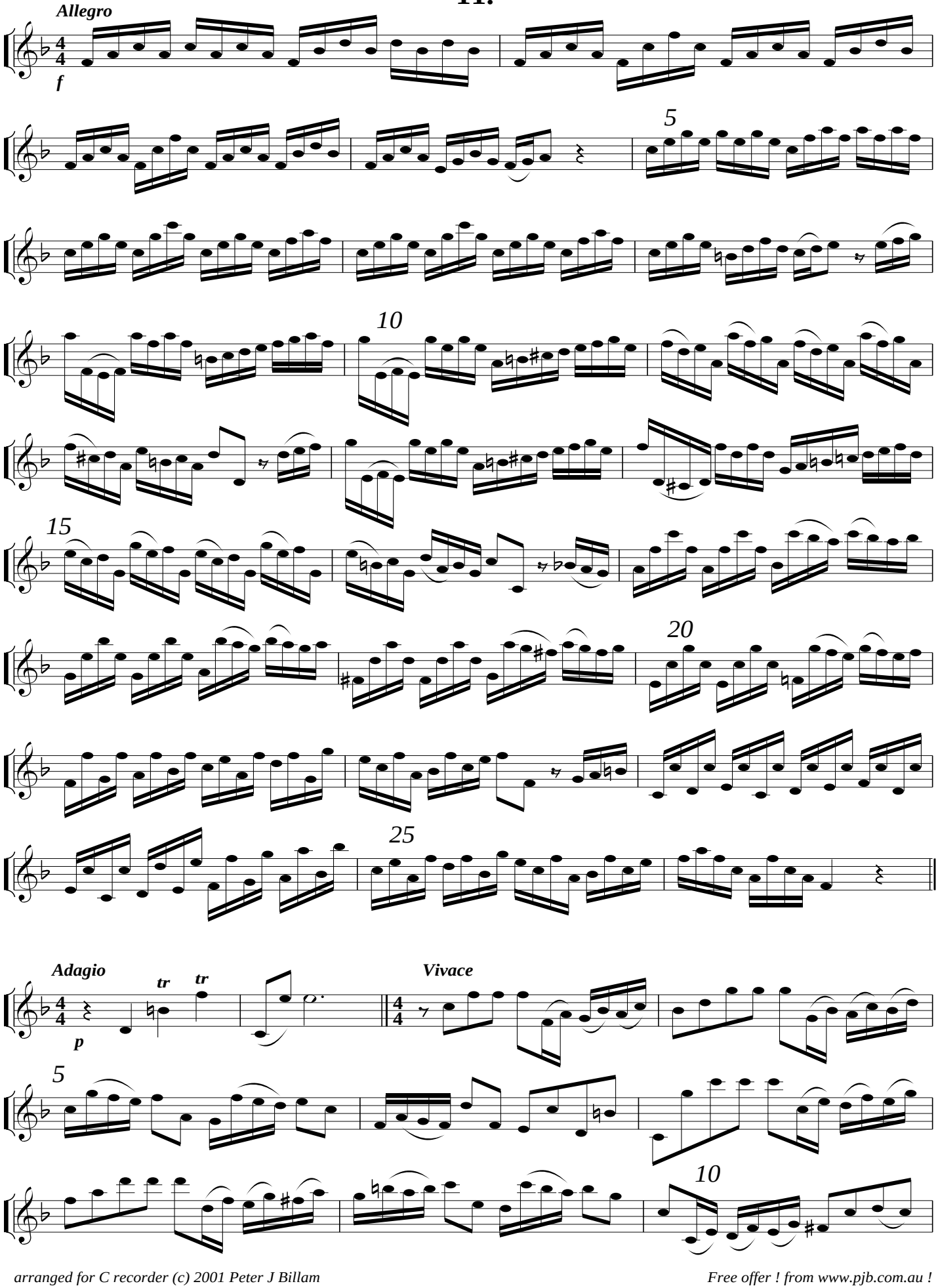
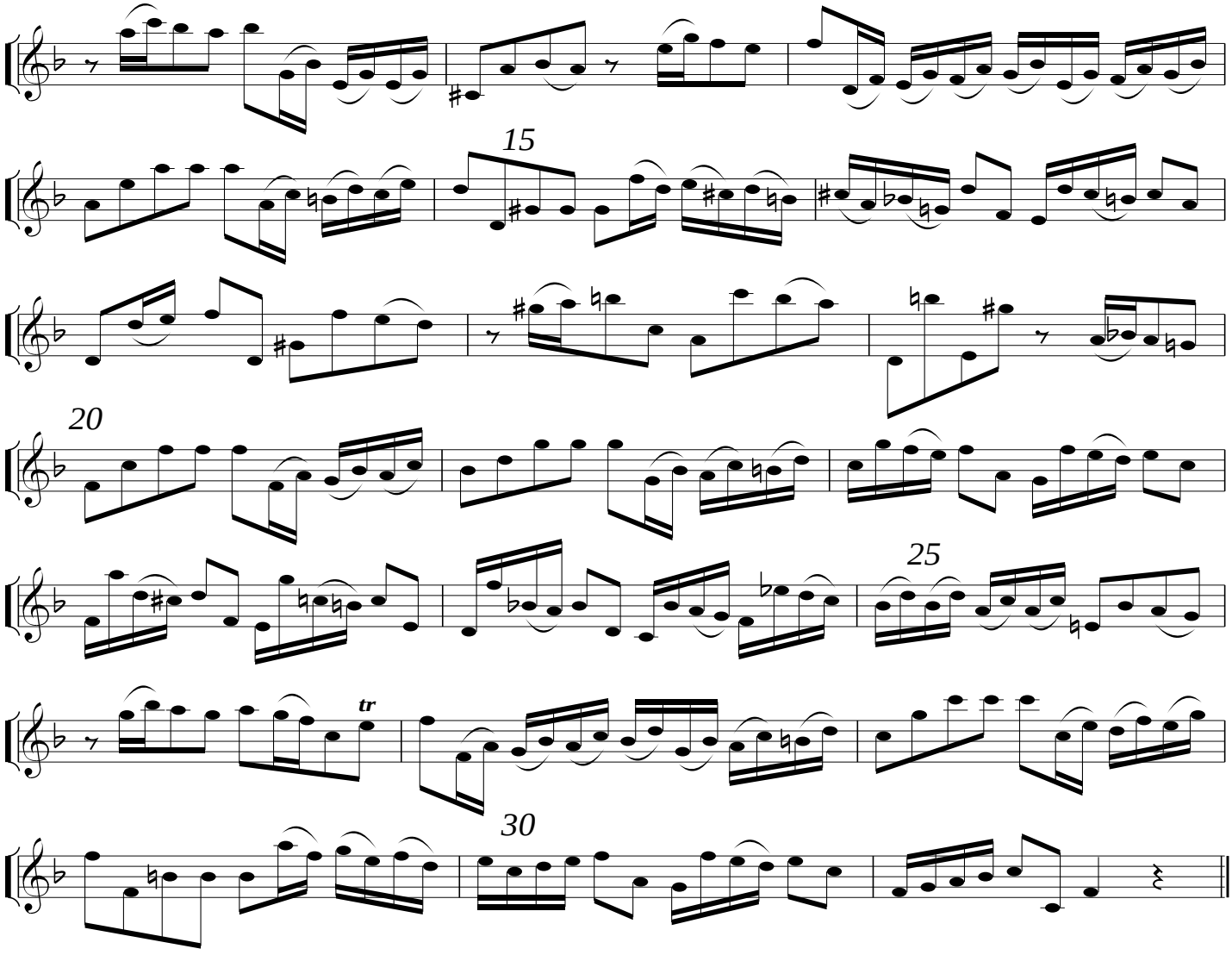
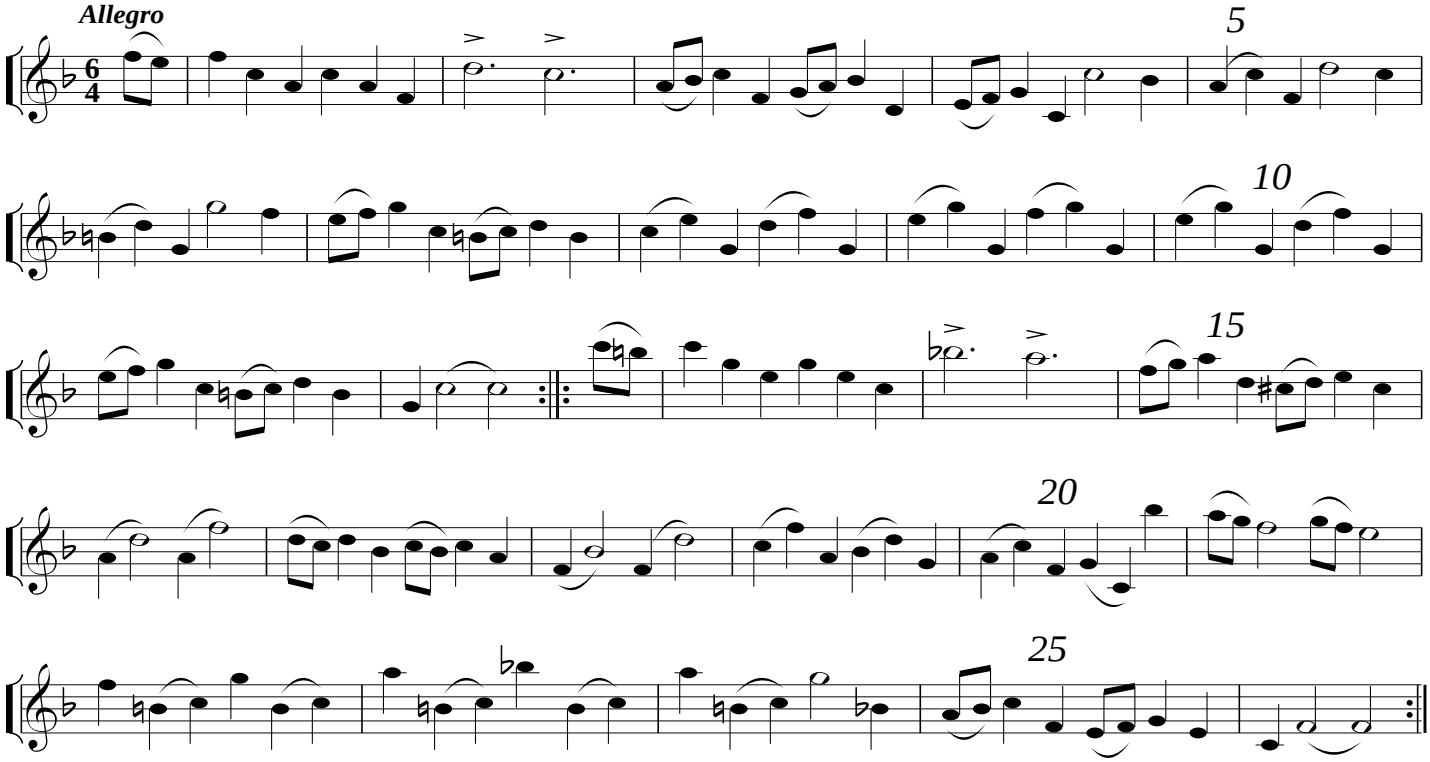

Presto
Moderato

11.





Allegro



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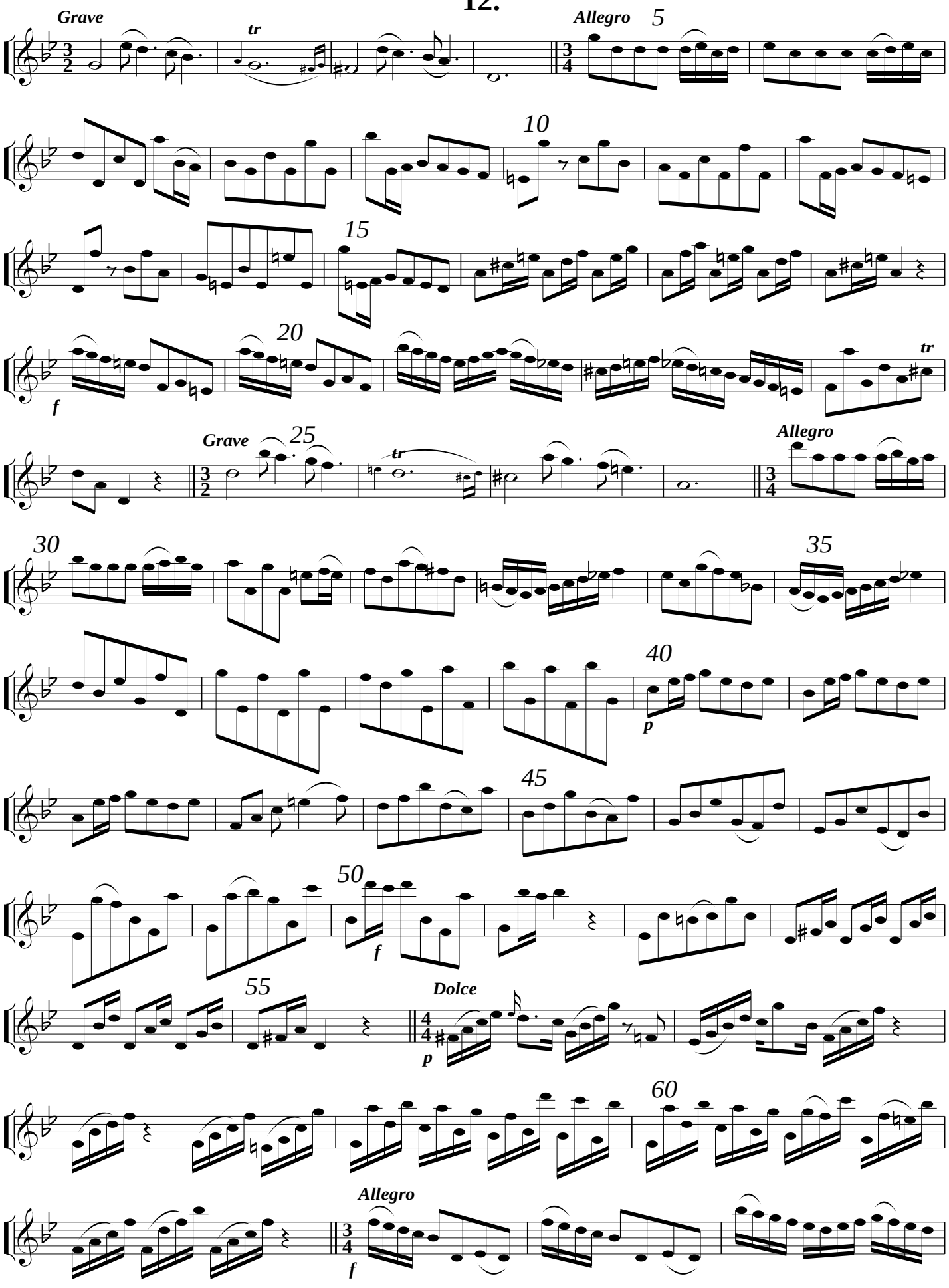
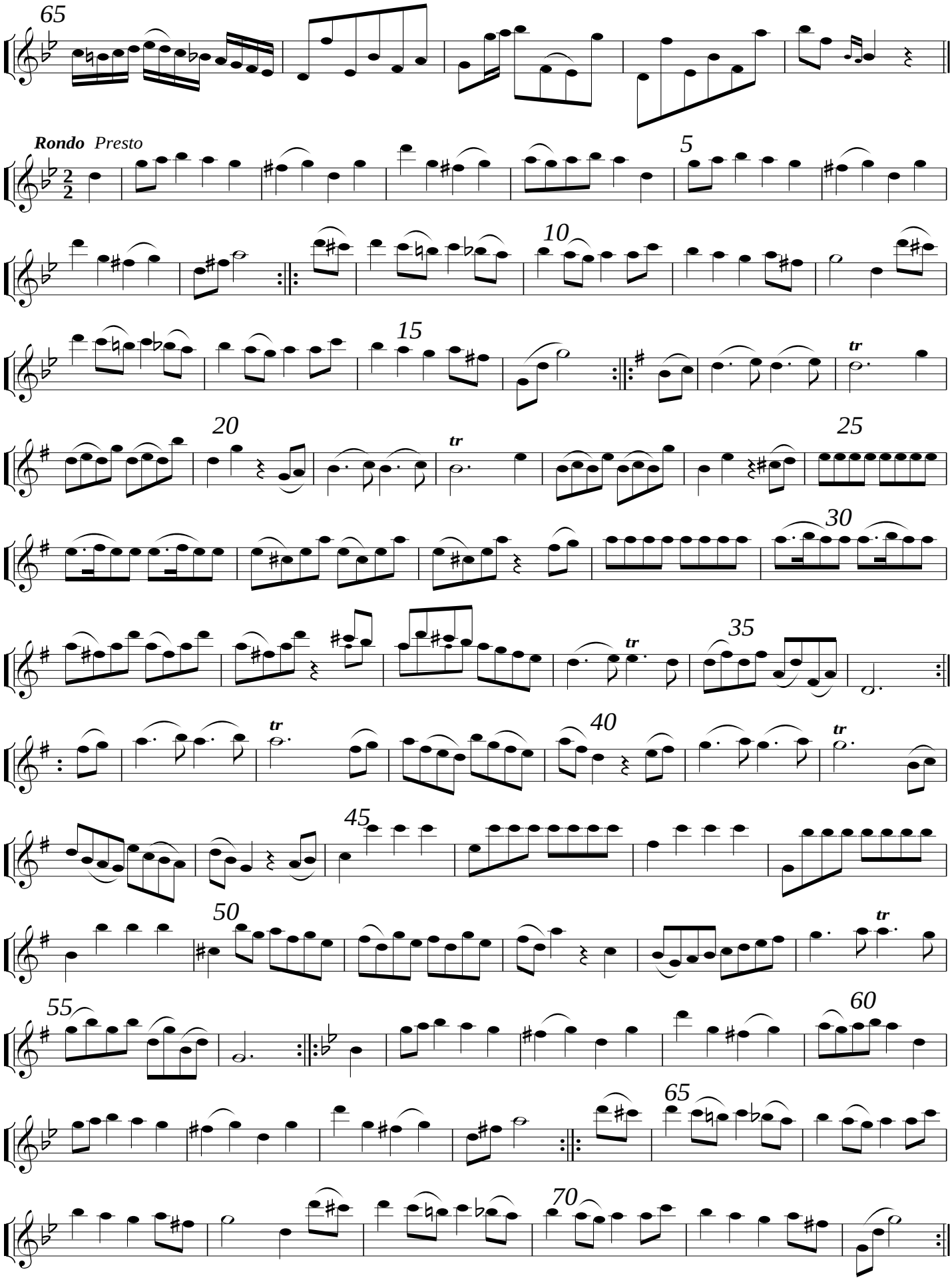

Grave
tr
Allegro
5
10
15
20
f
tr
Grave
25
tr
Allegro
30
35
40
p
45
50
f
55
Dolce
p
60
Allegro
f


65
Rondo Presto
5
10
15
tr
20
25
30
35
40
45
50
55
60
65
70

Peter Billam

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 be selling scores on-line, with on-line payment and on-line delivery, taking scores from the Composer to the Performer in one immediate step. In a unique special offer to promote the soon-to-be-announced opera **November at the Carousel**, all the pieces are currently being offered free ! *Www.pjb.com.au* offers new approaches to funding composers and to music publishing. All scores published by *www.pjb.com.au* are intended to be played by the amateur musician. These pieces are **written to be read, made to be played !**

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Arrangements at *www.pjb.com.au* include: By J. S. Bach: *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 and transposed into C major for alto recorder and keyboard; *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; *Contrapunctus 14, from the Art of Fugue* as completed by D. F. Tovey, for keyboard, or for SATB recorders, or for strings. By Johannes Brahms: *Fugue in Ab minor for organ*, for SATB recorders and viola de 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. By other composers: *G. F. Händel, Concerto Grosso in A minor* op 6 no 4, harpsichord and recorders; *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.

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