



Twelve Fantasias

by Georg Philipp Telemann

Arranged by Peter Billam

For C recorder

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This printing 5 September 2002.

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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 *tr*

tr

10

15

20

25

Adagio

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

35 *tr*

Allegro

tr 5

10 *tr*

15 *tr* 20

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 3/4 time signature. The music features a series of eighth and sixteenth notes, with some slurs and accents. The second staff continues the melodic line, and the third staff concludes the section with a trill (tr) and a final note.

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 3/4 time signature. The music is characterized by a fast, rhythmic pattern of eighth and sixteenth notes, with many slurs and accents. The section is divided into measures, with measure numbers 5, 10, 15, 20, 25, 30, 35, 40, and 45 indicated above the staves. The piece concludes with a final note and a fermata.

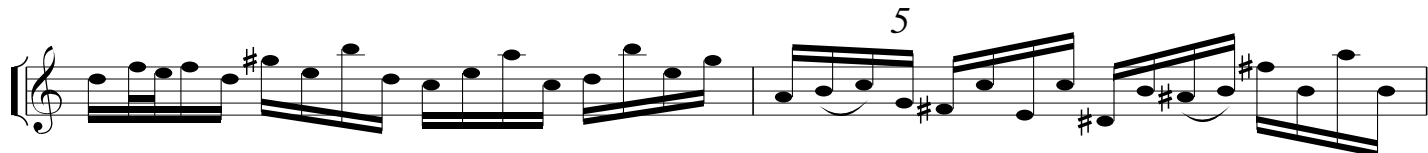
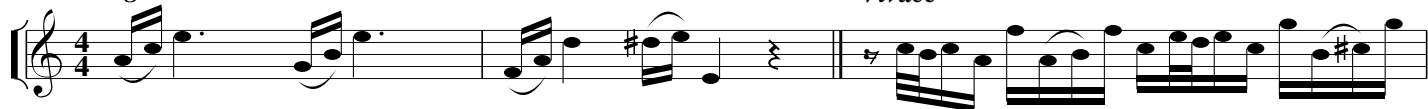
Adagio

Allegro

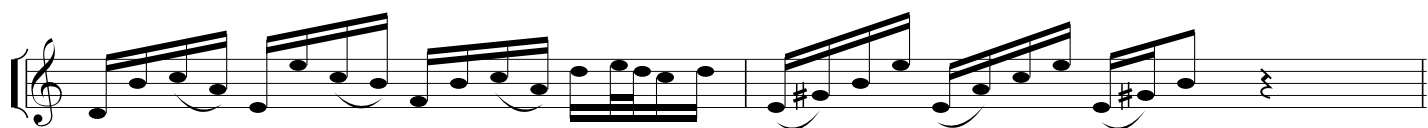
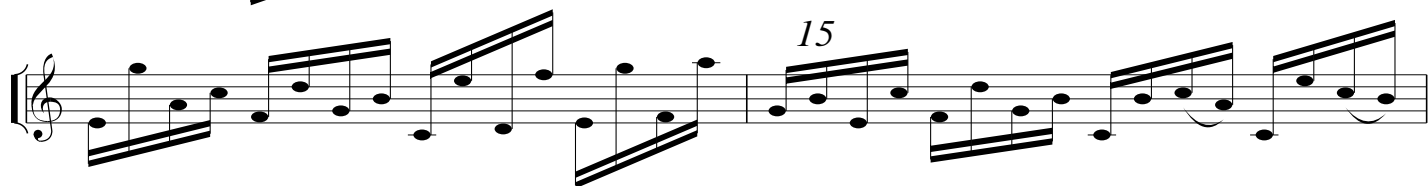
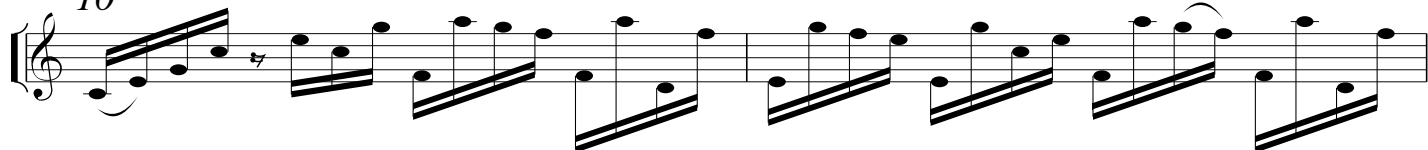
Largo

3.

Vivace



10

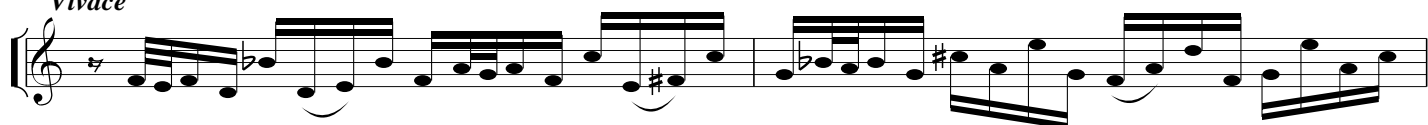


Largo

20



Vivace



25

30

Allegro

5

10

15

20

25

30

35

40

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*.

35 *f* *p*

40 *f* *mp*

45

50 *f* *tr*

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

5

10

15

20

25 *f*

30 *tr* *p* *tr*

35 *f*

5 (a)

Presto

Largo 5 *tr* *Presto*

10 *Largo*

15 *tr*

20

Allegro *f* 5

10 *p* *f*

15

20

25 *f*

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 *tr* *Presto*

10 *Largo*

15 *tr*

20

Allegro 5 *f*

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 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, a key signature of two flats, and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together. Measure numbers 5, 10, 15, 20, and 25 are indicated at the start of their respective staves. A trill (tr) is marked above a note in the third staff. The section 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, a key signature of two flats, and a 4/4 time signature, and is marked with a forte (*f*) dynamic. The music is more rhythmic and active than the first section, featuring many sixteenth and thirty-second notes. Measure numbers 5, 10, 15, and 20 are indicated at the start of their respective staves. A trill (tr) is marked above a note in the fifth staff. The section concludes with a double bar line and repeat dots.

Musical notation for measures 1-30. The first system contains measures 1-14, the second system contains measures 15-24, and the third system contains measures 25-30. The key signature is D minor (two flats). The first system includes trills (tr) over measures 10 and 12. Measure numbers 25 and 30 are indicated above the second and third systems respectively.

Spiritoso

Musical notation for measures 31-45. The key signature changes to C minor (three flats). The time signature is 3/2. The first system contains measures 31-35, the second system contains measures 36-40, the third system contains measures 41-45, and the fourth system contains measures 46-49. Measure numbers 5, 10, 15, 20, 25, 30, and 40 are indicated above the systems. Dynamics include *p* (piano) and *f* (forte). Trills (tr) are present over measures 33, 44, and 49. Accents (') are placed over measures 32, 37, 41, and 46.

5 7. 10 1a... 2a... Allegro 20 25 30 35 40 45 50 55 60 65

Musical score for measures 65-95. The piece is in D major and 4/4 time. 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 changes to *Largo* at measure 85, marked with a forte (*f*) dynamic. The section concludes with a first ending (*1a... Allegro*) and a second ending (*2a...*) in 3/8 time.

Musical score for measures 96-140. The tempo changes to *Presto* in 2/2 time. The piece features a series of eighth-note patterns with trills (tr) and slurs. Measure numbers 5, 10, 15, 20, 25, 30, and 35 are indicated. The section concludes with a final measure containing a fermata.

Dolce

8.

Musical score for the first section of Fantasia 8. in e minor, marked *Dolce* and numbered 8. It consists of 15 measures of music across seven staves. The notation includes various rhythmic values, accidentals, and articulation marks like slurs and trills.

15

Spiritoso

Musical score for the second section of Fantasia 8. in e minor, marked *Spiritoso*. It consists of 5 measures of music across three staves. The notation includes various rhythmic values, accidentals, and articulation marks like slurs and trills.

Musical score for the first section of Fantasia 8. in e minor, measures 10-30. The score is written in a single treble clef staff with a key signature of one flat (B-flat) and a common time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Measure numbers 10, 15, 20, 25, and 30 are clearly marked above the staff. The piece concludes with a double bar line and repeat dots.

Musical score for the second section of Fantasia 8. in e minor, measures 1-20. This section is marked *Allegro* with an accent (>) and is written in a 3/4 time signature. It features a more rhythmic and driving melody. Measure numbers 5, 10, 15, and 20 are marked above the staff. A trill (tr) is indicated above the final note of measure 15. The section ends with a double bar line and repeat dots.

9.

Affettuoso

Musical notation for the first section of Fantasia 9. in E major, marked *Affettuoso*. The notation is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The music consists of five staves of notation. The first staff contains measures 1 through 5, with a trill (tr) above the fifth measure. The second staff contains measures 6 through 10, with a trill above the tenth measure. The third staff contains measures 11 through 15, with a trill above the eleventh measure. The fourth staff contains measures 16 through 20, with a trill above the twentieth measure. The fifth staff contains measures 21 through 25, with a trill above the twenty-fifth measure. The piece concludes with a double bar line and repeat dots.

Allegro

Musical notation for the second section of Fantasia 9. in E major, marked *Allegro*. The notation is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The first staff begins with a treble clef, a key signature of one sharp, and a 3/8 time signature. The music consists of five staves of notation. The first staff contains measures 1 through 5, with a trill above the fifth measure. The second staff contains measures 6 through 10, with a trill above the tenth measure. The third staff contains measures 11 through 15, with a trill above the fifteenth measure. The fourth staff contains measures 16 through 20, with a trill above the twentieth measure. The fifth staff contains measures 21 through 25, with a trill above the twenty-fifth measure. The piece concludes with a double bar line and repeat dots.

35

40

45

Grave

Vivace

tr

tr

5

tr 10

tr

15tr

20

tr

25

tr

30

35

tr

tr

A tempo giusto

10.

5

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

5

10

15

20

25

Adagio

tr tr

p

Vivace

5

10

15

20

25

tr

30

Allegro

5

10

15

20

25

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

Rondo Presto

5

10

15

tr

20

tr

25

30

35

tr

40

tr

45

50

tr

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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