

Georg Philipp

TELEMANN



12 Fantasies for Piano

2nd Dozen

TWV 33:13/24 of 36

Composed for Cembalo in Hamburg between 1732 and 1733

Rewritten and elaborated for Piano In Rome in 1982

By

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Descrizione - Description

Queste 12 fantasie, sono la seconda dozzina di 3, delle 36 fantasie composte ad Amburgo tra il 1732 e il 1733 da Georg Philipp Telemann. Sul frontespizio della pubblicazione riporta chiaramente 3 dozzine di fantasie. La prima e la terza dozzina sono in stile italiano come si può vedere nei tempi dei movimenti, e la seconda dozzina in stile francese con i tempi dei movimenti un po' italianizzati. Telemann dispose queste fantasie come una sorta di sonate, se pur la forma sonata come la conosciamo noi arrivò per la prima volta tra il 1740/42 con le 12 sonate per clavicembalo di Giovanni Benedetto Platti e più chiaramente nel 1796 con Francesco Galeazzi e definitivamente poi con Carlo Gervasoni che mise la regola alla forma sonata. Ma veniamo alle fantasie. Telemann imposta le fantasie a coppia fino ad arrivare a una dozzina. Suona il primo movimento e il secondo, ripete il primo e passa alla seconda fantasia con il primo movimento, secondo, ripete il primo e ripete la prima fantasia, così con tutte le coppie di fantasie inserite nelle 3 dozzine. Per capirci meglio, riportiamo di seguito l'elenco delle fantasie con i relativi movimenti e ripetizioni.

These 12 fantasies are the second dozen of 3 of the 36 fantasies composed in Hamburg between 1732 and 1733 by Georg Philipp Telemann. On the title page of the publication, 3 dozen fantasies are clearly indicated. The first and third dozen are in the Italian style as can be seen in the tempos of the beats, and the second dozen are in the French style with the tempos of the beats somewhat Italianate. Telemann set up these fantasies as a sort of sonatas, even if the sonata form as we know it arrived for the first time between 1740/42 with the 12 sonatas for harpsichord by Giovanni Benedetto Platti and more clearly in 1796 with Francesco Galeazzi and definitively then with Carlo Gervasoni who set the rule to sonata form. But let's get to the fantasies. Telemann sets the fantasies two by two until he reaches a dozen until he reaches a dozen. He plays the first and second movements, repeats the first and goes to the second fantasy with the first movement, second, repeats the first and repeats the first fantasy, likewise with all the fantasies entered in the 3 dozen. To better understand each other, we report below the list of the fantasies with the relative movements and repetitions.

TWV 33:13/24

Fantasia No.13 in C minor (Tendrement – Vivement – Da capo Tendrement – Tres vite)	3
Fantasia No.14 in C major (Gravement – Gayment – Da capo Gravement – Allegrement – <i>Recommencés la Fantasia No.13</i>)	7
Fantasia No.15 in B minor (Pompeusement – Allegrement – Da capo Allegrement – Gayment)	11
Fantasia No.16 in D major (Gratieusement – Vivement – Da capo Gratieusement – Vite – <i>Recommencés la Fantasia No.15</i>)	14
Fantasia No.17 in G minor (Melodieusement – Spirituellement – Da capo Melodieusement – Vite)	17
Fantasia No.18 in B flat major (Tendrement – Gayment – Da capo Tendrement – Vite – <i>Recommencés la Fantasia No.17</i>)	20
Fantasia No.19 in A minor (Lentement – Allegrement – Da capo Lentement – Vivement)	24
Fantasia No.20 in A major (Gratieusement – Vite – Da capo Gratieusement – Gayment – <i>Recommencés la Fantasia No.19</i>)	27
Fantasia No.21 in E minor (Flateusement – Vivement – Da capo Flateusement – Tres vite)	30
Fantasia No.22 in G major (Moderelement – Vivement – Da capo Moderelement – Gayment – <i>Recommencés la Fantasia No.21</i>)	33
Fantasia No.23 in G minor (Pompeusement – Allegrement – Da capo Pompeusement – Vite)	37
Fantasia No.24 in B flat major (Gratieusement – Gaillardement – Da capo Gratieusement – Vitement – <i>Recommencés la Fantasia No.23</i>)	40
Altre Opere per Cembalo o Pianoforte - Other Works for harpsichord or piano	44

Fantasia No.13 in C minor

Tendrement ♩ = 98

p sempre

Fantasia No.14 in C major

Gravement ♩ = 60

p sempre

Fantasia No.15 in B minor

Pompeusement ♩ = 55

mp

Fantasia No.16 in D major

Gratieusement ♩ = 124

mf

Fantasia No.17 in G minor

Melodieusement ♩ = 106

mp

Fantasia No.18 in B flat major

116 **Tendrement** ♩ = 160

f

Fantasia No.19 in A minor

Lentement ♩ = 72

p

Fantasia No.20 in A major

103 **Gratiusement** ♩ = 90

mp *sempre legato*

Fantasia No.21 in E minor

Flateusement ♩ = 95

p *legato sempre*

Fantasia No.22 in G major

73 **Modérément** ♩ = 50

p

Fantasia No.23 in G minor

Pompeusement ♩ = 98

mp

This musical score for Fantasia No. 23 in G minor, measures 1-4, is written for piano. The tempo is marked 'Pompeusement' with a quarter note equal to 98 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music is in a minor mode. The first measure starts with a mezzo-piano (*mp*) dynamic. The melody in the right hand features a half note G4, a quarter note A4, and a half note B-flat4. The bass line consists of a half note G3, a quarter note A3, and a half note B-flat3. The second measure continues the melody with a half note C5, a quarter note B-flat4, and a half note A4. The bass line has a half note B-flat3, a quarter note C4, and a half note D4. The third measure shows the melody with a half note G4, a quarter note A4, and a half note B-flat4. The bass line has a half note B-flat3, a quarter note C4, and a half note D4. The fourth measure concludes with a half note F4, a quarter note E-flat4, and a half note D4. The bass line has a half note C4, a quarter note B-flat3, and a half note A3. There are wavy lines above the first and third measures, and above the second and fourth measures.

Fantasia No.24 in B flat major

Gratieuusement ♩ = 78

mf

This musical score for Fantasia No. 24 in B flat major, measures 75-78, is written for piano. The tempo is marked 'Gratieuusement' with a quarter note equal to 78 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music is in a major mode. The first measure starts with a mezzo-forte (*mf*) dynamic. The melody in the right hand features a half note B-flat4, a quarter note C5, and a half note D5. The bass line consists of a half note B-flat3, a quarter note C4, and a half note D4. The second measure continues the melody with a half note E5, a quarter note D5, and a half note C5. The bass line has a half note E4, a quarter note D4, and a half note C4. The third measure shows the melody with a half note B-flat4, a quarter note C5, and a half note D5. The bass line has a half note B-flat3, a quarter note C4, and a half note D4. The fourth measure concludes with a half note B-flat4, a quarter note C5, and a half note D5. The bass line has a half note B-flat3, a quarter note C4, and a half note D4. There are wavy lines above the second and fourth measures.

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