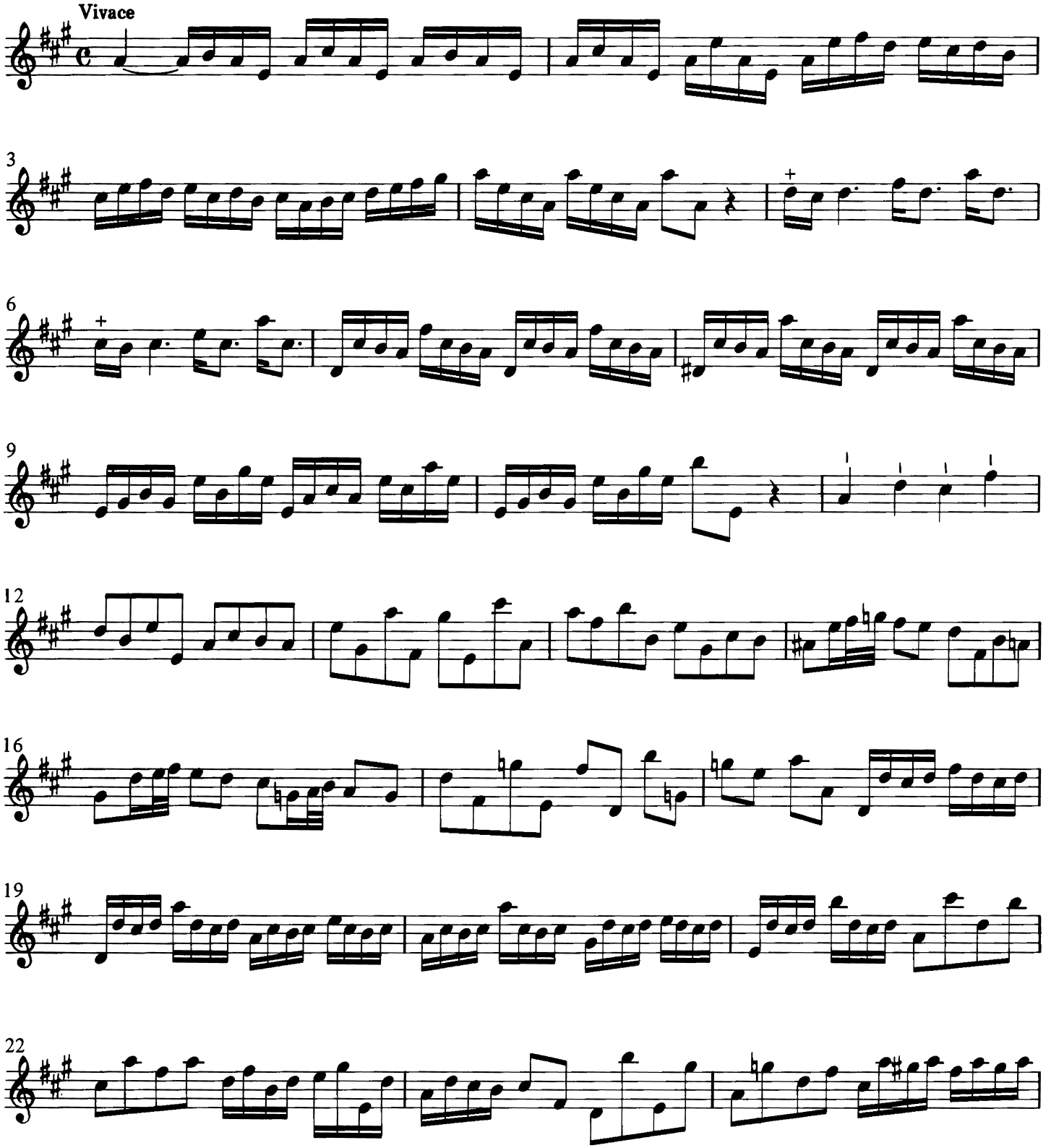
FANTASIA in A

for solo Flute

No. 1.

G. Ph. Telemann.



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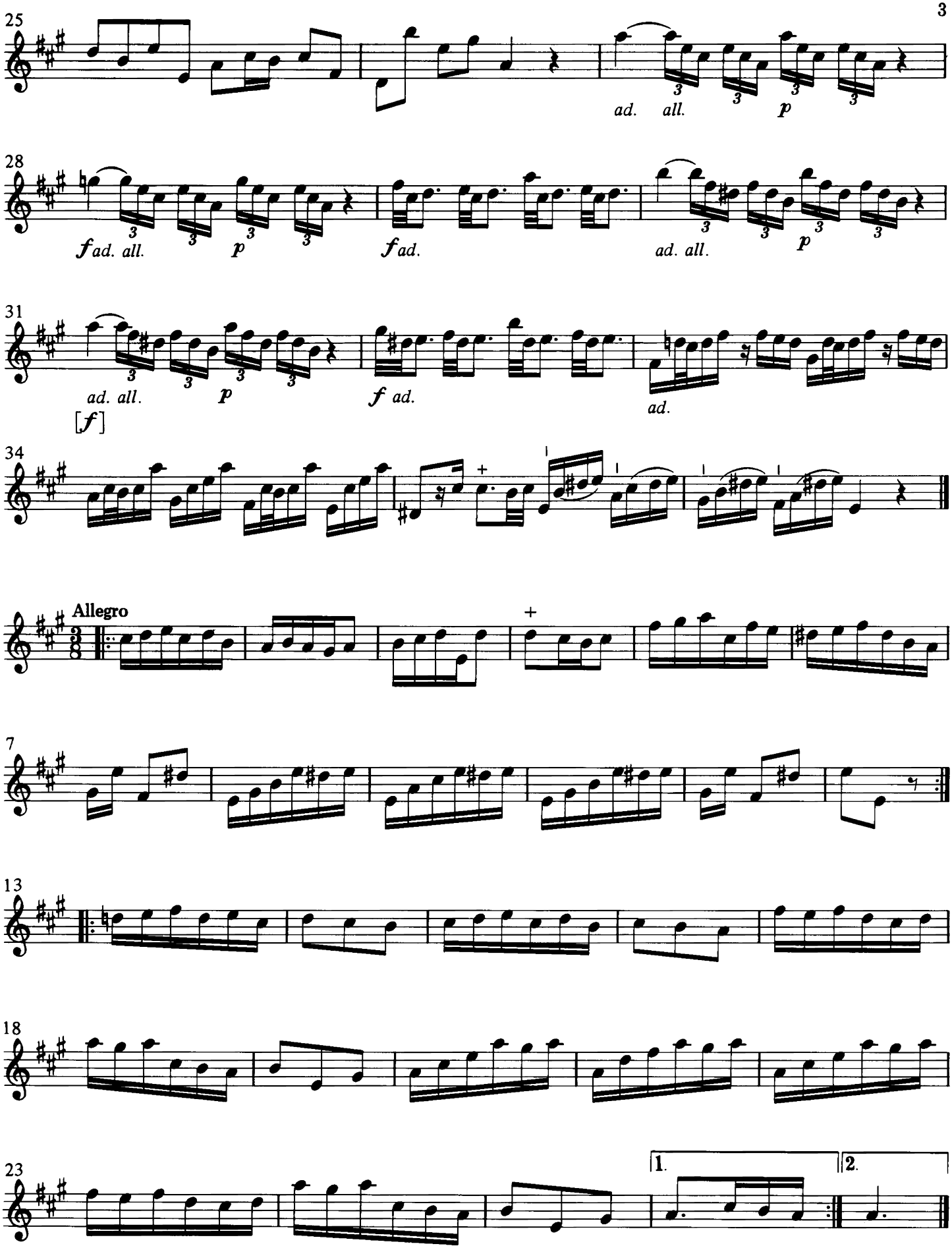
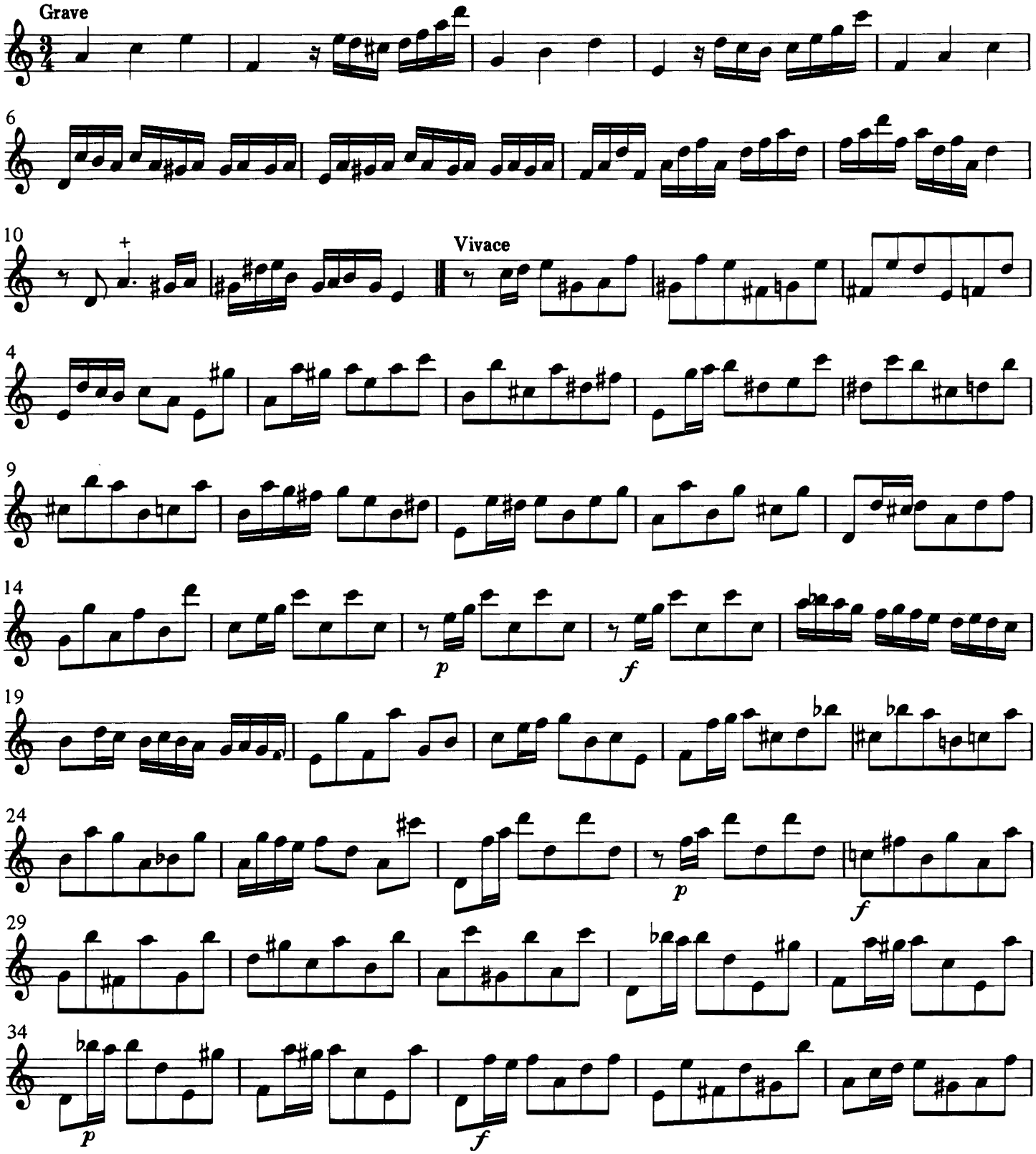
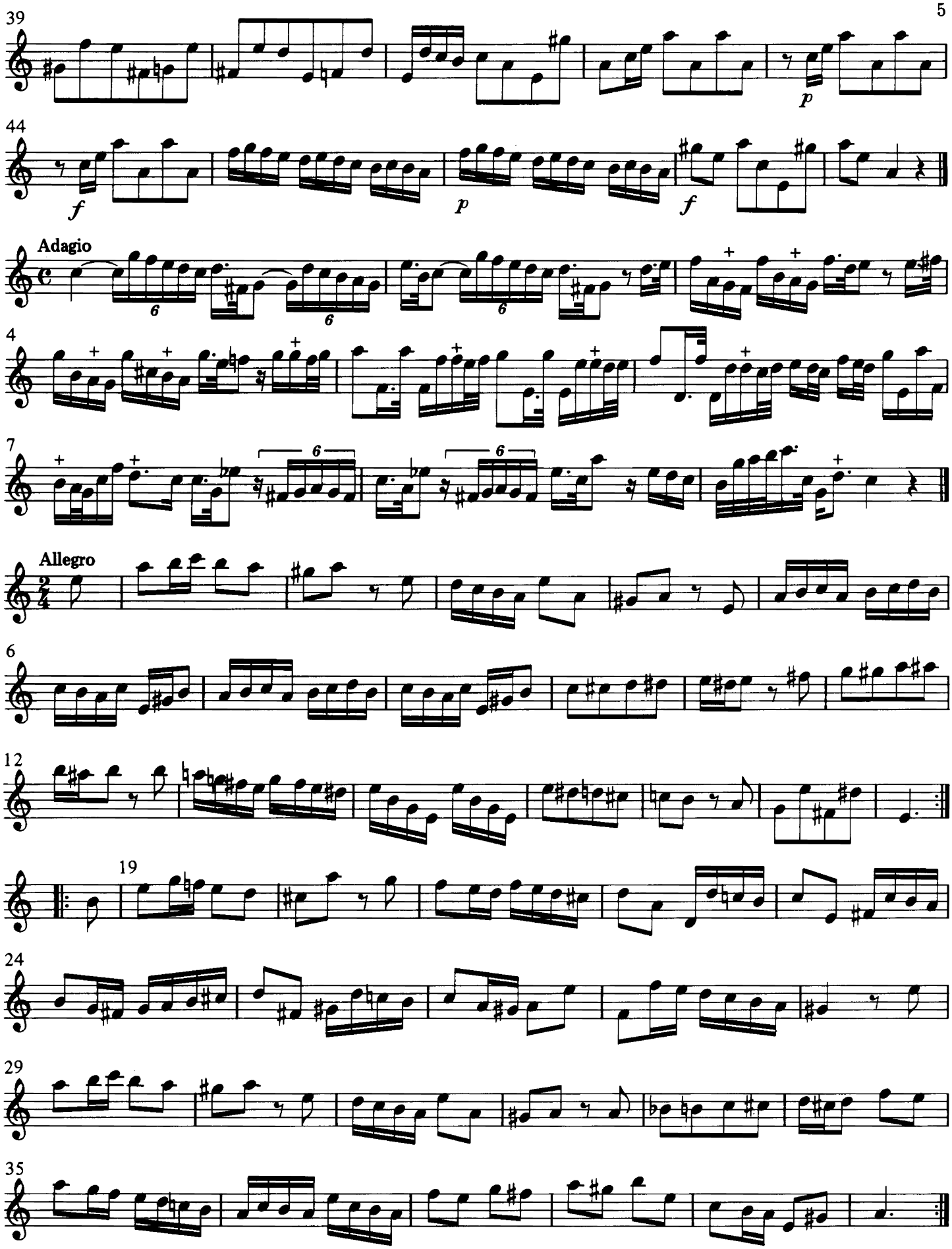

25
ad. all.
p
28
f ad. all.
p
f ad.
ad. all.
p
31
ad. all.
p
[f]
f ad.
ad.
34
Allegro
7
13
18
23
1.
2.

FANTASIA in a

for solo Flute

No. 2



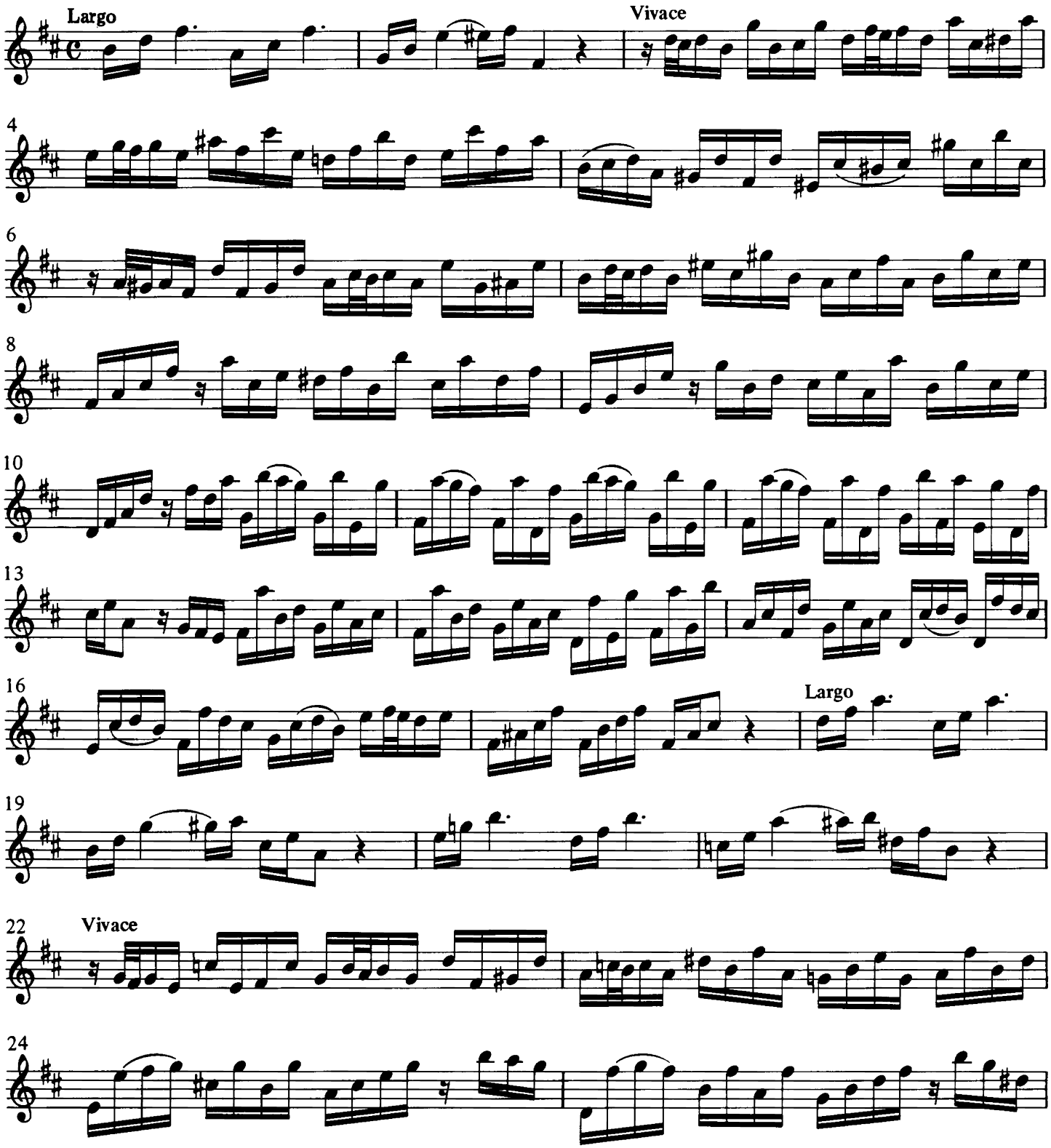


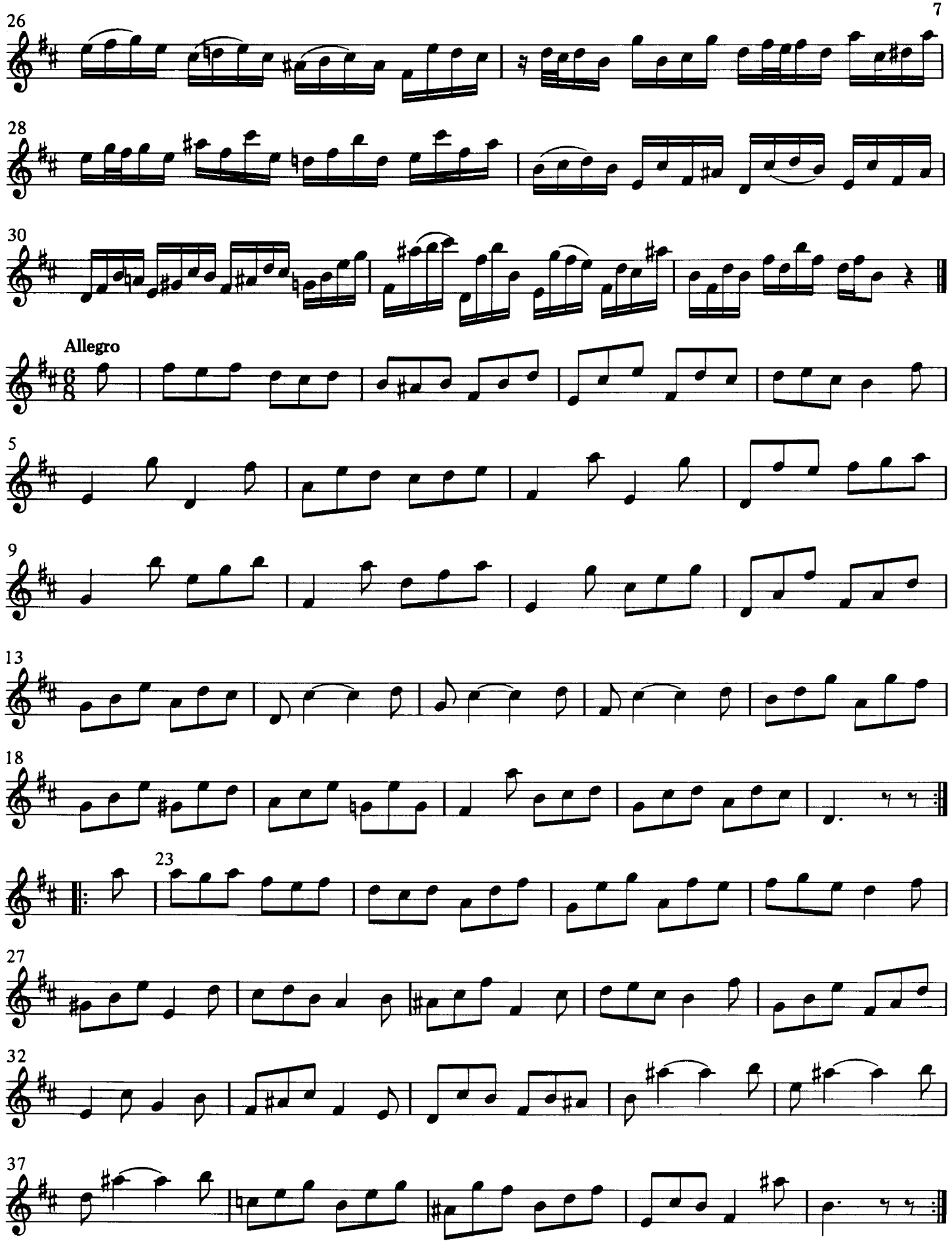
Vivace measures 34, 36: See textual notes

FANTASIA in b

for solo Flute

No. 3

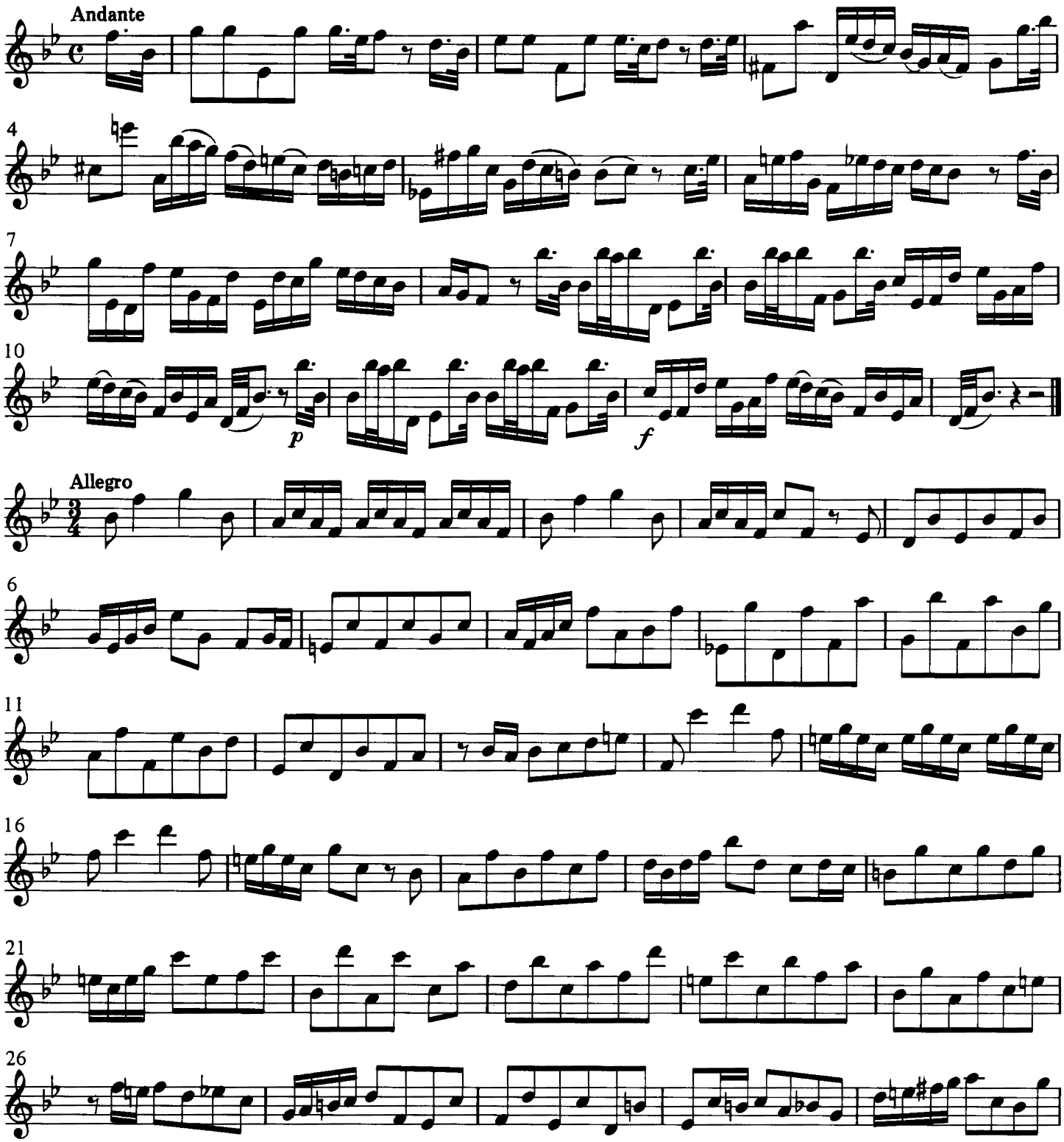


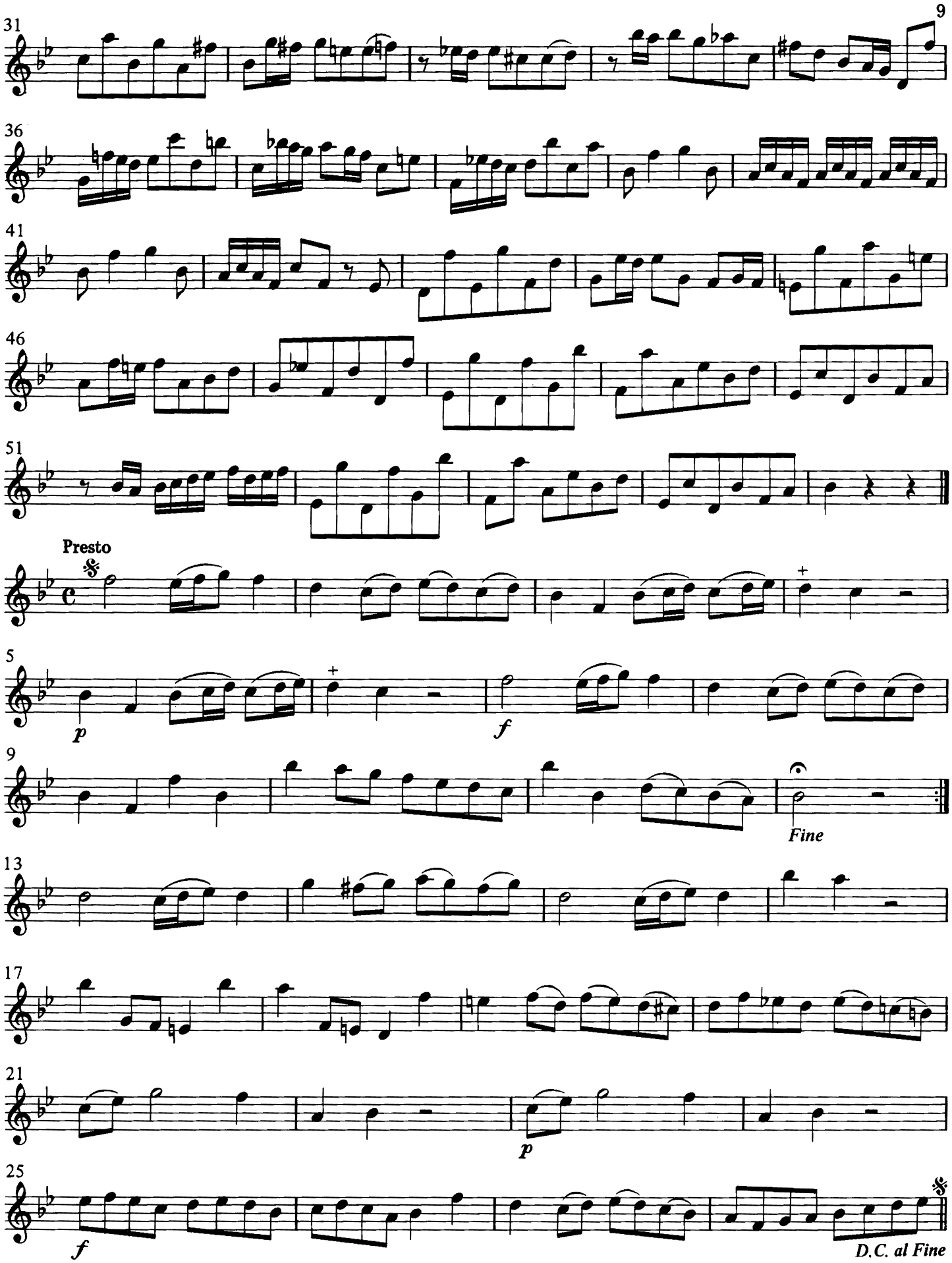

26
28
30
Allegro
6/8
5
9
13
18
23
27
32
37

FANTASIA in B♭

for solo Flute

No. 4

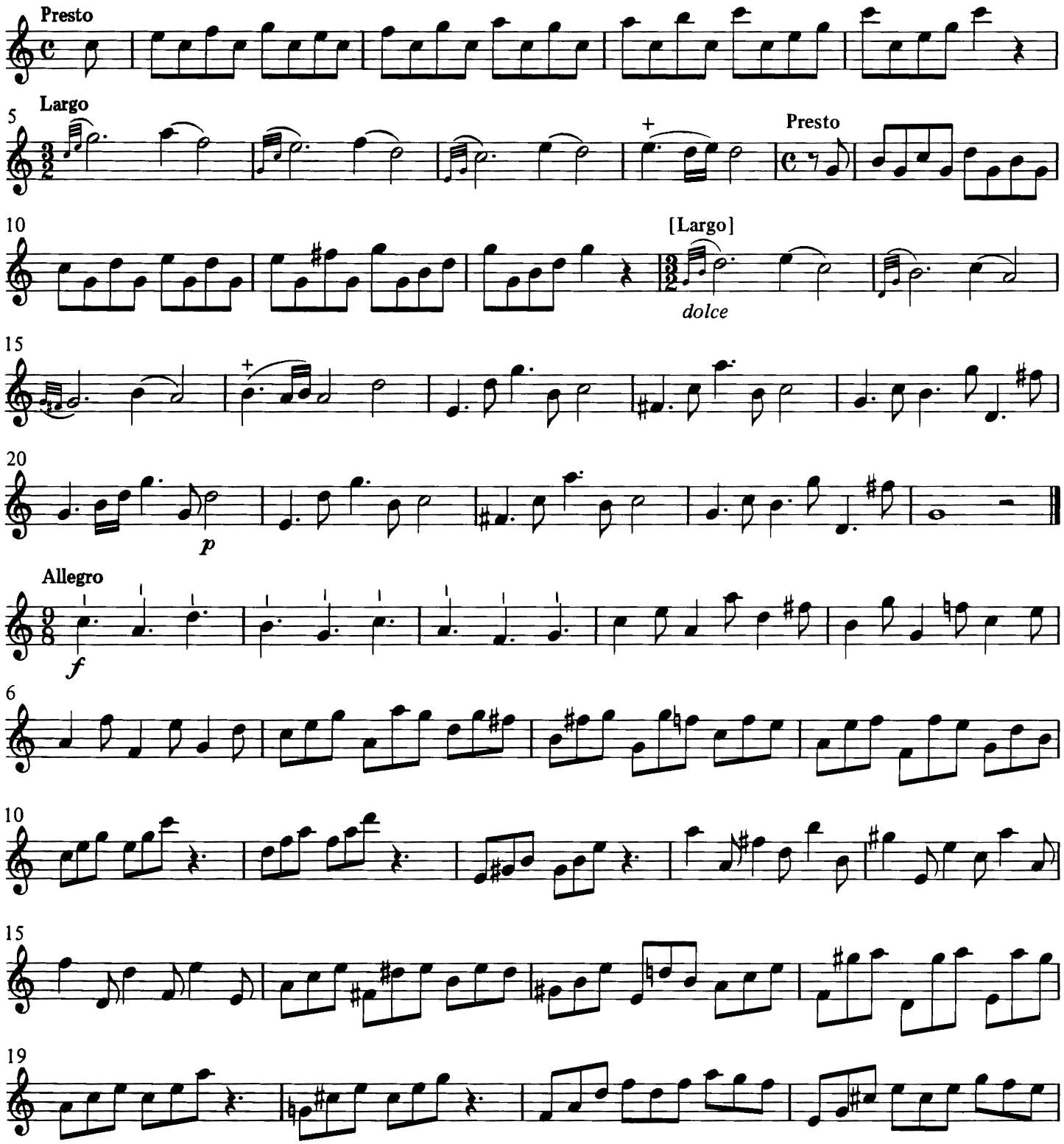


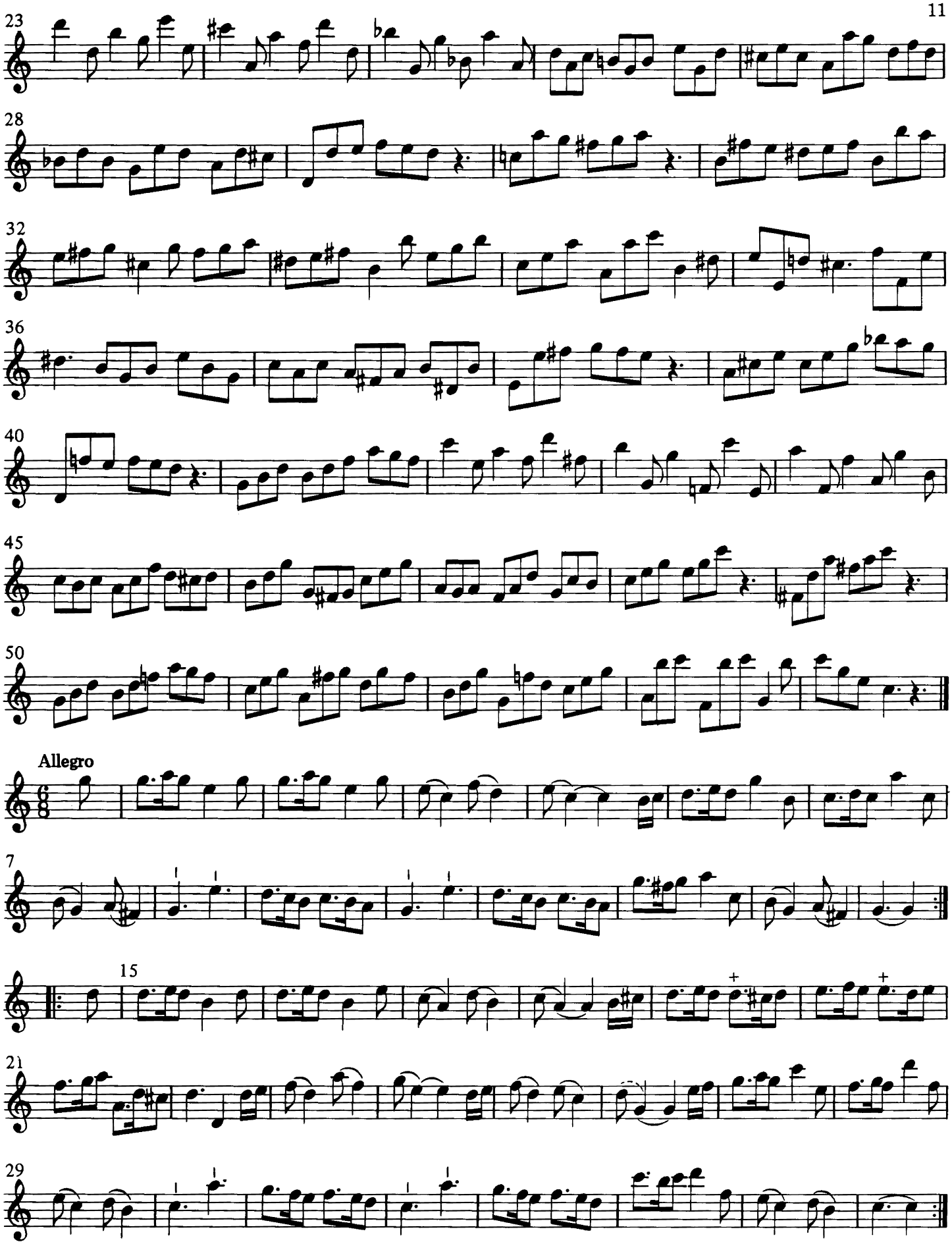

31
36
41
46
51
Presto
5
p
f
9
Fine
13
17
21
p
25
f
D.C. al Fine

FANTASIA in C

for solo Flute

No. 5



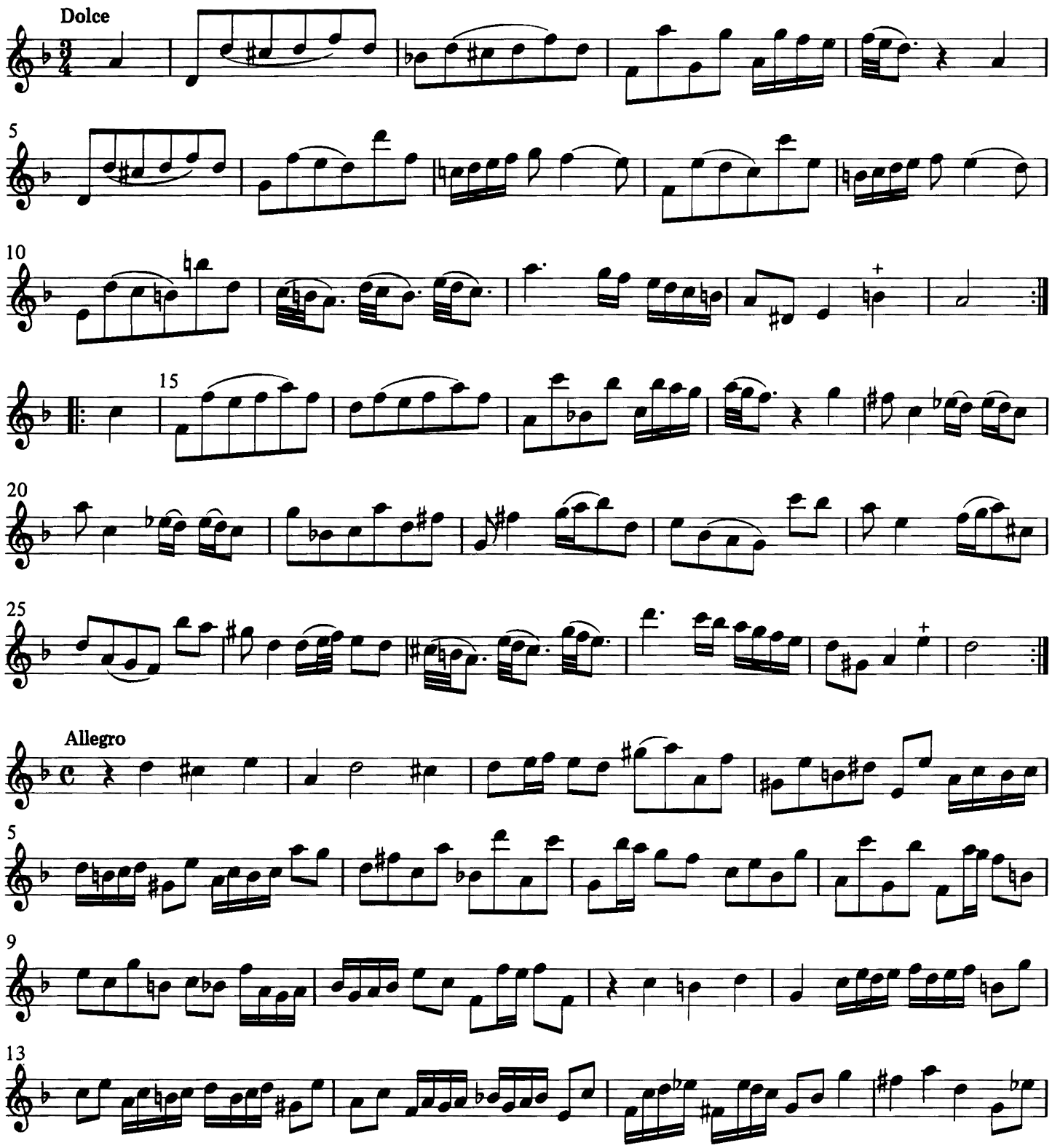


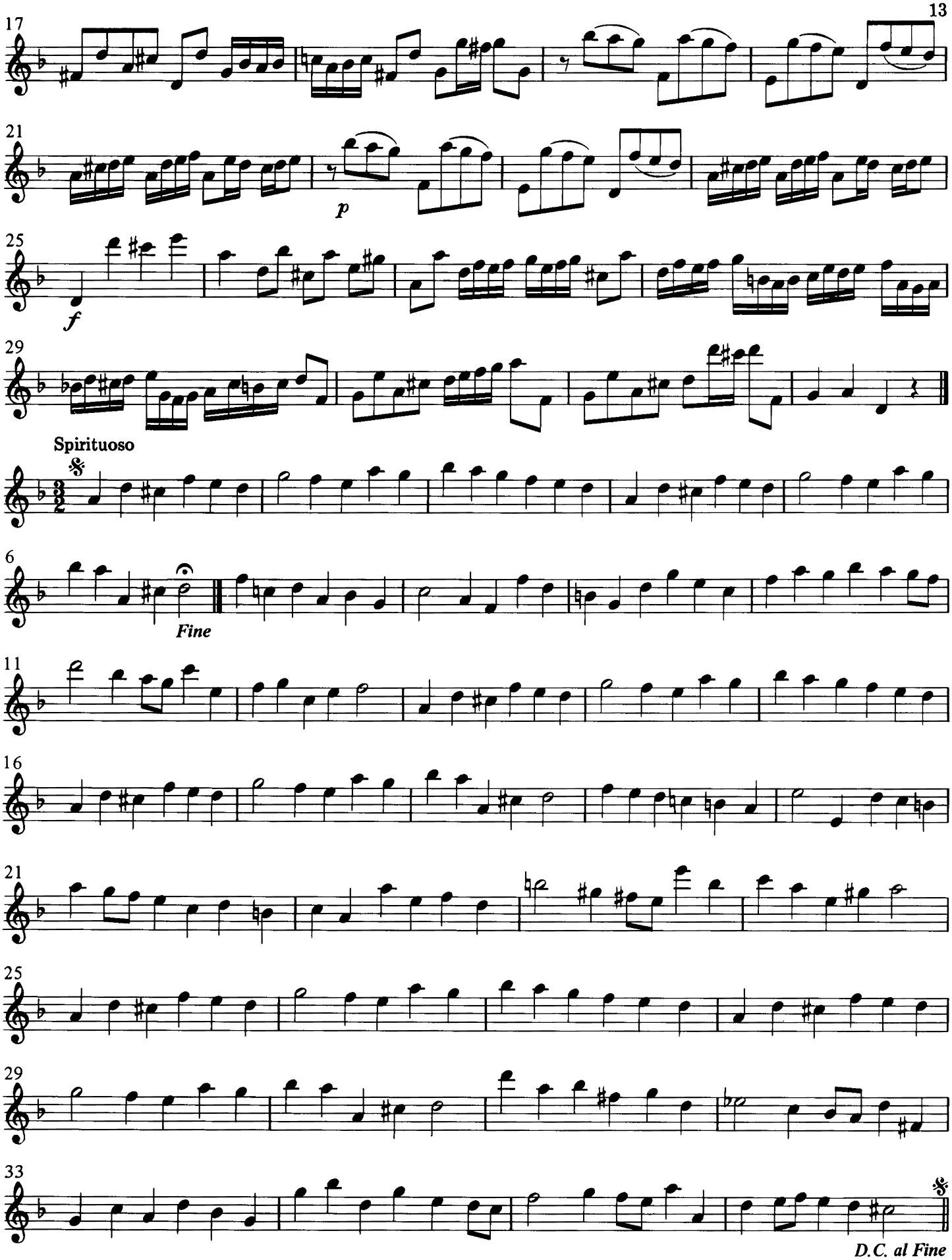
Allegro 9/8 measures 35, 53: See textual notes

FANTASIA in d

for solo Flute

No. 6

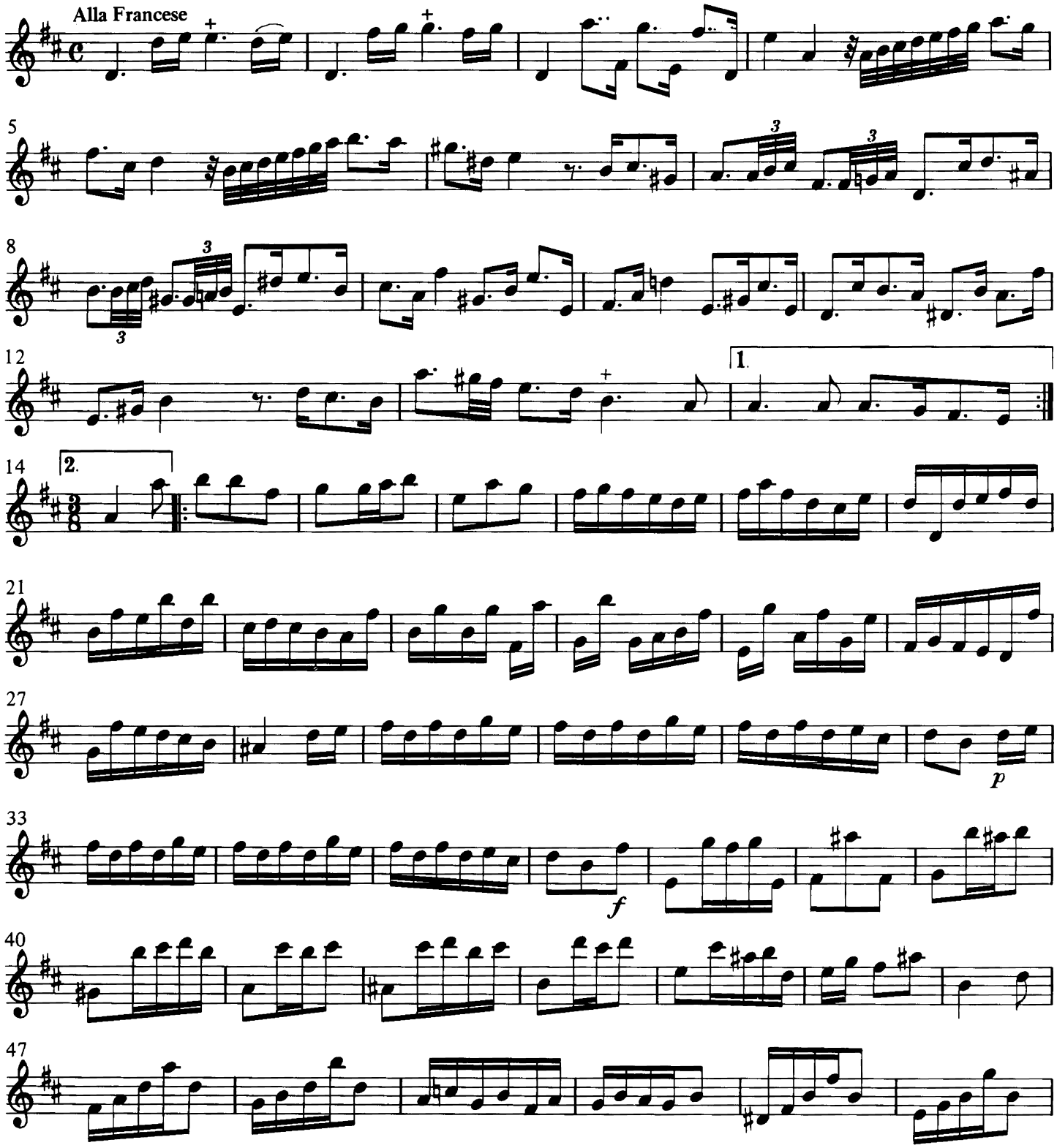


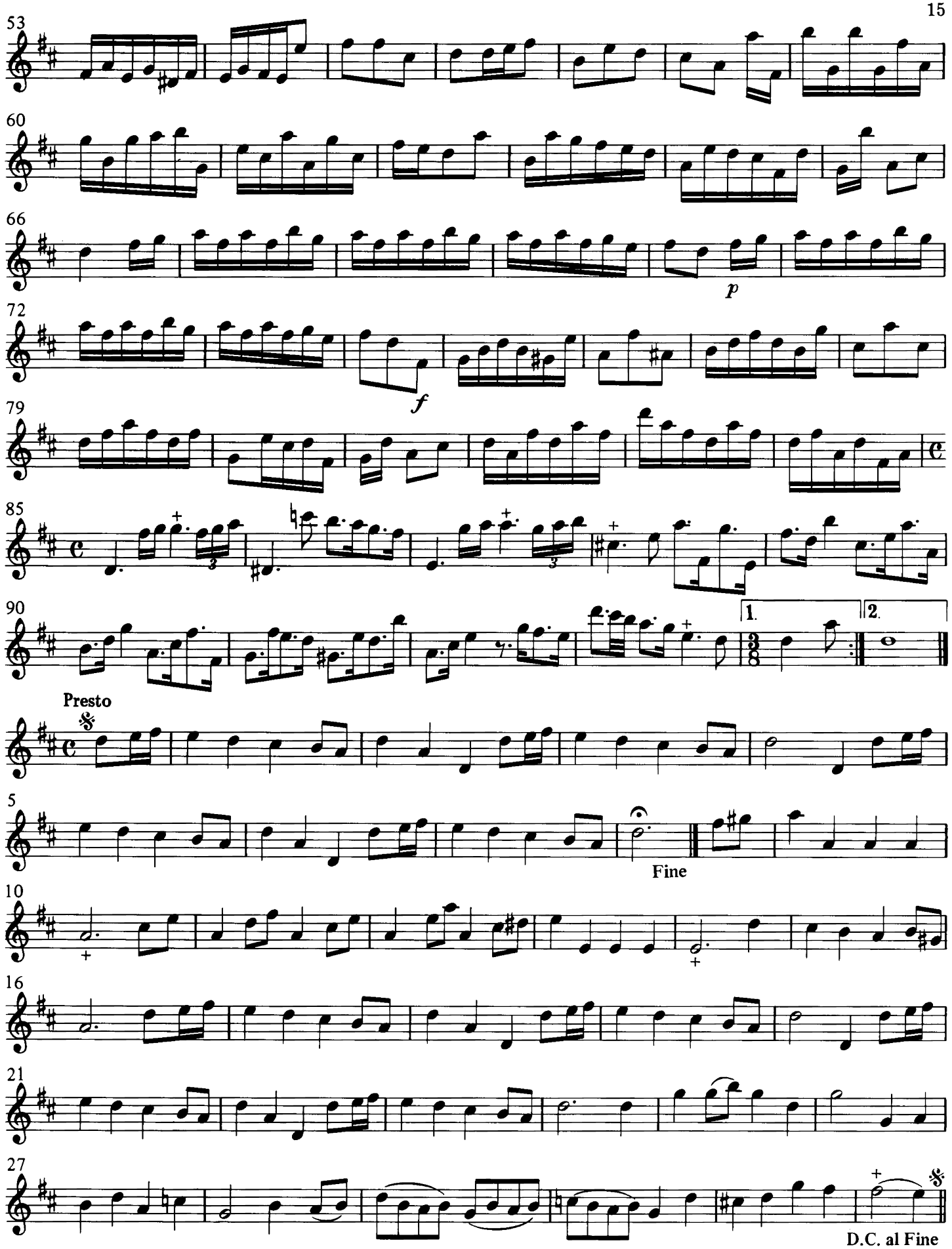

17
21
p
25
f
29
Spirituoso
6
Fine
11
16
21
25
29
33
D.C. al Fine

FANTASIA in D

for solo Flute

No. 7



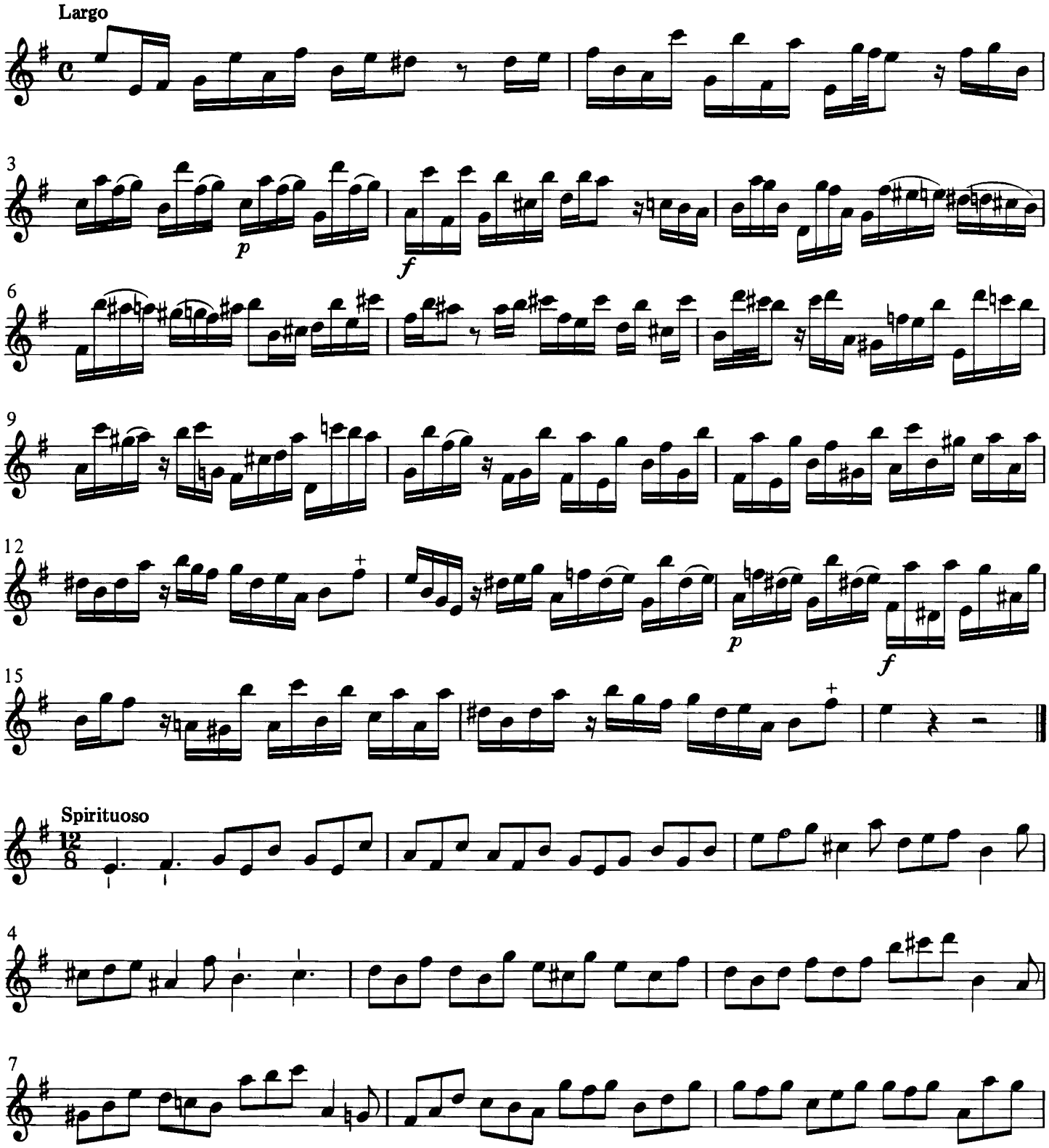


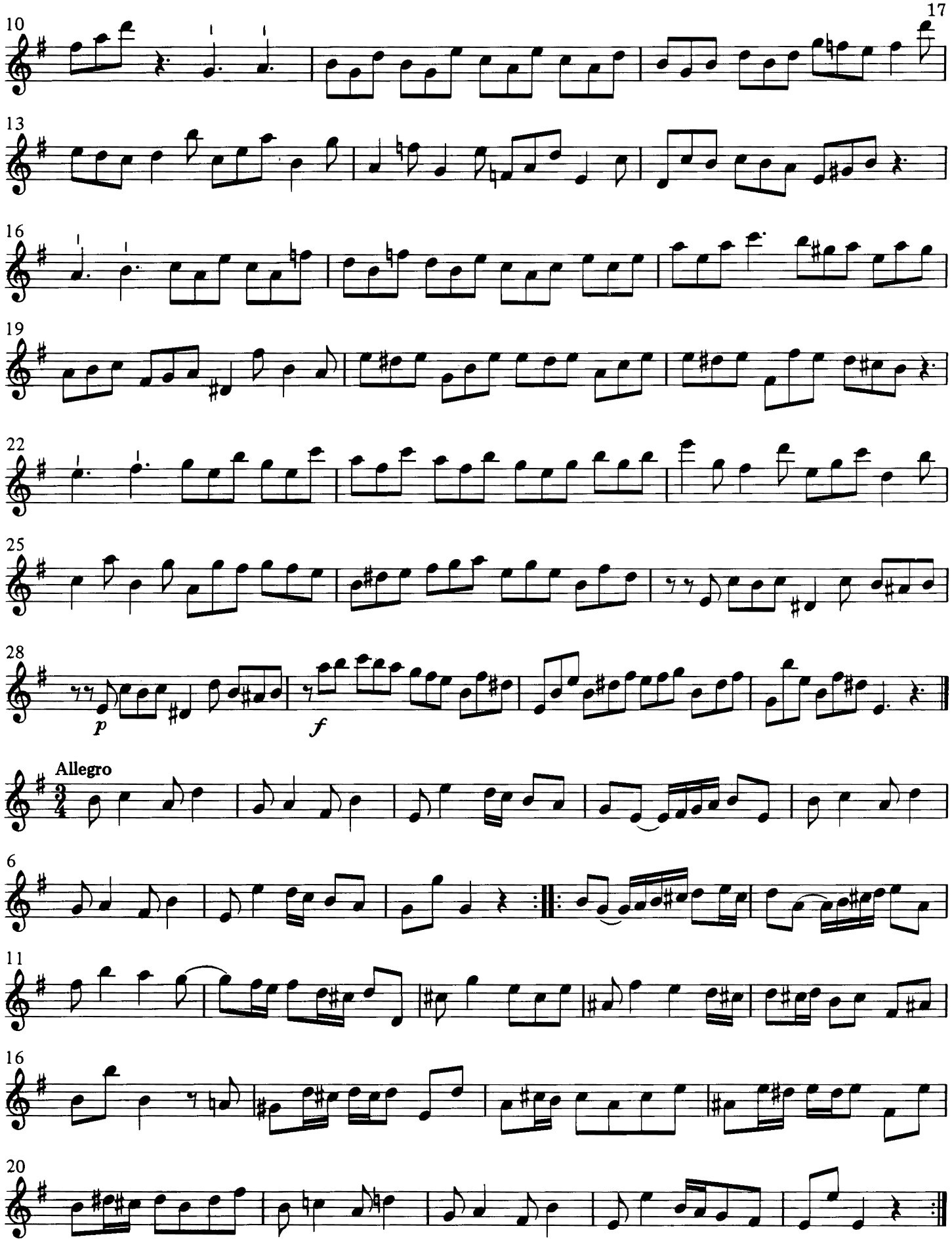
Alla Francese: See textual notes

FANTASIA in e

for solo Flute

No. 8

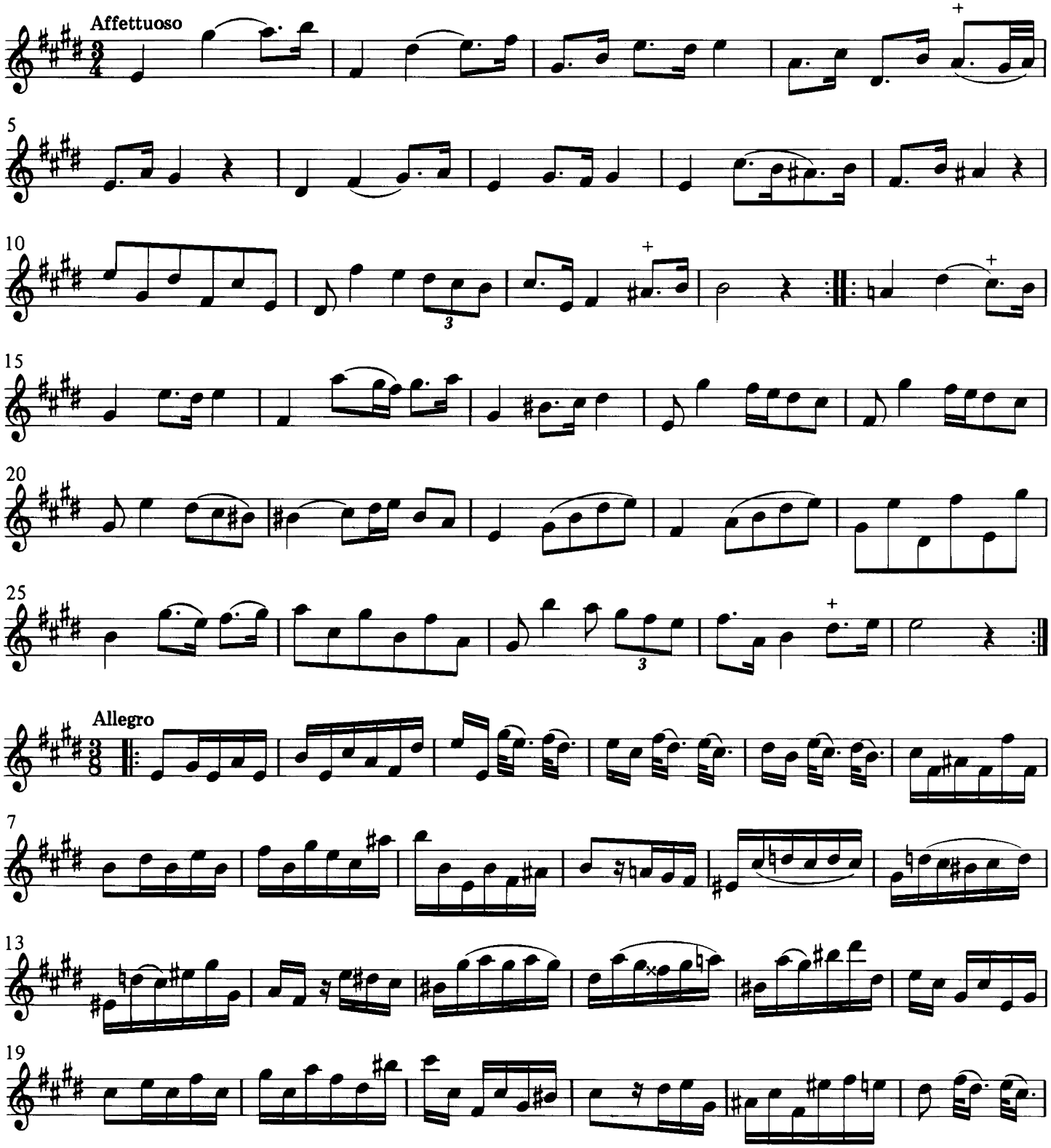


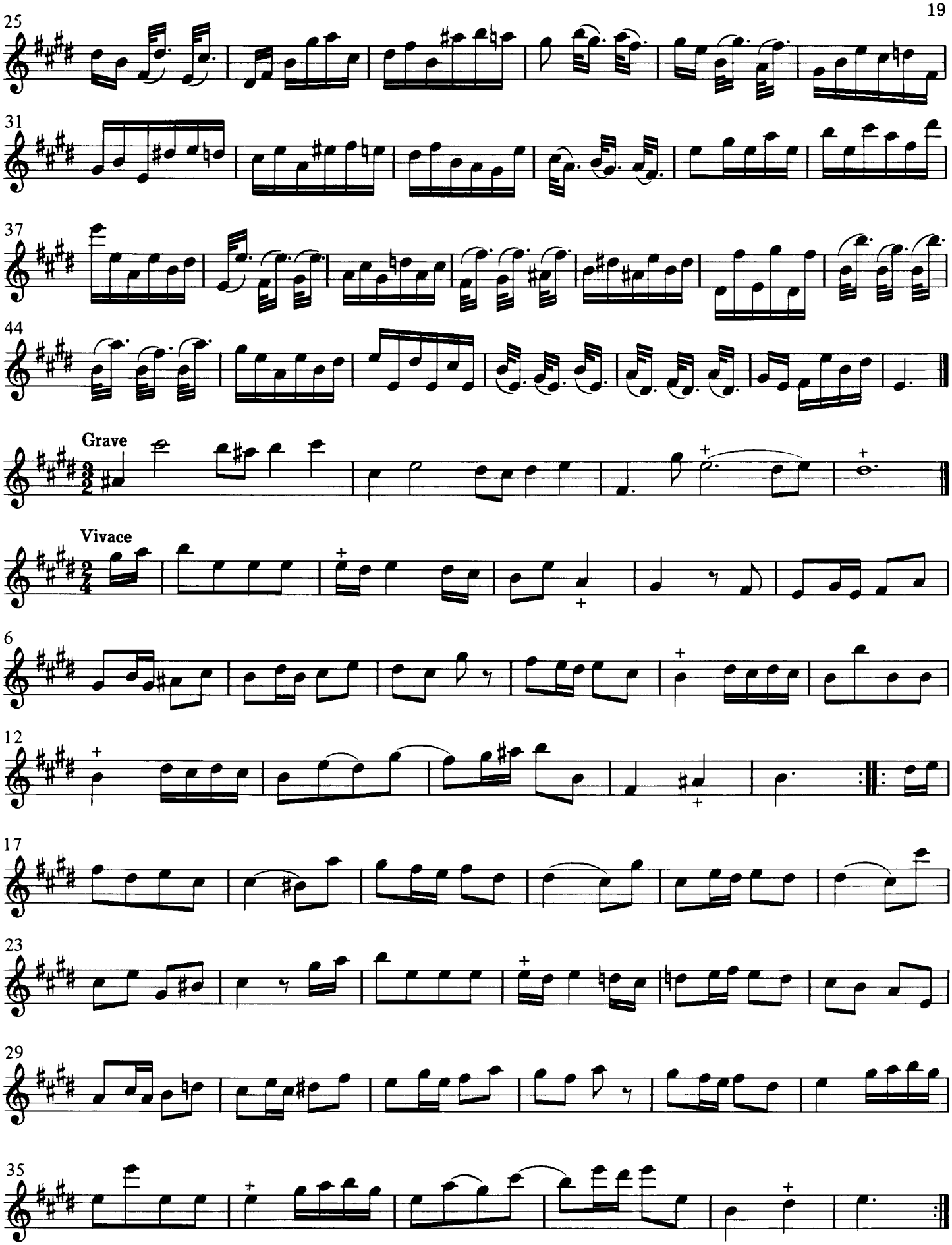

10
13
16
19
22
25
28
p
f
Allegro
6
11
16
20

FANTASIA in E

for solo Flute

No. 9



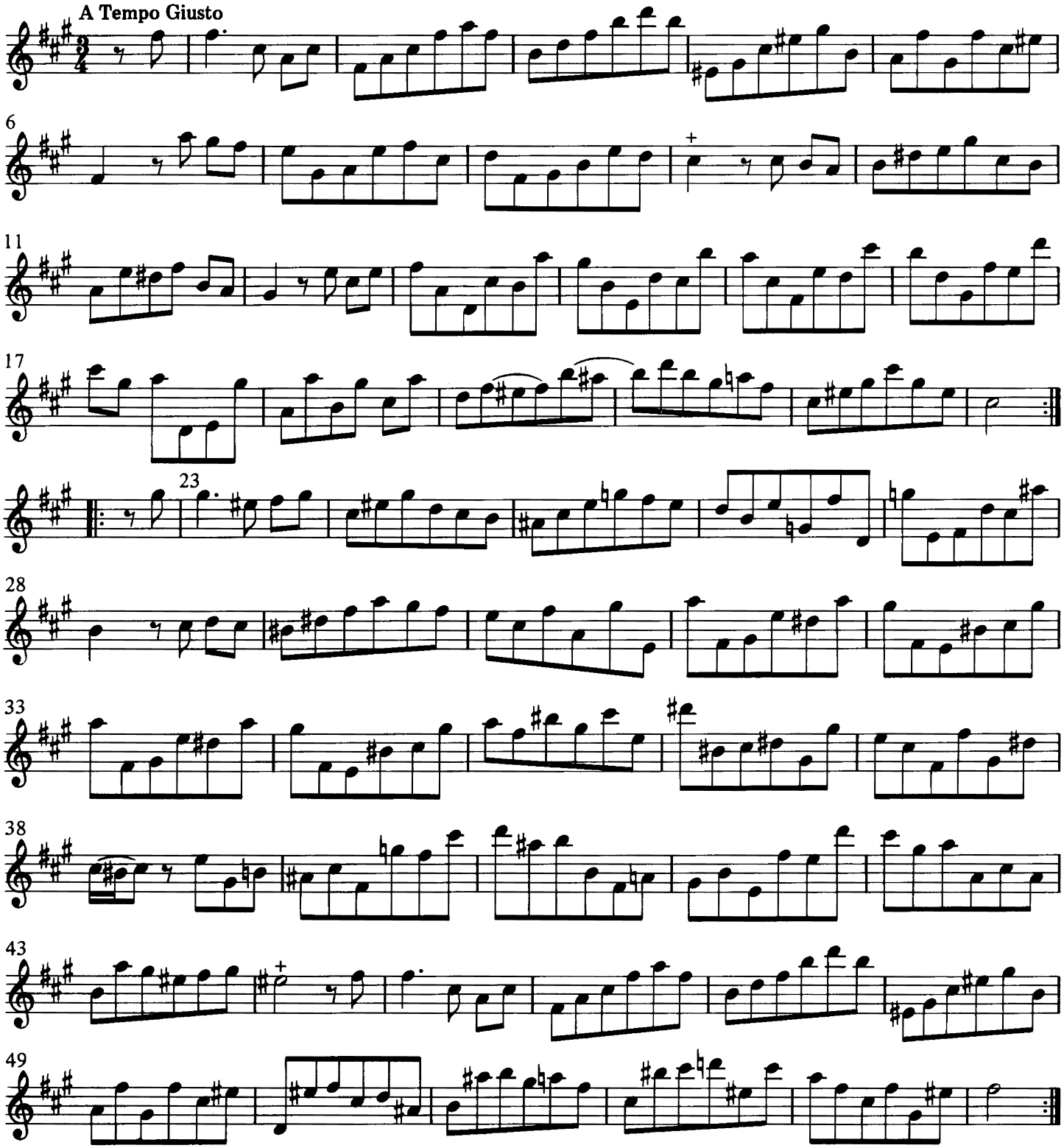


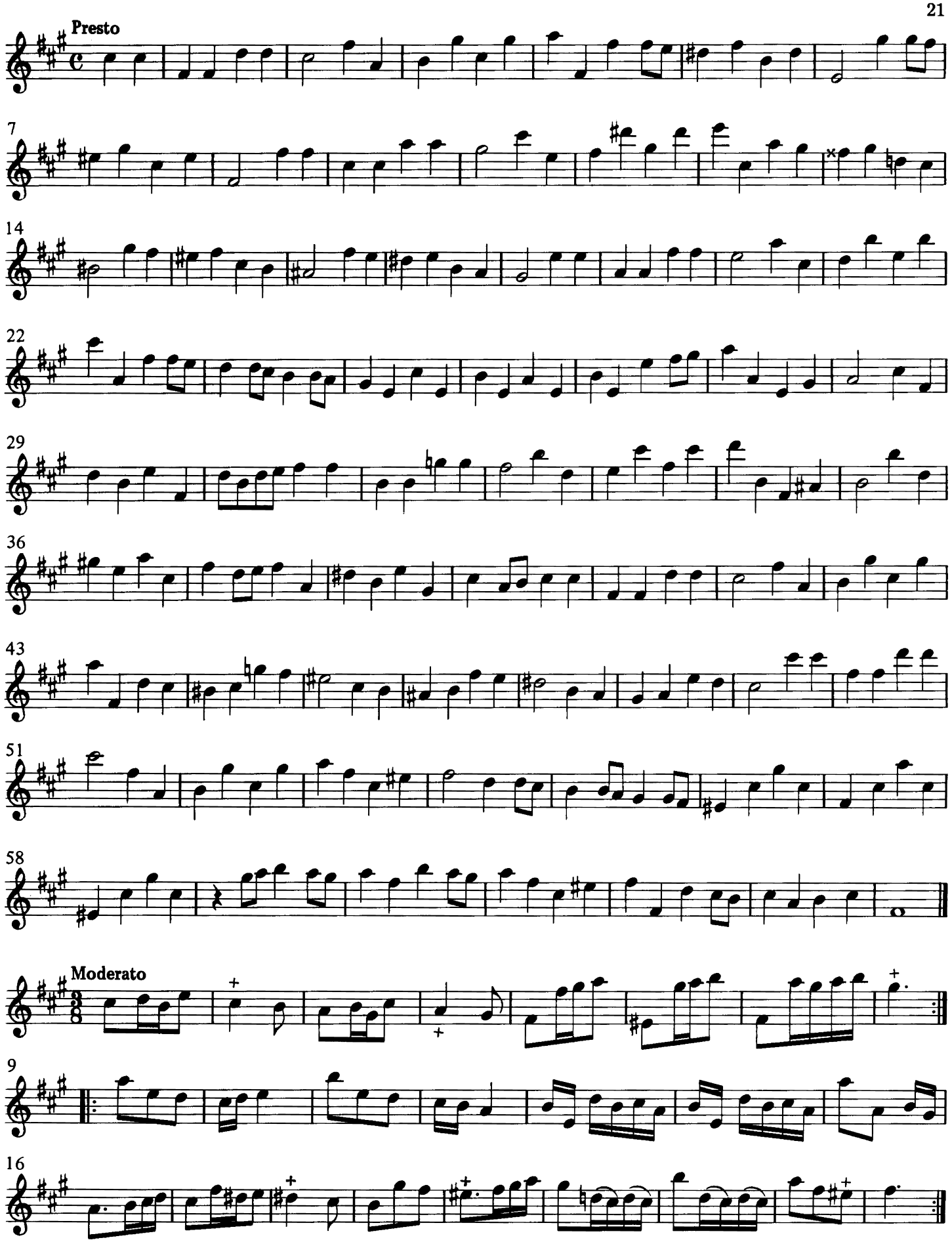
Affettuoso measure 9: See textual notes

FANTASIA in f♯

for solo Flute

No. 10.

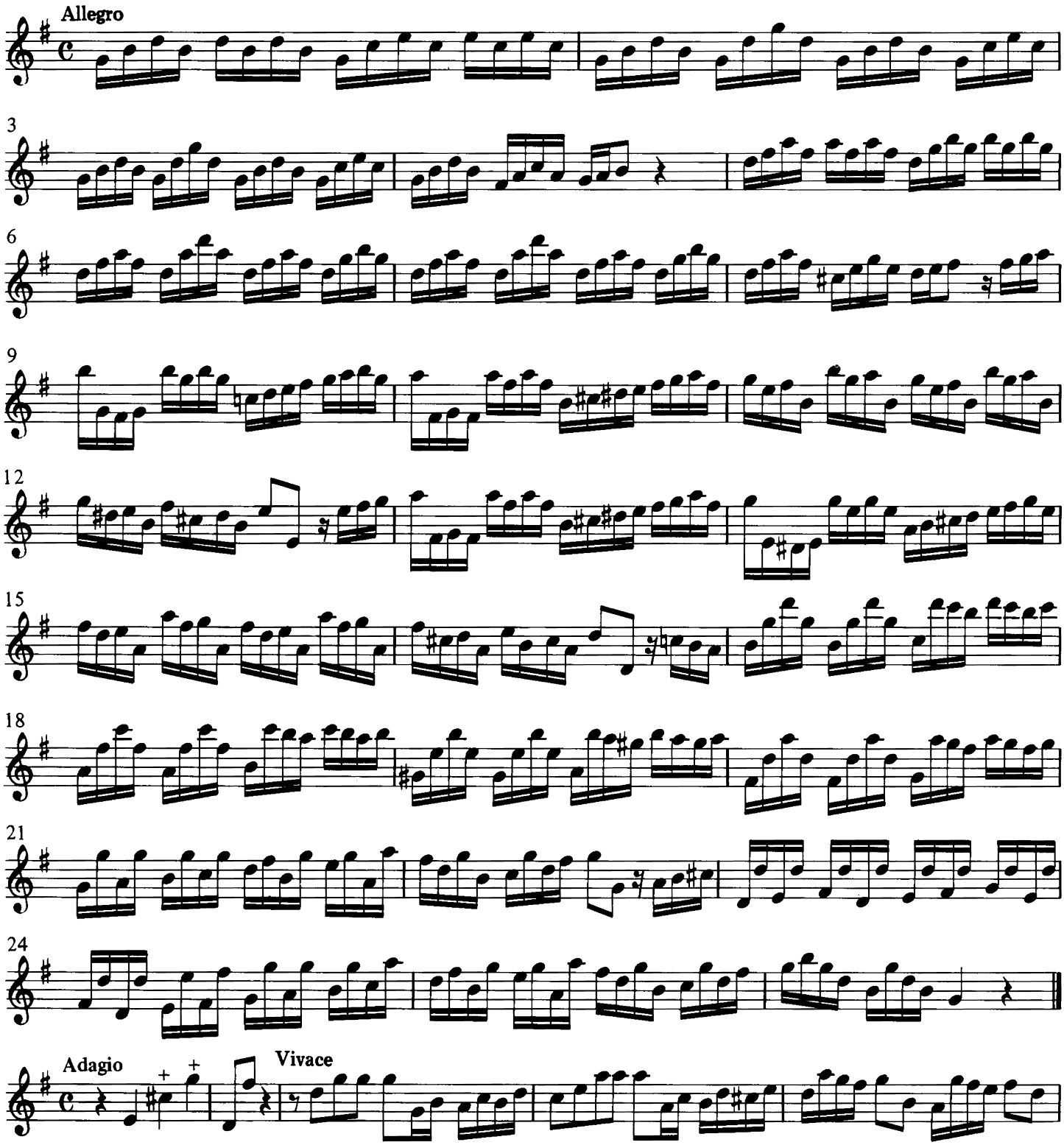


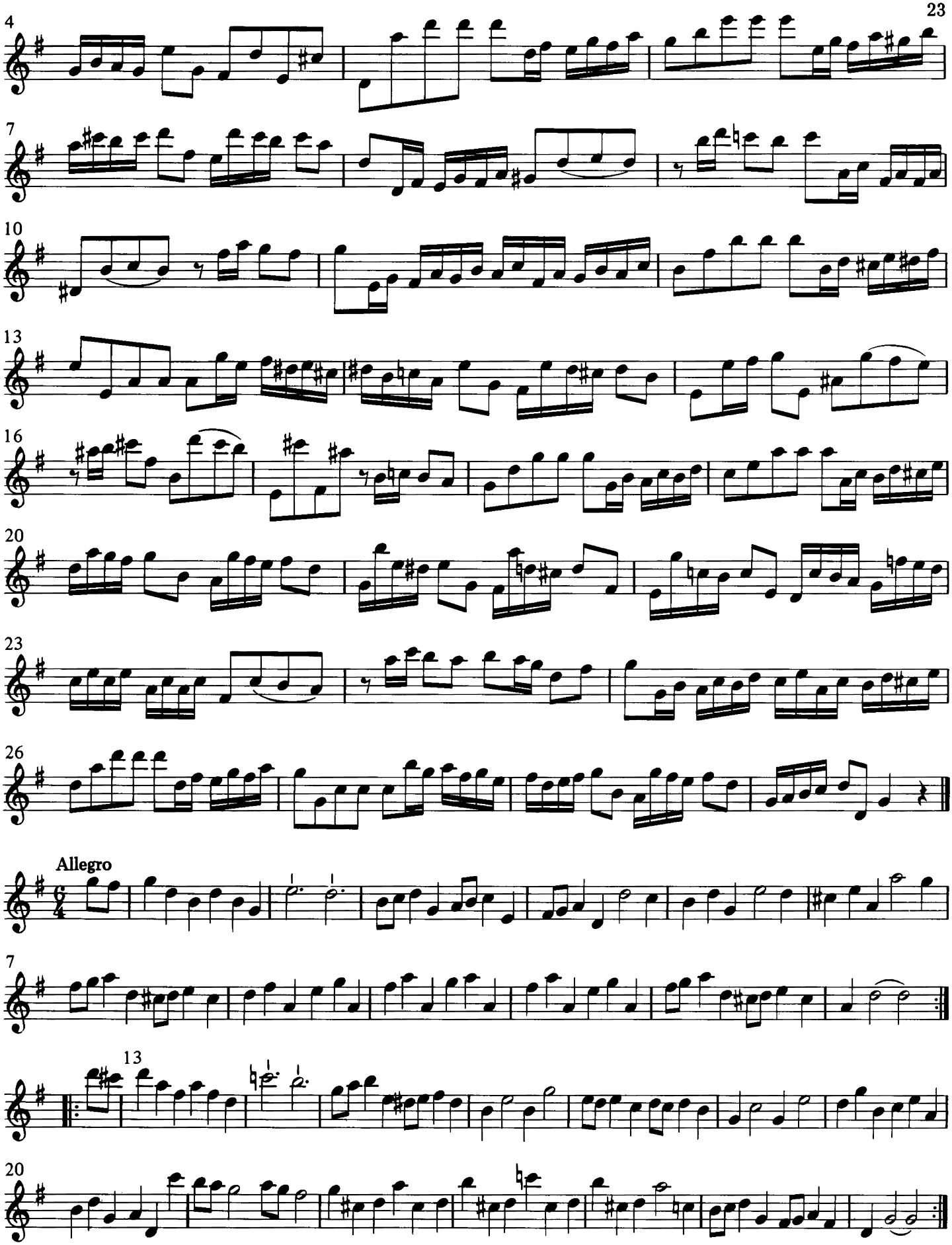

Presto
Moderato

FANTASIA in G

for solo Flute

No. 11.



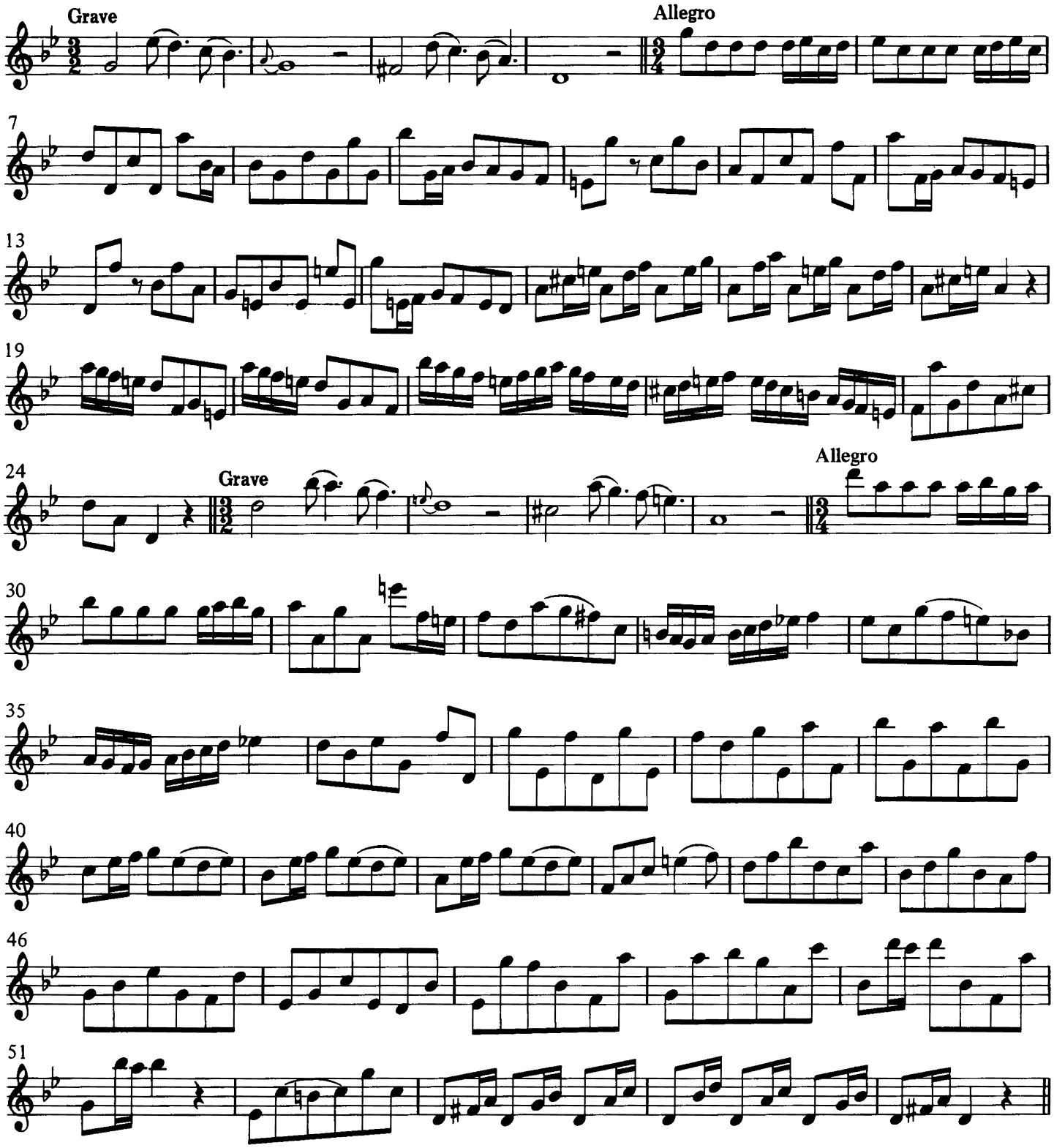


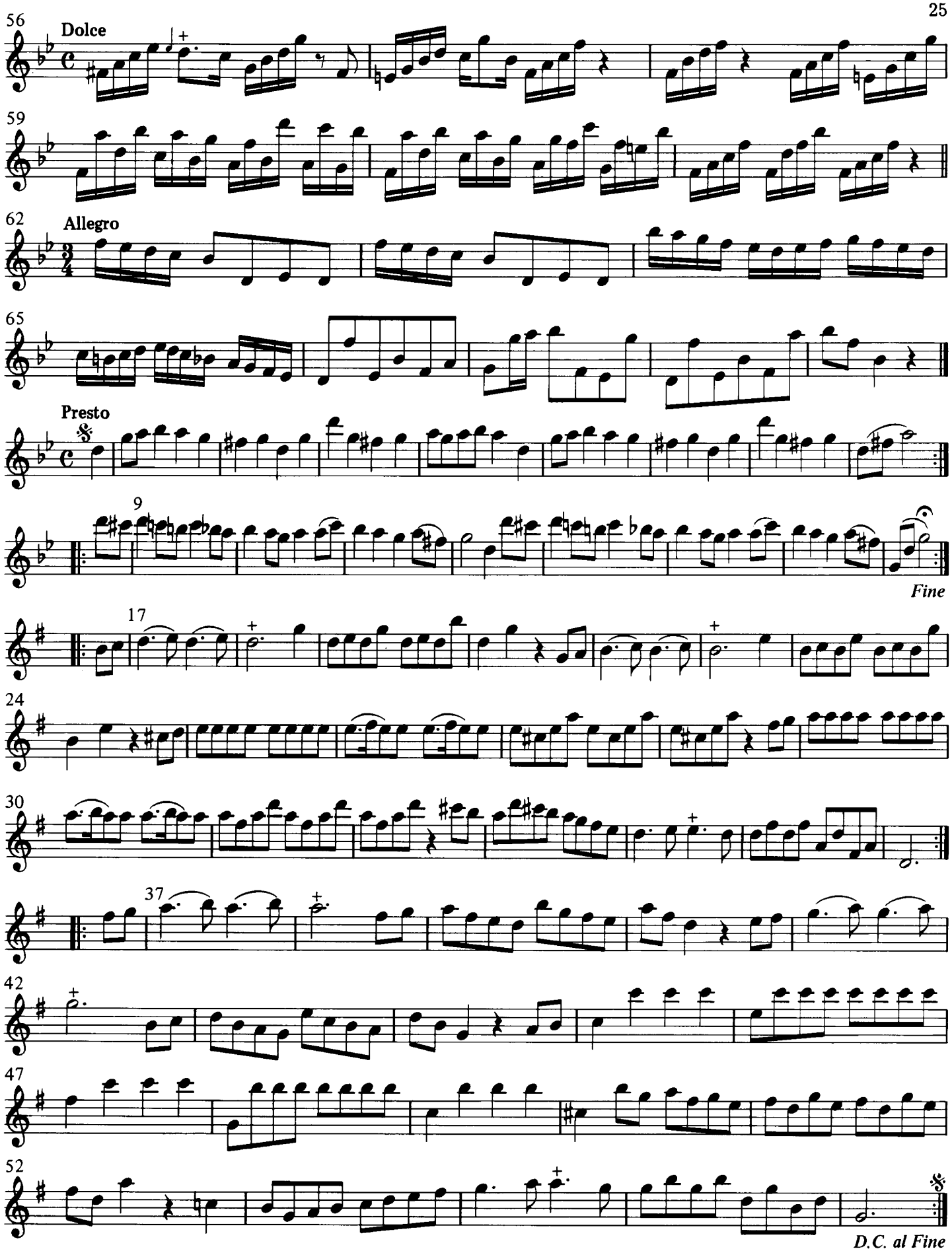
Adagio measure 2; Vivace measure 14: See textual notes

FANTASIA in g

for solo Flute

No. 12.





1st Allegro measure 22: See textual notes

Printed in England

10. J.J. Quantz, "Versuch . . . ", chapter IV, § 21 and elsewhere.
11. Cf. F.W. Marpurg, "Historisch-kritische Beitrage", Berlin, 1757, Band IV, p. 179.
12. "Caprices et autres pièces pour l'exercises (sic!) de la flûte", facsimile Musica Musica, Basel.
13. "Sonate de Mr. Braun à flûte traversière et basse, suivie de différentes pièces sans basse . . . tant du même auteur que de divers autres", Paris, 1740. (facsimile SPES, Firenze, 1982).
14. One link between J.D. Braun and Quantz is the fact that in 1728 Braun was granted the right to publish some of Quantz' works in Paris. They probably met during Quantz' stay in Paris (1726-7); see E. Reilly, "Quantz and his 'Versuch' ", 1971, p. 146. In addition, several pieces from the Braun collection are included in Quantz' "Caprices et autres pièces . . . ", and some fragments of them in Quantz' "Solfeggi pour la flûte traversière avec l' enseignement", (ed. Amadeus, Winterthur, 1978), where he ascribes one piece to his colleague in the Dresden orchestra, J.M. Blockwitz (born ca. 1687, active in the orchestra from ca. 1710 to ca. 1742, first as oboist, later as flautist).
15. For a good analysis of the form, see the article by S. Eppinger in "Tibia", 1984, pp. 86-99 and 172-9.
16. Quoted from H.T. David and A. Mendel, "The Bach Reader", New York, 1966.

Textual Notes

I 1st movt, bar 23: 9th note originally e^2; corrected by Telemann to e^1.

bar 31: 1st note: *f* is missing.

bar 32: *f* under 3rd note; should be under 1st.

II 1st movt, bar 8: 4th note originally a^1; corrected by Telemann to f^1.

2nd movt, bar 34: *p* under 2nd note ┐ both seem musically more logical
bar 36: *f* under 2nd note ┘ under 1st note (lack of space under 1st note in original?)

bar 40: 4th note originally f^1; corrected by Telemann to e^1.

3rd movt, bar 5: 6th note originally ; corrected to by the editor
10th and 12th notes unclear whether d^1 or e^1, should be e^1.

IV 1st movt, bar 4: 13th note: according to the practice in Telemann's time, the ♯ before the 10th note c^2 is cancelled it is not repeated.

bar 12: 15th note originally c^1; corrected by Telemann to eb^1.
bar 13: dot missing after 3rd note.

3rd movt, bar 18: 4th note originally ; corrected to by the editor.

V 2nd movt, bar 35: 5th and 6th notes more logically f♯?

bar 53: originally 1st note f^1, 4th note a^1. Changed by the editor to $a^1 - f^1$ as in measure 3 and all further imitations.

3rd movt, bar 26: slur $d^2 - g^1$ added by the editor, as in measures 4, 18, 24.

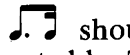
VI 2nd movt, bar 19: 4th note originally a^1; Telemann added f^1 and forgot to delete a^1

bar 25: *f* clearly under 1st note in original; more logical under 2nd note?

bar 28: ♮ added before 8th note

3rd movt, bar 23: 1st note originally ;corrected by Telemann to
bar 34: 4th note originally f^2; corrected by Telemann to g^2

VII 1st movt, bars 7 & 8: original notation to be played approximately
(in the French Ouverture,as inmany other pieces,the notes after the dot should be played as short as possible. Cf. Quantz "Versuch . . . " chapter XVII, section II, § 13. Likewise the semiquavers in bars 1, 2,

85 and 87 and in the figure  should be played very short)
bar 77: last note originally f♯²; corrected by Telemann to g²
bars 85 & 87: see remarks on bars 7 & 8;

originally

VIII 1st movt, bar 10: a magnifying glass shows that the rest is 𝄾 and not 𝄽

bar 14: *f* was originally under the 2nd beat; Telemann partly deleted it and replaced it under the 3rd beat

3rd movt, bar 4: last note originally d¹; corrected by Telemann to e¹
bar 13: 2nd note unclear; probably g² rather than f♯²

IX 1st movt, bar 9: 𝄽 missing after last note (c f bar 5); or should last note be 𝅗𝅥 ?)

2nd movt, bar 18: last note originally c♯²; corrected by Telemann to g♯²

XI 1st movt, bar 2: last note originally d²; corrected by Telemann to c²
bar 7: 14th note originally f♯²; corrected by Telemann to g²

2nd movt, bar 2: the 𝄽 seems to be followed immediately by the bar-line, thus making an incomplete bar; however, there is not trace of another note or rest, or of a double bar-line

3rd movt, bar 14: 4th note unclear whether a¹ or b¹; a¹ seems more logical

XII 1st movt, bar 1: 1st note originally 𝅗𝅥 ; corrected by Telemann to 𝅗𝅥
bar 22: 7th and 8th notes originally c² - b♮²; should probably be c♯² - b♮¹ (or c♮² - b♭¹)
bar 33: ♮ added before 5th note.
bar 67: 5th note originally e♭² ; corrected by Telemann to f¹

Barthold Kuijken
Gooik
4th August 1987