

FANTASIA in A

for solo Flute
No. 1.

G. Ph. Telemann.

Vivace

1

3

6

9

12

16

19

22

25 

28 

31 

34 

Allegro 

7 

13 

18 

23 

FANTASIA in a

for solo Flute

No. 2

Grave

6

10 *Vivace*

4

9

14 *p* *f*

19 *b* *b*

24 *p* *f*

29 *b* *#*

34 *p* *f*

39 5

44

Adagio

4

7

Allegro

6

12

19

24

29

35

Vivace measures 34, 36: See textual notes

FANTASIA in b

for solo Flute
No. 3

Largo **Vivace**

4

6

8

10

13

16 **Largo**

19

22 **Vivace**

24

26

28

30

Allegro

5

9

13

18

23

27

32

37

FANTASIA in B \flat

for solo Flute
No. 4

Andante

4

7

10

p *f*

Allegro

6

11

16

21

26

31

36

41

46

51

Presto

5

9

13

17

21

25

FANTASIA in C

for solo Flute
No. 5

Presto

5 **Largo** **Presto**

10 [Largo] *dolce*

15

20 *p*

Allegro *f*

6

10

15

19

23

28

32

36

40

45

50

Allegro

7

15

21

29

FANTASIA in d

for solo Flute
No. 6

Dolce

5

10

15

20

25

Allegro

5

9

13

Detailed description: This is a musical score for a solo flute piece. It is divided into two sections: 'Dolce' and 'Allegro'. The 'Dolce' section consists of six staves of music, starting with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Dolce'. The 'Allegro' section consists of four staves of music, starting with a treble clef, a key signature of one flat, and a common time signature (C). The tempo is marked 'Allegro'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Measure numbers 5, 10, 15, 20, and 25 are indicated at the beginning of their respective staves. The piece concludes with a double bar line and repeat dots.

17 13



Musical staff 17-20: Treble clef, key signature of one flat (B-flat). Staff 17 starts with a treble clef and a key signature of one flat. Staff 18 has a dynamic marking *p*. Staff 19 has a dynamic marking *f*. Staff 20 ends with a double bar line.

21



Musical staff 21-24: Treble clef, key signature of one flat. Staff 21 has a dynamic marking *p*. Staff 22 has a dynamic marking *f*. Staff 23 has a dynamic marking *f*. Staff 24 ends with a double bar line.

25



Musical staff 25-28: Treble clef, key signature of one flat. Staff 25 has a dynamic marking *f*. Staff 26 has a dynamic marking *f*. Staff 27 has a dynamic marking *f*. Staff 28 ends with a double bar line.

29



Musical staff 29-32: Treble clef, key signature of one flat. Staff 29 has a dynamic marking *f*. Staff 30 has a dynamic marking *f*. Staff 31 has a dynamic marking *f*. Staff 32 ends with a double bar line.

Spiritoso



Musical staff 33-36: Treble clef, key signature of one flat. Staff 33 has a dynamic marking *f*. Staff 34 has a dynamic marking *f*. Staff 35 has a dynamic marking *f*. Staff 36 ends with a double bar line.

6 *Fine*



Musical staff 37-40: Treble clef, key signature of one flat. Staff 37 has a dynamic marking *f*. Staff 38 has a dynamic marking *f*. Staff 39 has a dynamic marking *f*. Staff 40 ends with a double bar line.

11



Musical staff 41-44: Treble clef, key signature of one flat. Staff 41 has a dynamic marking *f*. Staff 42 has a dynamic marking *f*. Staff 43 has a dynamic marking *f*. Staff 44 ends with a double bar line.

16



Musical staff 45-48: Treble clef, key signature of one flat. Staff 45 has a dynamic marking *f*. Staff 46 has a dynamic marking *f*. Staff 47 has a dynamic marking *f*. Staff 48 ends with a double bar line.

21



Musical staff 49-52: Treble clef, key signature of one flat. Staff 49 has a dynamic marking *f*. Staff 50 has a dynamic marking *f*. Staff 51 has a dynamic marking *f*. Staff 52 ends with a double bar line.

25



Musical staff 53-56: Treble clef, key signature of one flat. Staff 53 has a dynamic marking *f*. Staff 54 has a dynamic marking *f*. Staff 55 has a dynamic marking *f*. Staff 56 ends with a double bar line.

29



Musical staff 57-60: Treble clef, key signature of one flat. Staff 57 has a dynamic marking *f*. Staff 58 has a dynamic marking *f*. Staff 59 has a dynamic marking *f*. Staff 60 ends with a double bar line.

33



Musical staff 61-64: Treble clef, key signature of one flat. Staff 61 has a dynamic marking *f*. Staff 62 has a dynamic marking *f*. Staff 63 has a dynamic marking *f*. Staff 64 ends with a double bar line.

D.C. al Fine

FANTASIA in D

for solo Flute
No. 7

Alla Francese

5

8

12

14

21

27

33

40

47

f

p

53

60

66 *p*

72 *f*

79

85

90 1. 2.

Presto

5 **Fine**

10

16

21

27 **D.C. al Fine**

FANTASIA in e

for solo Flute
No. 8

Largo

3

6

9

12

15

Spiritoso

4

7

10 17



Musical staff 10, starting with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter rest, followed by quarter notes G4, A4, and B4. The piece concludes with a final quarter note G4.

13



Musical staff 13, continuing the melody from staff 10. It features a sequence of eighth and quarter notes, including a chromatic descent from B4 to A4.

16



Musical staff 16, showing a series of eighth notes moving in a stepwise fashion across the staff.

19



Musical staff 19, featuring a more active melodic line with frequent eighth notes and some chromaticism.

22



Musical staff 22, characterized by a steady eighth-note pattern that provides a rhythmic drive.

25



Musical staff 25, continuing the eighth-note pattern with some melodic variation.

28 *p* *f*



Musical staff 28, starting with a piano (*p*) dynamic and transitioning to a forte (*f*) dynamic. It includes a triplet of eighth notes.

Allegro



Musical staff 29, marked with the tempo instruction "Allegro" and a 3/4 time signature. The melody is more spacious than the previous staves.

6



Musical staff 32, featuring a repeat sign followed by a melodic phrase.

11



Musical staff 35, continuing the melodic development with eighth-note patterns.

16



Musical staff 38, showing a continuation of the eighth-note rhythmic motif.

20



Musical staff 42, concluding the section with a final melodic phrase and a repeat sign.

FANTASIA in E

for solo Flute
No. 9

Affettuoso

5

10

15

20

25

Allegro

7

13

19



FANTASIA in f#

for solo Flute
No. 10.

A Tempo Giusto

The musical score is written on a single treble clef staff in the key of F# major (indicated by two sharps) and 2/4 time. The tempo is marked 'A Tempo Giusto'. The score consists of ten lines of music, with measure numbers 6, 11, 17, 23, 28, 33, 38, 43, and 49 indicated at the beginning of their respective lines. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including a '+' sign above a note in measure 10 and a 'p' (piano) marking in measure 23. The piece concludes with a double bar line and repeat dots at the end of the final line.

Presto

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), common time signature. The staff contains a sequence of notes starting with a quarter rest, followed by quarter notes, eighth notes, and sixteenth notes.

Musical staff 2: Treble clef, key signature of three sharps. The staff contains a sequence of notes, including a measure with a sixteenth rest and a sixteenth note marked with an asterisk (*).

Musical staff 3: Treble clef, key signature of three sharps. The staff contains a sequence of notes, including a measure with a sixteenth rest and a sixteenth note marked with an asterisk (*).

Musical staff 4: Treble clef, key signature of three sharps. The staff contains a sequence of notes, including a measure with a sixteenth rest and a sixteenth note marked with an asterisk (*).

Musical staff 5: Treble clef, key signature of three sharps. The staff contains a sequence of notes, including a measure with a sixteenth rest and a sixteenth note marked with an asterisk (*).

Musical staff 6: Treble clef, key signature of three sharps. The staff contains a sequence of notes, including a measure with a sixteenth rest and a sixteenth note marked with an asterisk (*).

Musical staff 7: Treble clef, key signature of three sharps. The staff contains a sequence of notes, including a measure with a sixteenth rest and a sixteenth note marked with an asterisk (*).

Musical staff 8: Treble clef, key signature of three sharps. The staff contains a sequence of notes, including a measure with a sixteenth rest and a sixteenth note marked with an asterisk (*).

Musical staff 9: Treble clef, key signature of three sharps. The staff contains a sequence of notes, including a measure with a sixteenth rest and a sixteenth note marked with an asterisk (*).

Moderato

Musical staff 10: Treble clef, key signature of three sharps, 3/8 time signature. The staff contains a sequence of notes, including a measure with a sixteenth rest and a sixteenth note marked with a plus sign (+).

Musical staff 11: Treble clef, key signature of three sharps, 3/8 time signature. The staff contains a sequence of notes, including a measure with a sixteenth rest and a sixteenth note marked with a plus sign (+).

Musical staff 12: Treble clef, key signature of three sharps, 3/8 time signature. The staff contains a sequence of notes, including a measure with a sixteenth rest and a sixteenth note marked with a plus sign (+).

FANTASIA in G

for solo Flute
No. 11.

Allegro

3

6

9

12

15

18

21

24

Adagio + + **Vivace**

4
7
10
13
16
20
23
26

Allegro

7
13
20

Adagio measure 2; Vivace measure 14: See textual notes

FANTASIA in g

for solo Flute
No. 12.

Grave Allegro

7

13

19

24 Grave Allegro

30

35

40

46

51

56 *Dolce*

59

62 *Allegro*

65

Presto

9

Fine

17

24

30

37

42








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



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D.C. al Fine

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'exercices (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: <i>f</i> is missing. | |
| | | bar 32: <i>f</i> 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: <i>p</i> under 2nd note | } both seem musically more logical
under 1st note (lack of space under 1st note in original?) |
| | | bar 36: <i>f</i> under 2nd note | |
| | | 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: <i>f</i> 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 Overture, as in many 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 (cf 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^{b2}; corrected by Telemann to f¹

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