

Fantasia

per il

VOLANO,

senza Basso.

FANTASTIA I.

ivare.

The musical score consists of approximately 12 staves of handwritten notation. The music is written in a single system, with each staff containing a line of music. The notation includes various rhythmic values, such as eighth and sixteenth notes, and rests. Dynamics markings are present throughout, including *acall:*, *p.*, *ad: f.*, and *ad: Allegro.*. The score concludes with a double bar line and repeat signs on the final staff.

FANTASIA 3.

Handwritten musical score for "FANTASIA 3." consisting of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The score begins with a treble clef and a key signature of one sharp (F#). The tempo is marked *Allegro*. The piece concludes with a double bar line and the number 77.

Annotations and markings include:

- vi:* (mezzo-forte) at the beginning of the first staff.
- tar:* (ritardando) in the fourth staff.
- Allegro* in the seventh staff.
- Measure numbers 7, 15, 23, 31, 39, 47, 55, 63, 71, and 77 are indicated at the end of various staves.

FANTASIA 4.

Andante.

This is a handwritten musical score for a piece titled "FANTASIA 4." The score is written on 12 staves, each with a treble clef and a common time signature (C). The piece begins with the tempo marking "Andante." and features a complex, flowing melodic line with many slurs and ornaments. The tempo changes to "Allegro" on the third staff, indicated by a "3/4" time signature. The score includes various musical notations such as slurs, ornaments, and dynamic markings like "ff" (fortissimo) and "p" (piano). The piece concludes with a final flourish on the twelfth staff, marked with a "3" and a "31" measure number.

FANTASIA .

A handwritten musical score for a piece titled "FANTASIA". The score consists of 12 staves of music, all in treble clef. The notation is dense and includes various rhythmic values, accidentals, and dynamic markings. The piece begins with a tempo marking of "largo." and a time signature of 3/2. It then transitions to "Allegro." and later "presto." The score concludes with a double bar line and repeat dots. The handwriting is clear and legible, typical of a composer's manuscript.

JUAN PASTOR 6

This image shows a handwritten musical score for a piece titled "JUAN PASTOR 6". The score is written on ten staves, with the first three staves on the left side and the remaining seven on the right side. The notation includes various rhythmic values, such as eighth and sixteenth notes, and rests. There are several annotations in the score: "Allegro" is written on the fourth staff, and "Spiritoso" is written on the eighth staff. The piece concludes with a double bar line and a repeat sign on the final staff.

Alto Francese.

FANTASIA 7.

This musical score is for the Alto Francese part of Fantasia 7. It consists of 12 staves of music. The notation is highly complex, featuring many sixteenth and thirty-second notes, often beamed together in groups. There are several trills and grace notes throughout. The score includes various musical symbols such as plus signs (+) above notes, a 'Presto' marking, and a '3' over a measure. The music is written in a single system, with each staff containing a line of music. The overall style is characteristic of 18th-century French keyboard or lute music.

FANTASIA 8.

This image shows a handwritten musical score for a piece titled "FANTASIA 8.". The score is written on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:

- Pizzicato:** A marking on the fourth staff, indicating a plucked sound.
- Allegro:** A tempo marking on the eighth staff, indicating a fast tempo.
- 12/8:** A time signature on the fifth staff, indicating a 12/8 time signature.
- 3/4:** A time signature on the eighth staff, indicating a 3/4 time signature.

The music is characterized by intricate melodic lines and complex rhythmic patterns, typical of a fantasia. The handwriting is clear and legible, with some decorative flourishes in the notation.

FANTASIA 9.

Allegro.

This page contains a handwritten musical score for a piece titled "FANTASIA 9." The score is written on ten systems of two staves each. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:

- Allegro.**: Marked at the beginning of the first system and again in the third system.
- Trove.**: A marking in the seventh system, possibly indicating a tempo change or a specific performance instruction.
- Vivo**: A marking in the eighth system, indicating a faster tempo.

The music features complex rhythmic patterns, including triplets and sixteenth-note runs. There are also some performance markings such as slurs, accents, and dynamic symbols like *mf* and *f*. The handwriting is clear and professional, typical of a composer's manuscript.

TANTASIA X.

17

Allegro giusto.

Allegro giusto.

Moderato.

FANTASTAXI.

Allegro.

The first system of musical notation consists of four staves. The top staff is in treble clef, and the bottom three are in bass clef. The music is written in a common time signature and features a complex, rhythmic melody with many sixteenth and thirty-second notes. The tempo is marked as *Allegro.*

Ado.

Vince.

The second system of musical notation consists of four staves. The music continues with the same complex, rhythmic style. The tempo is marked as *Ado.* and the dynamic is marked as *Vince.*

Allegro

The third system of musical notation consists of four staves. The music continues with the same complex, rhythmic style. The tempo is marked as *Allegro*. The system concludes with a double bar line and repeat dots.

FANTASIA XII.

Dolce. *allegro.*

grave.

Dolce. *Allegro.*

festo.

The musical score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'allegro.' and the dynamics 'Dolce.'. The second staff continues the piece, with a '3' above the staff. The third staff has a '3' above the staff and a '2' below it. The fourth staff has a '3' above the staff. The fifth staff has a '3' above the staff. The sixth staff has a '3' above the staff and a '4' below it. The seventh staff has a '3' above the staff and a '4' below it. The eighth staff has a '3' above the staff and a '4' below it. The ninth staff has a '3' above the staff and a '4' below it. The tenth staff has a '3' above the staff and a '4' below it. The score includes various musical notations such as notes, rests, and ornaments.

FANTASIA in A

for solo Flute
No. 1.

G. Ph. Telemann.

Vivace

3

6

9

12

16

19

22

25 *ad. all.* *p* *p*

28 *f ad.* *p* *ad. all.* *p*

31 *ad. all.* *p* *f ad.* *ad.*
[f]

34

Allegro

7

13

18

23 1. 2.

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* *b*

34 *p* *f*

39 Musical staff 39: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 39-43. Dynamics: *p*.

44 Musical staff 44: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 44-47. Dynamics: *f*, *p*, *f*.

Adagio Musical staff 48-54: Treble clef, common time (C), 4/4 time. Measures 48-54. Tempo: *Adagio*. Includes sixteenth-note runs and slurs.

Allegro Musical staff 55-61: Treble clef, 2/4 time. Measures 55-61. Tempo: *Allegro*. Includes sixteenth-note runs.

19 Musical staff 62-67: Treble clef, 2/4 time. Measures 62-67. Includes repeat sign and first ending.

24 Musical staff 68-73: Treble clef, 2/4 time. Measures 68-73.

29 Musical staff 74-79: Treble clef, 2/4 time. Measures 74-79.

35 Musical staff 80-85: Treble clef, 2/4 time. Measures 80-85.

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 7

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  Musical notation for measures 31-40. The key signature is one flat (B-flat). The music consists of eighth and sixteenth notes, with some rests and dynamic markings like *mf*.

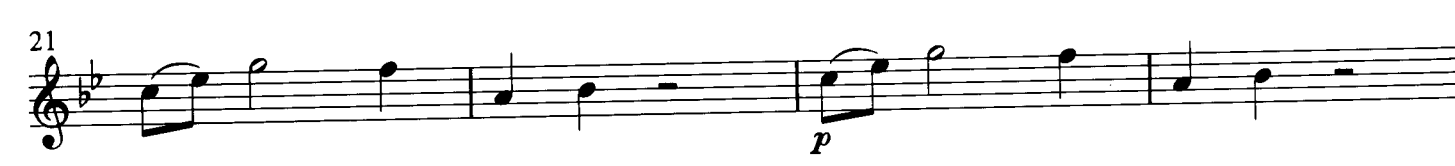
41  Musical notation for measures 41-50. The key signature is one flat. The music features eighth and sixteenth notes with some rests.

51  Musical notation for measures 51-60. The key signature is one flat. The music features eighth and sixteenth notes with some rests.

Presto  Musical notation for measures 61-70. The tempo is marked **Presto**. The key signature is one flat. The music features eighth and sixteenth notes with some rests. A dynamic marking *f* is present.

5  Musical notation for measures 71-80. The key signature is one flat. The music features eighth and sixteenth notes with some rests. Dynamic markings *p* and *f* are present.

9  Musical notation for measures 81-90. The key signature is one flat. The music features eighth and sixteenth notes with some rests. A dynamic marking *f* is present. The word **Fine** is written at the end of the line.

13  Musical notation for measures 91-100. The key signature is one flat. The music features eighth and sixteenth notes with some rests. A dynamic marking *p* is present.

25  Musical notation for measures 101-110. The key signature is one flat. The music features eighth and sixteenth notes with some rests. A dynamic marking *f* is present. The word **D.C. al Fine** is written at the end of the line.

FANTASIA in C

for solo Flute

No. 5

Presto

5 **Largo**

10 [Largo] *dolce*

15 *p*

Allegro *f*

6

10

15

19

23 11

28

32

36

40

45

50

Allegro

7

15

21

29

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

FANTASIA in d

for solo Flute

No. 6

Dolce

5

10

15

20

25

Allegro

5

9

13

17 13
Musical staff 17-20: Treble clef, key signature of one flat (B-flat), 2/4 time signature. Measures 17-20 contain eighth and sixteenth note patterns with various accidentals.

21
Musical staff 21-24: Treble clef, key signature of one flat. Measure 21 starts with a piano (*p*) dynamic marking. The staff contains eighth and sixteenth note patterns.

25
Musical staff 25-28: Treble clef, key signature of one flat. Measure 25 starts with a forte (*f*) dynamic marking. The staff contains eighth and sixteenth note patterns.

29
Musical staff 29-32: Treble clef, key signature of one flat. The staff contains eighth and sixteenth note patterns.

Spiritoso
Musical staff 33-36: Treble clef, key signature of one flat, 3/4 time signature. The staff contains quarter and eighth note patterns. A *Spiritoso* marking is present at the beginning.

6
Musical staff 37-40: Treble clef, key signature of one flat. Measure 37 contains a double bar line and the word *Fine*. The staff contains quarter and eighth note patterns.

11
Musical staff 41-44: Treble clef, key signature of one flat. The staff contains quarter and eighth note patterns.

16
Musical staff 45-48: Treble clef, key signature of one flat. The staff contains quarter and eighth note patterns.

21
Musical staff 49-52: Treble clef, key signature of one flat. The staff contains quarter and eighth note patterns.

25
Musical staff 53-56: Treble clef, key signature of one flat. The staff contains quarter and eighth note patterns.

29
Musical staff 57-60: Treble clef, key signature of one flat. The staff contains quarter and eighth note patterns.

33
Musical staff 61-64: Treble clef, key signature of one flat. The staff contains quarter and eighth note patterns, ending with a double bar line and a repeat sign.

D.C. al Fine

FANTASIA in D

for solo Flute
No. 7

Alla Francese

5

8

12

14

21

27

33

40

47

p

f

53
60
66
72
79
85
90
Presto
5
10
16
21
27
D.C. al Fine

p
f

Fine

Detailed description: This is a musical score for a single melodic line, likely for a violin or flute. The score is divided into two systems. The first system contains measures 53 through 90. Measures 53-60 are in 2/4 time with a key signature of one sharp (F#). Measures 61-71 are in 3/4 time with a key signature of two sharps (F# and C#). Measures 72-78 are in 2/4 time with a key signature of two sharps. Measures 79-84 are in 2/4 time with a key signature of two sharps. Measures 85-90 are in 3/4 time with a key signature of two sharps. The second system contains measures 5 through 27, all in 2/4 time with a key signature of two sharps. The score includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes with a double bar line and the instruction 'D.C. al Fine'.

Alla Francese: See textual notes

FANTASIA in e

for solo Flute
No. 8

Largo



Spiritoso



10

13

16

19

22

25

28

Allegro

6

11

16

20

FANTASIA in E

for solo Flute

No. 9



25

31

37

44

Grave

Vivace

6

12

17

23

29

35

Affettuoso measure 9: See textual notes

FANTASIA in f#

for solo Flute
No. 10.

A Tempo Giusto

6

11

17

23

28

33

38

43

49

Presto

7

14

22

29

36

43

51

58

Moderato

9

16

FANTASIA in G

for solo Flute
No. 11.

Allegro

3

6

9

12

15

18

21

24

Adagio **Vivace**

Musical score for measures 4 through 26. The score is written on a single treble clef staff in G major. Measures 4-26 are highly rhythmic, featuring eighth and sixteenth notes, often beamed together. Measure 23 contains a fermata over a half note. The piece concludes with a double bar line and repeat dots at the end of measure 26.

Allegro

Musical score for measures 7 through 20. The score is written on a single treble clef staff in G major. The tempo is marked **Allegro**. Measures 7-20 are more melodic and slower than the previous section, featuring quarter and eighth notes. Measure 13 contains a fermata over a half note. The piece concludes with a double bar line and repeat dots at the end of measure 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







47













52

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 piéces pour l'exercices (sic!) de la flûte", facsimile Musica Musica, Basel.
13. "Sonate de Mr. Braun à flûte traversière et basse, suivie de différentes piéces 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 piéces . . . ", 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
under 1st note (lack of space under 1st note in original?) |
| | | bar 36: f 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: f clearly under 1st note in original; more logical under 2nd note? | |
| | | bar 28: b 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^{b2}; should probably be c^{#2} - b^{b1}
(or c^{b2} - b^{b1})
bar 33:  added before 5th note.
bar 67: 5th note originally e^{b2}; corrected by Telemann to f¹

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4th August 1987