

# FANTASIA in A

for solo Flute

No. 1.

G. Ph. Telemann.

**Vivace**

1

3

6

9

12

16

19

22

25 3  
  
*ad. all.* *p*

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

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

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

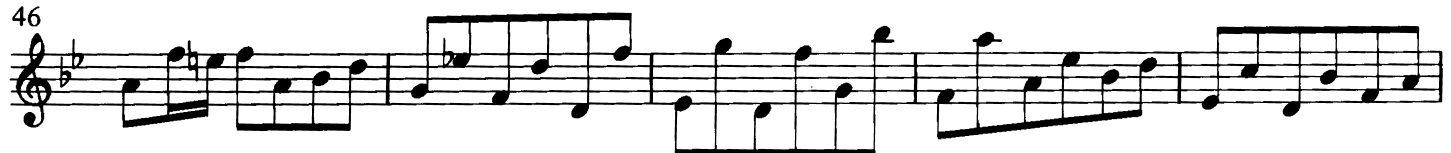
21

26

31 

36 

41 

46 

51 

**Presto** 

5   
*p* *f*

9   
*Fine*

13 

17 

21   
*p*

25   
*f* *D.C. al Fine*



# FANTASIA in C

for solo Flute  
No. 5

**Presto**

5 **Largo**

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

17 13

21 *p*

25 *f*

29

*Spiritoso*

6 *Fine*

11

16

21

25

29

33

*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

# FANTASIA in e

for solo Flute  
No. 8

**Largo**

3

6

9

12

15

*p* *f* *p* *f*

**Spiritoso**

4

7

*p* *f*

10 17

13

16

19

22

25

28

*p* *f*

**Allegro**

6

11

16

20



# FANTASIA in E

for solo Flute  
No. 9

*Affettuoso*

5

10

15

20

25

*Allegro*

7

13

19

Detailed description: This page contains the musical score for the first two sections of 'Fantasia in E for solo Flute No. 9'. The first section, 'Affettuoso', is in 3/4 time and E major. It consists of six staves of music, with measure numbers 5, 10, 15, 20, and 25. The second section, 'Allegro', is in 3/8 time and E major. It consists of four staves of music, with measure numbers 7, 13, and 19. The score includes various musical notations such as slurs, accents, and dynamic markings.

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

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 a sharp (#).

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 a sharp (#).

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 a sharp (#).

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 a sharp (#).

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 a sharp (#).

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 a sharp (#).

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 a sharp (#).

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. 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. 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**

Musical score for measures 4 through 26. The score is written on ten staves in treble clef with a key signature of one sharp (F#). The music is highly rhythmic, featuring many sixteenth and thirty-second notes. Measure numbers 4, 7, 10, 13, 16, 20, 23, and 26 are indicated at the beginning of their respective staves.

**Allegro**

Musical score for measures 2 through 14. The score is written on four staves in treble clef with a key signature of one sharp (F#) and a 6/4 time signature. The tempo is marked **Allegro**. Measure numbers 2, 7, 13, and 20 are indicated at the beginning of their respective staves.

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

17

24

30

37

42

47

52








*Fine*













*D.C. al Fine*

1st Allegro measure 22: See textual notes



### Textual Notes

- I 1st movt, bar 23: 9th note originally e<sup>2</sup>; corrected by Telemann to e<sup>1</sup>.  
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<sup>1</sup>; corrected by Telemann to f<sup>1</sup>.  
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<sup>1</sup>; corrected by Telemann to e<sup>1</sup>.
- 3rd movt, bar 5: 6th note originally ; corrected to  by the editor  
10th and 12th notes unclear whether d<sup>1</sup> or e<sup>1</sup>, should be e<sup>1</sup>.
- IV 1st movt, bar 4: 13th note: according to the practice in Telemann's time, the  
# before the 10th note c<sup>2</sup> is cancelled it is not repeated.  
bar 12: 15th note originally c<sup>1</sup>; corrected by Telemann to eb<sup>1</sup>.  
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<sup>1</sup>, 4th note a<sup>1</sup>. Changed by the editor to a<sup>1</sup> - f<sup>1</sup> as in  
measure 3 and all further imitations.
- 3rd movt, bar 26: slur d<sup>2</sup> - g<sup>1</sup> added by the editor, as in measures 4, 18, 24.
- VI 2nd movt, bar 19: 4th note originally a<sup>1</sup>; Telemann added f<sup>1</sup> and forgot to delete a<sup>1</sup>  
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<sup>2</sup>; corrected by Telemann to g<sup>2</sup>

- 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<sup>#2</sup>; corrected by Telemann to g<sup>2</sup>  
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 d<sup>1</sup>; corrected by Telemann to e<sup>1</sup>  
bar 13: 2nd note unclear; probably g<sup>2</sup> rather than f<sup>#2</sup>
- 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<sup>#2</sup>; corrected by Telemann to g<sup>#2</sup>
- XI 1st movt, bar 2: last note originally d<sup>2</sup>; corrected by Telemann to c<sup>2</sup>  
bar 7: 14th note originally f<sup>#2</sup>; corrected by Telemann to g<sup>2</sup>
- 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 a<sup>1</sup> or b<sup>1</sup>; a<sup>1</sup> seems more logical
- XII 1st movt, bar 1: 1st note originally ; corrected by Telemann to   
bar 22: 7th and 8th notes originally c<sup>2</sup> - b<sup>b1</sup>; should probably be c<sup>#2</sup> - b<sup>b1</sup>  
(or c<sup>b2</sup> - b<sup>b1</sup>)  
bar 33:  added before 5th note.  
bar 67: 5th note originally e<sup>b2</sup>; corrected by Telemann to f<sup>1</sup>

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